

JILL DARLING

EDUCATION

Ph.D., Twentieth Century American Literature and Cultural Studies
Wayne State University, Detroit, MI
Dissertation: *Writing the Self: Feminist Experiment and Cultural Identity*

Master of Fine Arts in Creative Writing; Graduate Women's Studies Certificate
Colorado State University, Fort Collins, CO

Bachelor of Arts in English and Spanish; Women's Studies Certificate
University of Detroit Mercy, Detroit, MI

PROFESSIONAL APPOINTMENTS

Lecturer II, Writing Program, University of Michigan-Dearborn

PUBLICATIONS

Poetry Collections:

(re)iterations Spuyten Duyvil Press, 2018. Print.

a geography of syntax, Lavender Ink, 2016. Print.

Solve For, BlazeVOX ebooks. Online.

begin with may: a series of moments, Finishing Line Press, 2008. Print.

at the intersection of 3, a collaborative chapbook with Laura Wetherington and Hannah Ensor, Dancing Girl Press, 2014. Print.

The First Steps are the Deepest, a collaborative chapbook with Laura Wetherington and Hannah Ensor, Frog Island Press, 2014. Print.

Creative Essays:

an order of. DB Logic Press, 2005.

Work in Anthologies:

Counter-Desecration. Ed., Linda Russo and Marthe Reed. Wesleyan UP, 2018.

Resist Much Obey Little. Ed. Michael Boughn. Spuyten Duyvil Press, 2017.

Poetic Voices Without Borders, Ed. Robert Giron, Gival Press, 2005. Print.

Critical Essays and Reviews:

“Reflections on the New Orleans Poetry Festival.” *1508 Blog*, Univ. Arizona Poetry Center, 2019.

“Shiny New Up Against The Old: Wendy S. Walters’ Surreal Reality in Multiply/Divide.”
Entropy (Jan 2018)

“I am I because my little dog knows me,” or, the rhetoric of (non)narrative (queer)identity in Gertrude Stein’s *Geographical History. the quint: an interdisciplinary journal from the north*. 9.2 (March 2017).

"A Crisis of Memory: Narrative Form and Identity-Construction in Pamela Lu’s *Pamela: A Novel*.”
Ethos: A Digital Review of Arts, Humanities, and Public Ethics. (Spring 2017).

“Narrative Perversion: Beverly Dahlen’s *A Reading* (1-20)” *Something on Paper*. Jack Kerouac School of Disembodied Poetics Journal, 2016. Online.

“From Expository Blog to Engaged E-Portfolio: Showcasing Writing Inside and Outside the Composition Classroom.” *Engaging 21st Century Writers with Social Media*. IGI Global, 2016. Print.

“Laura Mullen’s *Enduring Freedom*.” *Something on Paper* 2. Jack Kerouac School Poetics Journal, 2015. Online.

“Building Community in the Computer Classroom.” *Hybrid Pedagogy*, 2015. Online.

“The Content of Essay Form: on Reading Carla Harryman’s *Adorno’s Noise*.” *How2* Vol. 3 Issue 3. Online.

Conversations:

Roundtable: City as Place, Marthe Reed with Amber Atiya, Jill Darling, John Pluecker, And Tyrone Williams, *Something on Paper*, Issue 5, Spring 2018 (<http://www.somethingonpaper.org/issue-5/round-table-city-as-place/>)

Living Writers Radio Conversation with T. Hetzel, fall 2017 (<https://sites.lsa.umich.edu/living-writers/darling/>)

Work in Journals and Literary Magazines:

Poems:

“It’s Like Track, or Golf,” *Poets Reading the News*. Online.

“landscape, or an aroma of breath,” “of and off the page,” *Unlikely Stories*. Online.

“Only Breast High,” from a collaborative project with Laura Wetherington and Hannah Ensor, *Split Lip*, 2014. Online.

“act/abstract,” “for you,” *Horse Less Review*, 2013. Online.

“from Answers will Vary,” *Rampike*, 2013. Print.

“horizontal,” “vertical,” “palindrome,” “glass,” “gallery 3,” “Picasso’s mirror,” “sunday in the rain,” “memo” *Wayne Lit Review*, 2008. Print.

“from *begin with may, a series of moments*,” “an offering,” *Upstairs at Duroc*, Issue 9, 2007-2008. Print.

“fugue,” *Factorial*, summer 2005. Print.

“swirl clay,” “will not solve for intrigue,” “mud crunches eyelids,” “how to recollect,” *Aufgabe*, No. 3, 2003. Print.

“a certain petrography,” *Highway 14*, No. 1, 2003. Print.

“series iv,” *Phoebe*, Vol. 31 No. 2, Fall 2002. Print.

“Theorem & Proof,” with Veronica Corpuz, *Bombay Gin*, #28, 2002. Print.

“The Posters of Picasso,” with Eileen Munzo, *Poets and Poems online*. Archived Online.

