

O Literary Reference

UNIVERSITY OF OREGON

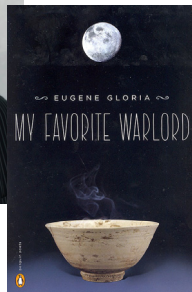
NEWSLETTER OF THE CREATIVE WRITING PROGRAM

Program Alumni Successes and Updates

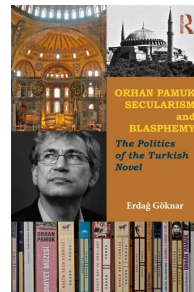
For over fifty years, the MFA program in Creative Writing at the University of Oregon has produced award-winning poets and fiction writers. We are honored to highlight some of our alumni who have published books within the last year.



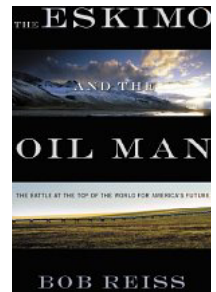
Eugene Gloria
Poetry '92



Erdag Gökner
Fiction '93



Bob Reiss
Fiction '76



Eugene Gloria is the author of three books of poems—*My Favorite Warlord* (Penguin, 2012), *Hoodlum Birds* (Penguin, 2006) and *Drivers at the Short-Time Motel* (Penguin, 2000). His most recent collection *My Favorite Warlord* is among the five winners for the 2013 Anisfield-Wolf Book Award. His honors and awards include a National Poetry Series selection, an Asian American Literary Award, a Fulbright Research Grant, a San Francisco Art Commission grant, a Poetry Society of America award, and a Pushcart Prize. He teaches creative writing and English literature at DePauw University in Greencastle, Indiana. During the 2013 spring semester, he will be the Arts & Sciences Distinguished Visiting Writer at Bowling Green State University.

Erdag Gökner's new book, *Orhan Pamuk, Secularism and Blasphemy*, is the first critical study of all of Orhan Pamuk's novels, including the early untranslated work. Gökner is Assistant Professor of Turkish Studies at Duke University and the award-winning translator of Orhan Pamuk's *My Name is Red* (Knopf, 2001), which ushered Pamuk onto the international stage and contributed to his selection as Nobel laureate. Gökner's translation of Atiq Rahimi's *Earth and Ashes* (Harcourt, 2004) was shortlisted for the same award. In 2008 Gökner translated famous modernist Turkish author Ahmet Hamdi Tanpınar's iconic novel *A Mind at Peace* (Archipelago, 2008), a project which was supported by a translation grant from the National Endowment for the Arts.

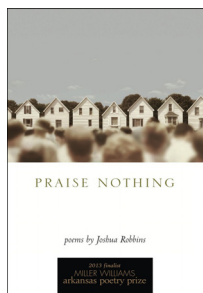
Bob Reiss' most recent book, *The Eskimo and The Oil Man*, focuses on the battle over offshore oil in the Arctic. A bestselling, New York based, author and journalist, Reiss has published 14 novels, including the *Washington Post* best-seller, *The Last Spy*, and the European best seller, *Black Monday*.

Reiss has been a writer in residence at the University of North Carolina Wilmington and has taught fiction at Middlebury's Bread Loaf Writers Conference. He is currently a Fulbright Specialist in communications and visiting writer at Montclair State University in New Jersey. He notes that "Oregon is far better looking than New Jersey. I haven't been there since I graduated. You have rain. But they have acid rain. Ugh."

Program Alumni



Joshua Robbins
Poetry '03



Joshua Robbins, author of *Praise Nothing* (University of Arkansas Press, 2012), is the winner of the James Wright Poetry Award and the *New South* Prize. His work has also appeared in the *Best New Poets* anthology, and he has received multiple Pushcart Prize nominations.

Literary Reference

Program Director

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Business Manager

Julia A. Schewanick

Special Projects

Julia Kolchinsky Dasbach

Program Faculty

Fiction

David Bradley
Jason Brown
Ehud Havazelet

Poetry

Danny Anderson
Geri Doran
Garrett Hongo

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Featured Authors Q & A

What was your approach to the most recent project?

Gloria: *My Favorite Warlord* was triggered by a poem in *Hoodlum Birds* called "Allegra with Spirit" about a memory of my mother on her way to work in San Francisco in 1967. My original intent in this third book was to create a lyric memoir about my family in 1967, but eventually the direction of my poems shifted more toward elegies and psalms and ultimately toward the theme of remembering as both an astonishing and solitary activity. While working on this project, I had the great fortune to be awarded highly competitive fellowships at prestigious artist colonies such as the MacDowell Colony and Djerassi Resident Artists Program as well as travel grants from the Indiana Arts Commission and the GLCA.

Göknar: This was an academic project that emerged out of my literary translation of Pamuk's historical novel *My Name is Red*. My English translation has been credited with increasing Pamuk's profile as an international author of world literature. Shifting gears, I began to consider Pamuk's work from a critical perspective that would trace his development from a best-selling national writer to a controversial global author. My approach was to contextualize his work and particularly to introduce his early untranslated work to new audiences.

Reiss: Regarding my approach to *The Eskimo and The Oil Man*, I wanted a personal way to approach the crucial geopolitical and environmental questions surrounding the opening of the next great place on earth, the warming Arctic. After being assigned to visit the US Arctic for *Parade*, *Outside* and *Smithsonian* magazines, I decided that if I could get permission from the Inupiat Eskimo Mayor—political leader—of the Wyoming sized North Slope to hang out with him for a year...and if I could also get permission from Shell Oil to be privy to their Arctic ops for that same year, I could tell the story of two cultures meeting amid the military, economic, safety and enviro questions looming in America's high north. I'd juxtapose the story of the two leaders with sailing on icebreakers, visiting Norwegian gas fields, meeting US military leaders in the Arctic, and spending time in DC. It all worked out. But it often seemed as if it wouldn't.

Robbins: At the time, I'd been thinking about the assumption that the religious can only be autocratic in its relationship to art

Featured Authors Q&A continued

and, therefore, very difficult to incorporate into contemporary poetics. I was reminded of the hymns I sang as a boy: *Be Thou My Vision* and *A Mighty Fortress Is Our God* and *Abide With Me* and *The Sweet By and By*. What I found was that the hymns of the Christian tradition possessed a unique power for me, one which creates a space where poetry and religious faith (or lack of faith) can coexist. I ended up writing a dozen or so poems responding to those hymns I sang growing up. Not all of the poems made it into the final version of my book *Praise Nothing*, but that project set me on the path toward a full-length manuscript.

How long did it take and who did you turn to for help throughout the revision process?

Gloria: It took me around six years to complete the writing project and maybe another year to tighten and further revise the poems for the collection. I turned to a couple of friends to read some of my poems. But my best and most thoughtful reader is my wife, Karen.

Gökmar: I began to conceptualize the project in 2008. However, I didn't begin writing until 2009. Interestingly the first section I wrote turned out to be the conclusion and the last section I wrote became the introduction. I needed the help of colleagues at Duke to sustain me through the writing process which totaled about three years.

Reiss: Revision process. How long did it take? I never thought of revision as revision, but as part of writing. So each chapter got rewritten several times before the next one started. My editor later told me he didn't have much to do. He was a great editor. What he did do he was terrific at. He knew when to fight, when to give up, when to urge a change, when to subside. I hope I was as good a writer as he was an editor.

Robbins: This manuscript really began with the instruction I received from Garrett Hongo in the MFA Program at U of O. Garrett set me on the right path. I received sage advice from several Oregon alumni: Jeffrey Schultz, William Archila, and Lory Bedikian.

What were your key craft or thematic considerations?

Gloria: I was initially interested in hybrid forms like the haibun, but some poems needed more concision and so I played around with the pantoum and sonnet forms. But my happiest discovery was to create a series of psalms. I took great liberties with the psalm's thematic structure and explored how one can create a song that both praises God while at the same time hurling curses at one's enemies. Psalm 137 is one of my favorite psalms from the Old Testament.

Gökmar: I wanted to make the traditions of Turkish literature legible to new audiences through the vehicle of Pamuk's ten books (fiction and nonfiction both). With that in mind, I focused on themes that would be of interest to US readers. These included themes of Istanbul, Islam, Sufism, the Ottoman past, Coups, and Conspiracy.

How have your views on craft evolved since your time at the MFA?

Gloria: I think my views on craft have grown and expanded over the years. I think the MFA program at U of O gave me a solid foundation in reading the great poets of the big feeling. My teachers were wonderful models and generous mentors. I learned a great deal from them just as much as I began making my own discoveries as a teacher.

Gökmar: Since this is not a creative project strictly speaking, they have not with regard to this project.