“between lines,” “[you they say hide out],” “between lines,” “[average. the sum of all parts divided],” “dear A,” *A*, Colorado State University Literary Review, 2002. Print.

“curry,” *Fort Collins Poetry in Motion Project*, 2001.

“dear andaluz,” “dear Francesca,” *Upstairs at Duroc*, No. IV, Fall/Winter 2000. Print.

“[an interview:]” *Empty Set*, Naropa Summer Writing Program, 2000. Print.

“Nestled Outward,” “The Basis of Scattering,” [*Melancholy Breakfast*], Naropa Summer Writing Program, 1999. Print.

Creative Essays/Hybrid:

“Branches Without Leaves: an essay on a word,” *Moonsick Magazine*, 2015. Online.

“Cell Fragments: a reflection in color,” *Two Serious Ladies*, 2014. Online.

“A Flight of Petals,” *580 Split*, Issue 10, 2008. Print.

“A Text Made Of,” *NOR*, Issue 2, 2007. Print.

“These Few,” *New Millenium Writings*, No. 16, 2006-2007. Print.

“Non-Military Targets,” *Quarter After Eight*. vol. 11/12, 2004/2005. Print.

“Sets and Probabilities [Notation: remembered],” *Aufgabe*, No. 3, 2003. Print.

Short Fiction:

“Laundry, or other Domestic Advice,” *Spring Gun 9*, 2014. Online.

“Tuesday February 21,” “Wednesday February 29,” from *When the Babies Occupy*, *Denver Quarterly*, Vol. 48, No. 4, 2014. Print.

Book Manuscripts and Work in Progress:

Geographies of Identity: From Gertrude Stein to Gloria Anzaldúa (poetics and cultural criticism)

Don't Run Upstream Make Pain Fly (hybrid prose poetry)

The Collateral Media Project (hybrid creative essays)

The Fractal Landscape (hybrid creative essays)

Polyester Vocabulary (short fiction)

“A Song Slowly Larger than the Singer”: Nature, Culture, and Poetic Form in Patricia Smith’s *Blood Dazzler* and Ed Roberson’s *City Eclogue* (article)

“Status Update”: Intertextual Memoir and Inter-media Identity in Contemporary Culture (article)

“From Inside the Classroom and Out Into the World: Identity, Online Media, and Social Activism” (article)

“Black Lives Matter: Social Movement, Identity, and Representation in the World, Online, and in Our Classrooms” (article)

“Poetic Rhetoric and Composition Strategy: Documentary Film and Poetry in the Composition Classroom.” (article)

AWARDS & RECOGNITION

The Collateral Media Project: semi-finalist in Cleveland State University Essay Competition (2017)

Polyester Vocabulary: semi-finalist for Noemi Press Book Award for Fiction (2016)

The Collateral Media Project, finalist for publication by Sarabande Books.

At the Moment of Direction semi-finalist for *Zone 3* 2013 nonfiction book award

(re)iterations MS finalist for publication by Horse Less Press (2013)

A Geography of Syntax MS finalist for 2011 Omnidawn 1st/2nd Book Poetry Prize.

A Geography of Syntax MS finalist for 2011 Omnidawn Open Book Poetry Prize

Tomkins Award for essay writing, WSU English (2008)

Stephen H. Tudor Memorial Scholarship in Creative Writing, WSU English (2007)

Tomkins Award for poetry, Wayne State Department of English (2006)

John Clare Award for poetry, Wayne State Department of English and The Academy of American Poets (2006, 2007, 2008)

“Odes” selected by judge Jack Collom for Academy of American Poets prize (spring 2002)

Solve For MS selected as a finalist for the Academy of American Poets Walt Whitman Award for Poetry (spring 2003)

Notes Carried Over MS selected as a finalist for the Verse Press Poetry Prize (spring 2005)

Community Outreach Award through the Arts council of Southern Indiana, Indiana Arts

Commission, and the National Endowment for the Arts for a stay at the Mary Anderson Center for the Arts in Indiana (2004, 2005)

READINGS AND LITERARY EVENTS

Skatz! Reading Series Featured Reader, Sweetwater Coffee, Winter 2019

Spuyten Duyvil Reading at KBG Bar, NYC, Spring 2018

Poets Speak. Faculty Reading at UM-Dearborn, Spring 2018

Lavender Ink Author Reading, New Orleans Poetry Festival, 2016, 2017, 2018

Author Reading and Book Signing, Nikola Books, Ann Arbor, Sept 2017

Building Hope Writing Workshop facilitator, Peter White Public Library, Marquette, MI, Feb 2016

Horse Less Press Reading in Grand Rapids, MI, Fall 2014

Reading Series curated by Rob Halpern, Spring 2014

Collaborative Writing Workshops co- facilitator and Creative Reading with Laura Wetherington and Hannah Ensor at Casa Libre in Tuscon, AZ, Spring 2014