Q&A Feature

Reiss: My views on craft remain fundamentally the same as they were when I was at Oregon. However, you ask questions about revision. I believe that 50% of revision is required because writers don't know enough of what they want to say...or even how they bottom-line feel about their passions - before they start writing. So essentially revision becomes a search for attitude, not just a reviewing of words. I believe that if writers, especially new ones, spent more time conceptualizing before they hit the page, they'd be better off. I remember one time I went to a lecture on writing, and the speaker asked the audience, "Who here wants to be a writer." Many hands went up. The speaker smirked and said, "Then why aren't you home writing?" I think that speaker was an asshole. Writing means thinking, feeling, not just punching keys on a computer.

What are you working on next?

Gloria: I'm working on new collection of poems. It's exploring themes of masculinity and displacement. My tentative title for the collection is "Karate, Guns, & Tanning."

Gökнар: Another critical work that addresses the Allied occupation of Istanbul between 1918-23. The working title is *Occupied Istanbul: Turkish Subject-Formation from Historical Trauma to Literary Trope*. This focused on the era of the rise of the modern Middle East. I am also writing a memoir/novel on my family history that traces the movements of my family from the Balkans and the Caucasus to the US beginning in the early 20th c..

Robbins: Both creatively and critically, I'm pursuing the connections between the lyric poem and theodicy.

How do you balance your time with career and focusing on your own creative pursuits?

Gloria: Teaching full time and writing full time is difficult to do. It takes me a long time to write my poems especially when I'm teaching. I've been fortunate, as I mentioned above, in securing fellowships at artist colonies where I have a solid chunk of uninterrupted time to write and read and have spirited conversations with like-minded artists.

Gökнар: This is difficult as I am in a tenure-track position. I am hoping I will have more time for creative projects once my tenure decision is made in the coming year. Academia is not always supportive of creative work, though the attitude to translation is thankfully changing.

Reiss: As for balancing career with creativity, I've been blessed by the fact that my career has all been creativity. The balance has been more between fiction and non-fiction. I've written fiction when I want to hole up inside my head, and non-fiction when I want to get out into the world and meet people I'd never get to see otherwise. •

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: crwrweb@uoregon.edu
(subject line: Alumni News)

Faculty Focus

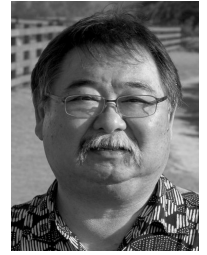
Geri Doran
Assistant
Professor of
Poetry



Ehud Havazelet
Professor of
Fiction



Garrett Hongo
Professor of
Poetry



Geri recently received a 2013 Individual Artist Fellowship from the Oregon Arts Commission. Her poem “No Edge, No Falling” was published in *New England Review* and subsequently featured on *Poetry Daily*. A sequence of five poems is forthcoming in *Ninth Letter*.

Ehud read and appeared on a panel at the Future of Jewish Storytelling Conference at Stanford. He also served as a juror-at-large for the Scholastic High School Writing Awards in Portland.

Garrett received a Fulbright Specialist Fellowship, Univerità degli Studi di Firenze 2013. He was also a faculty member in the 2013 Ashland Bread Loaf Writers' Conferences. He gave readings at the Library of Congress, Smithsonian Institute, Università degli Studi di Firenze, Ashland Bread Loaf Writers' Conferences, Vanderbilt University, and the University of the Pacific. This spring he gave the commencement address for the Associated Asian American Students of Pomona College and received a Blaisdell Distinguished Alumni Award from Pomona College. •

More Alumni News!

Felecia Caton Garcia's (Poetry '98) first collection of poems, *Say That*, was published by the University of New Mexico Press.

Elizabeth Buchanan (Fiction '10) won the 2012 *New Ohio Review* fiction contest and is the new fiction editor for *jmww*.

Michael Copperman (Fiction '06) received a Work/Study Fellowship to the Bread Loaf Writers' Conference, and published work in *The Sun*, *Creative Nonfiction*, and *Gulf Coast*.