WSU Mondays at Noon Poetry Series Reading with Rob Halpern, April, 2012

LSA Mardi Gras Conference Poetry Reading with Lisa Samuels and Afton Wilky, February 2012

Bathhouse Series Faculty Reading, Eastern Michigan University, Fall 2011

Textsound Works in Progress reading, Ann Arbor, MI Fall 2008

Wayne State Writing and Poetics readings and events: organized Rachel Blau DuPlessis reading (Spring 2007); coordination and participation in graduate student readings (2007-2008)

Windsor Feminist Theater Fundraising Event Spring 2007

Upstairs at Duroc contributors' reading, Paris, France Spring 2004

Front Range Reading Series *My Word* at Fort Collins Harmony Library, November 5, 2003
Minions group readings in downtown Fort Collins, February and May 2003
Bas Bleu reading series, Fall 2002
CSU English Department creative nonfiction reading downtown Fort Collins, Spring 2002
4 x 4 Reading Series at Denver University, Spring 2001

PROFESSIONAL EXPERIENCE IN CREATIVE WRITING

Capstone Showcase Organizer: A presentation of works by graduating creative writing majors,
Eastern Michigan University, Spring 2014
Assistant Coordinator; Workshop Leader: Greyrock Institute, Summer Creative Writing Program,
Colorado State University, 2002-2003
Managing Editor; Poetry Editor: *Nieve Roja Review* online literary journal, Colorado State University,
2000-2003
Instructor in the schools: Literacy Through Poetry, Fort Collins, CO, 2001-2002
Editorial Intern: Center for Literary Publishing, Colorado State University, 1999-2001
Supervised College Teaching in Creative Writing, Colorado State University, Fall 2000

CONFERENCE PRESENTATIONS

“Public Writing and Social Justice Activism: Claudia Rankine and Ta-Nehisi Coates.” *The Conference on Community Writing*. October 18-22, 2017. Boulder, CO.

“Breathe Out Poetry: Muriel Rukeyser’s (Extra)Ordinary Modernism.” *The Louisville Conference on Literature and Culture since 1900*. February 23-25, 2017. Louisville, KY.

“Social (Media) Activism in the Classroom and in the World.” *Thomas Watson Conference on Rhetoric and Composition*. Louisville, KY. October 20-22, 2016

“Black Lives Matter: Social Movement, Identity, and Representation in the World, Online, and in Our Classrooms.” *IWAC Conference*. Ann Arbor, MI. June 23-25, 2016.

“From Inside the Classroom and Out Into the World: Identity, Online Media, and Social Activism” 2016 *Rhetoric Society of America*. Atlanta, GA. May 2016.

“The Rhetoric of Queer Identity in Gertrude Stein’s Geographical History of America.” 2015 *PAMLA Conference*. Portland, OR. Nov. 6-8, 2015.

“From Expository Blog to Engaged E-Portfolio: Showcasing Writing Inside and Outside the Classroom.” *Network Detroit Conference*. Southfield, MI. Sept. 25, 2015.

““Status Update”: Intertextual Memoir and Inter-media Identity in Contemporary Culture.” *Cultural Rhetorics Conference*. October 30-November 1, 2014. East Lansing, MI.

“Writing and Being Collaborative Transformation: A Panel on Collaborative Writing.” Jack Kerouac School of Disembodied Poetics Conference: *WRITING/THINKING/BEING*. Boulder, CO. Oct 10-12, 2014.

““A Song Slowly Larger than the Singer”: Nature, Culture, and Poetic Form in Smith’s *Blood Dazzler* and Roberson’s *City Eclogue*.” *The Louisville Conference on Literature and Culture since 1900*. February 20-22, 2014. Louisville, KY.

“3rd person self (narrated): H.D. and Beverly Dahlen” *Bavarian American Academy 2011*. May 14-28, 2011. Munich and Nürnberg, Germany.

““I am I because my little dog knows me,” or, the Intertextual self: Gertrude Stein and Lyn Hejinian.” *American Studies Summer Program : Modernity, Mobility, and Displacement: Transnational Perspectives from Detroit*. May 13-22 2010, Detroit, MI.

““Possibility is not a luxury”: (re)presentation and (re)identification in *The Transformation, Borderlands/La Frontera*, and *Dictee*” *Bavarian American Academy 2009: American Studies in a Transatlantic Perspective*. May 9-22, 2009. Munich, Germany.

“Documenting Postmodern Trauma: The crisis of the Contemporary in Claudia Rankine’s *Don’t Let me be Lonely*” *The Louisville Conference on Literature and Culture since 1900*. February 19-21, 2009. Louisville, KY.

“Writing Memory, Writing Life: the Politics of Form/Content in Lyn Hejinian’s Prose and Poetry.” *Lifting Belly High: A Conference on Women’s Poetry Since 1900*. September 11-14, 2008. Pittsburgh, PA.