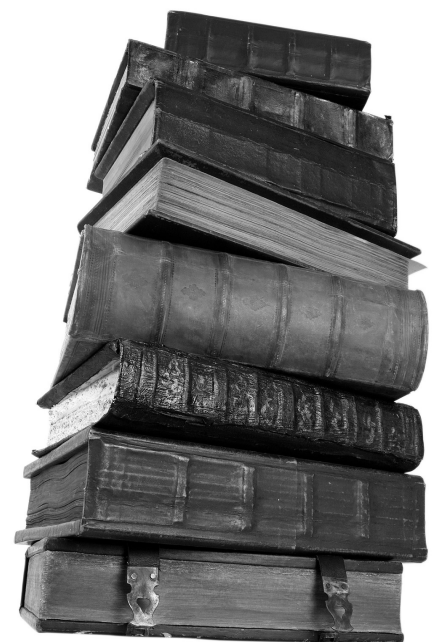
Major Jackson (Poetry '99) was awarded a 2013-2014 Guggenheim Fellowship in the US & Canada Competition in Creative Arts—Poetry.

Keetje Kuipers (Poetry '06) was appointed Assistant Professor of Creative Writing at Auburn University in Alabama. Her recent work has appeared in *Jubilat*, *Orion*, and the *Gettysburg Review*.

Michelle Peñaloza's (Poetry '11) was a 2012 Kundiman Poetry Fellow.

Kristin Valdez Quade's (Fiction '09) story “Nemecia” won First Place in *Narrative's* Spring 2012 Story Contest. It is also included in *Best American Short Stories*, 2013.

Brenden Willey (Fiction '09) was named 2013-2014 Wallace Stegner Fellow in the Creative Writing Program at Stanford University.



Graduate Student Awards

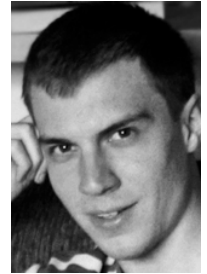


Miriam McFall Starlin Poetry Award

Jayne Ringleb
Poetry '14

Richard & Juliette Logsdon Prize in Fiction

Spencer Krauss
Fiction '14



Karen Jackson Ford Poetry Prize

Alycia Pirmohamed
Poetry '14

Penny Wilkes Scholarship in Writing and the Environment

Tarn Painter-MacArthur
Poetry '14



Travel and Graduate School Research Awards

Jacob Berns (Fiction '13)

Julia Kolchinsky Dasbach (Poetry '13)

Daniel DeVaughn (Poetry '14)

Ebony Haight (Fiction '13)

Jessa Heath (Poetry '13)

Charlotte Muzzi (Poetry '14)

Tarn Painter-MacArthur (Poetry '14)

Student News

Sarah Blakley-Cartwright

Fiction '14

served as a panelist and honored attendee at the Biennial São Paulo Book Fair, where she presented the Portuguese translation of her young adult book *Red Riding Hood*.

Julia Kolchinsky Dasbach

Poetry '13

published in *Cirque* (Winter '13), *Spry* and *THREE* (Spring '13)

Jessa Heath

Poetry '13

accepted an MFA scholarship to attend the 2012 Sewanee Writers' Conference in Tennessee.

Michael McDermitt

Fiction '14

published in *Mary: A Journal of New Writing* (Spring '13)

2013 Fellowships

Oregon Literary Arts Fellowship



Jessa Heath (Poetry '13) was awarded a fellowship from Oregon Literary Arts "to help Oregon writers in the early stages of their careers initiate, develop, or complete literary projects."

Benjamin Franklin Fellowship



Julia Kolchinsky Dasbach (Poetry '13) accepted a five-year Benjamin Franklin Fellowship at the University of Pennsylvania. She will pursue a Ph.D. in Comparative Literature focusing on what she has tentatively termed "Poetry of Inherited Witness." •

Undergraduate Awards

Walter and Nancy Kidd Memorial Writing Competition in Poetry and Fiction

Judges:

Linda Gregerson, Poetry, and Ehud Havazelet, Fiction



FICTION

- 1st ~ K. Chasmodai Cassidy for "Lenin's Army"
- 2nd ~ Dylan Thompson for "Everything's Fine"
- 3rd ~ Allison Goldstein for "Table by the Window"

POETRY

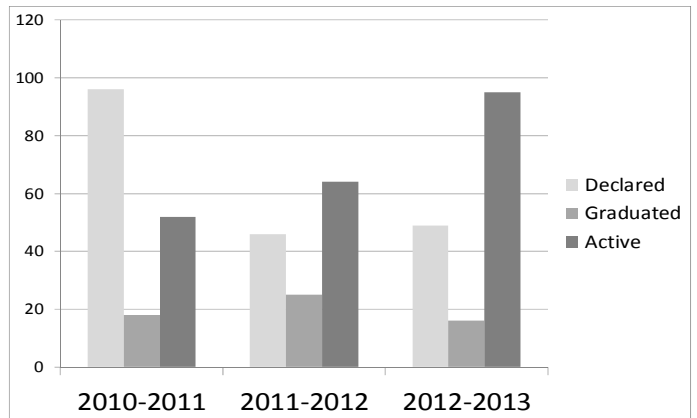
- 1st ~ Anna Tomlinson for "Sauvia Island"
- 2nd ~ Hilary Ross for "Alan Turing"
- 3rd ~ Toni Loeffler for "Stellar Evolution"

L-R: Hilary Ross, Dylan Thompson, Anna Tomlinson

Creative Writing Minor Update

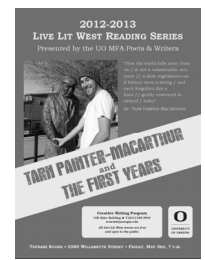
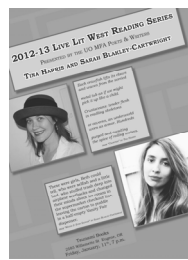
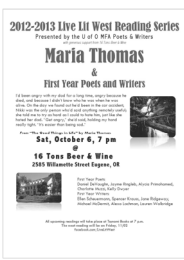
Since its inception in Fall 2010, almost 200 undergraduates have declared the minor in creative writing. Even with a limited number of students having dropped the minor due to course and graduation timing conflicts, the numbers entering the program and graduating with the degree have steadily increased.

Program records indicate just under 100 undergraduates are actively pursuing the minor from all across campus! Encouraged by these trends, we are looking forward to the minor's continued growth. •



Live Lit West

This year, the Creative Writing Program became a cosponsor of the Live Lit West reading series hosted by our own program graduate students. This reading series provides an opportunity for poets and fiction writers to present their work in front of an audience. Second-year students rotate through the academic year to offer monthly readings. The final event of the season encourages first-year students to read some of their own work. •



Welcome New Fiction Writers!

Phoebe Bright

grew up in Pennsylvania and Maine. Over the last five years, she's spent a lot of time and waitressing tips traveling through Eastern Europe, Asia, and southern Africa. She graduated from Johns Hopkins University with a B.A. in Behavioral Biology and the knowledge that she'd rather write fiction than work in a research lab. After collecting her diploma, she moved to Argentina and spent seven months backpacking through Latin America. She returned to the U.S. with an aspiration to see more of her own country. Since then she's moved twice a year, sometimes more than two thousand miles, usually working in restaurants and always writing. Her most recent home is Telluride, Colorado.

Ezra Carlsen

grew up in Sonoma, California, and, after some wandering, has rooted in the San Francisco Bay. For money, Ezra has dipped his beak in many ponds: digging ditches, parking cars, washing dishes, writing for magazines and newspapers, teaching English, and tending bar at a comedy club. He studied English at the University of California, Berkeley, where he was fortunate to find a community of thinkers and writers whose work challenged him and inspired him to write. At Oregon, Ezra is thrilled to again be joining this kind of community, to be provoked and influenced and disputed and encouraged.

Andrea Danowski

believes in concision and chaos. Her work has appeared in *SmokeLong Quarterly*, *Monkeybicycle*, *Nontrue*, and *Jersey Devil Press*, among others. She is excited both to leave behind palm trees and find inspiration in the unpredictability of rivers not cradled in concrete.

Josh Mak

writes about the San Gabriel Valley, California, where he was born and raised. He has received residencies from Writers Omi at Ledig House and the Kimmel Harding Nelson Center for the Arts, and was named a finalist for a PEN USA/Emerging Voices Fellowship. He is a contributing writer at *Flavorwire* and lives in Los Angeles.

Cora Mills

grew up among the cornfields and mini golf courses of Indiana. She attended Wheaton College (Illinois), where she served as Editor-in-Chief of the literary and arts magazine, *Kodon*, while double majoring in English and Studio Art. After attending NYU's Publishing Institute with grandiose hopes of becoming a book editor, she realized she'd rather be on the writing side of the publishing business, even if the pay is (substantially) less.

She currently lives in Madison, Wisconsin and works for the Wisconsin Arts Board. A long-time survivor of Midwestern winters, she is thrilled to be moving some-

where that doesn't consider it a mild heat wave when the thermometer reaches the 20s. When she's not writing or watching *Girls*, she's outside playing with her camera. She once kept a toilet in the passenger seat of her car for a month to use as a prop for a photoshoot. She has a rational fear of butterflies.

Kelsey Yoder

grew up in rural Illinois. She received her B.A. in English from Western Illinois University. After graduation, Kelsey stuffed as much as she could into her car and moved to Colorado. While in Colorado, she has worked at a domestic violence shelter, a residential facility for at-risk youth, and a clothing store. Kelsey will be leaving the desert in June. She looks forward to seeing the color green, sitting in shade, and having time to write in Eugene.

Kelsey won the Herbert Hughes Short Story Award in 2011. Her work has appeared in *The Rectangle* and *Midwestern Gothic*.

Fiction
Poetry



Welcome New Poets!

Quinn Lewis

grew up in Birmingham, Alabama, alongside the honeysuckle vine. She shared Talladega summers with her grandparents and a bat that drank from the swimming pool. There was a time when she rode horses.

Quinn received her B.A. in English from the University of Alabama at Birmingham in 2010 and has interned with the *Black Warrior Review*. She couldn't be happier to join the MFA community at Oregon. She looks forward to driving across the country to reach it—through storms, mountains, and ghost towns, with Jared and the dog, Leo, also called Willy.

John Darin

attended the University of Florida, where he studied history and discovered his love of literature. Since then he has taught piano lessons, worked two weeks of construction, coached youth basketball, and been a substitute teacher. He is excited to spend the next two years writing under the faculty at Oregon. He is also excited to live in Oregon; his whole life has been hot and muggy. John's favorite musical artist is Bruce Springsteen, of whose albums he values most highly *The Wild*, *The Innocent*, and *The E Street Shuffle*.

Alyssa Ogi

grew up in Goleta, California, surrounded by delicious food, traditional grandparents, and a hereditary love of storytelling. After receiving her B.A. in Literature from

the University of California, Santa Barbara, she moved to Los Angeles and interned at Red Hen Press, eventually acting as outreach coordinator for the press' Writing in the Schools program. She currently works as a reading/writing tutor for K-12 students, and spends many hours conjuring poems in traffic. In her free time, Alyssa enjoys exploring the city with friends, cooking and eating, and reading far too late into the night. At Oregon, she looks forward to soaking in the wisdom and perspectives of her peers, as well as writing something unexpected.

Ming Wen

received his B.A. in Writing Seminars from Johns Hopkins University in Baltimore, Maryland in 2011. He grew up in Rochester, Minnesota, and St. Louis, Missouri, and attended high school in Phoenix, Arizona. Since graduating he has

spent a summer on an organic farm in Palmer, Alaska and worked as a translator and college science writing teacher in Wuhan, Hubei Province, China. He has recently been editing graduate student manuscripts while listening to the rain and thinking of ways to travel near and far, and is grateful for the opportunity to study.

Kara Wang

is from a small town in Northern California where the weather is sunny and the people are nice. She is currently finishing up her undergraduate degree in neuroscience at Pomona College. She enjoys quiet mornings, good sushi, and any experience comparable to that of browsing Wikipedia. She is very much looking forward to coming to Eugene, where she hears the weather is less sunny but the people are still nice. •

Creative Writing Graduate Students Read at the Eugene Public Library



As part of the Poetry Project, the Eugene Public Library invited Creative Writing Graduate Student Poets Carl Swart, Jessa Heath, and Julia Kolchinsky Dasbach to read their work.

The work of all the poets engaged themes of familial, cultural, and generational inheritance. Carl's poems were set in the landscape of Western Oklahoma, where he was raised; Jessa's concern her hometown in New Hampshire; and Julia's span the Jewish-Soviet immigrant experience. The reading was followed by a Q&A with the local community. •

2012 –2013 Reading Series



Susan Straight, Fiction Writer

Opening our Series, Susan Straight read from her recent novel *Between Heaven and Here* (2012), the final book in the *Rio Seco* trilogy.

Take One Candle Light a Room was named one of the best novels of 2010 by The Washington Post, the Los Angeles Times and Kirkus, and *A Million Nightingales* was a 2006 Finalist for the Los Angeles Times Book Prize. Her short story "The Golden Gopher" won the 2008 Edgar Award for Best Mystery Story. She is Distinguished Professor of Creative Writing at UC Riverside.



Photo: Joni Kabana

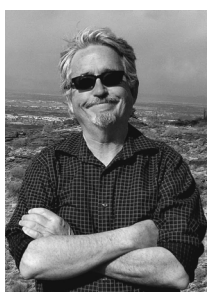
Mary Szybist, Poet

In November the poet Mary Szybist read from her newest collection, *Incarnadine* (2013), and her first collection, *Granted* (2003).

Granted was a finalist for the National Book Critics Circle Award and named one of the ten best poetry books of 2003 by the *Library Journal*. She has been awarded an Academy of American Poets Prize, a Rona Jaffe Award, a Witter Bynner Fellowship, a fellowship from the National Endowment for the Arts, and a Pushcart Prize. She was named Lewis & Clark College's 2010 Teacher of the Year and is currently an Associate Professor of English there.

CRWR Faculty: Ehud Havazelet, David Bradley, and Jason Brown, Fiction Writers

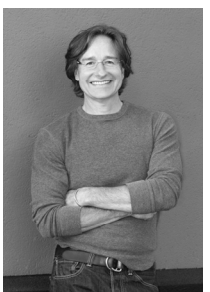
During Winter term, the Program invited its fiction faculty to read. Jason Brown read from *Character Witness*, his memoir in-progress concerning his childhood in rural Maine. David Bradley read a number of entertaining creative non-fiction pieces, one of which was written from the point of view of Penn Station in Philadelphia, PA. Closing the set of faculty readings, Ehud Havazelet read from his novel-in-progress.



T.R. Hummer, Poet

Poet, critic, and former UO Creative Writing Program director, T.R. Hummer read poems from his most recent collection, *Ephemeron*.

He has published two books of essays and nine volumes of poetry. His work has appeared in *The New Yorker*, *Harper's*, *Atlantic Monthly*, *Paris Review*, *The Georgia Review*, and various anthologies. He is the recipient of two Pushcart Prizes and a Guggenheim Fellowship. Professor Hummer has also served as editor of *The Cimarron Review*, *The Kenyon Review*, *New England Review*, and *The Georgia Review*. He teaches at Arizona State University.



Keith Scribner, Fiction Writer

Author Keith Scribner read from his most recent novels, *The Oregon Experiment* (2012). He has published two other books, *Miracle Girl* (2003), and *The Goodlife* (1999).

Scribner's fiction has appeared in *The New York Times Magazine*, *The Daily Beast*, *Tri-Quarterly*, *American Short Fiction*, and *Quarterly West*, among others. He received both Pushcart and O'Henry Prize Honorable Mentions for his short story, "Paradise in a Cup." Scribner has also been awarded Wallace Stegner and John L'Heureux Fellowships in Fiction at Stanford University, where he went on to teach in the Creative Writing Program as a Jones Lecturer. He currently teaches at Oregon State University's MFA program.

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Creative Writing Program

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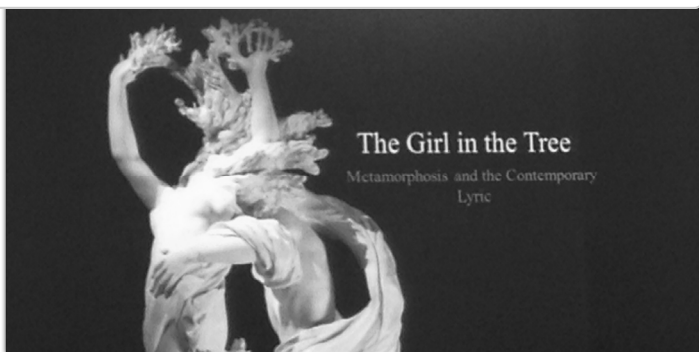
Reading Series continued



Linda Gregerson, Poet

National Book Award finalist and Guggenheim Fellow, Linda Gregerson read from her many poetry collections. Gregerson's Kidd Talk was one of the highlights of her visit.

She is the author of five books of poetry and two books of criticism. Her honors include an American Academy of Arts and Letters Award in Literature, four Pushcart Prizes, and fellowships from the National Endowment for the Arts and the Poetry Society of America. She is the Caroline Walker Bynum Distinguished University Professor of English Language and Literature at the University of Michigan, where she also directs the Creative Writing MFA. •



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Congratulations 2013 Grads!

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