August, 2013

Riley Hanick
rhanick@murraystate.edu
1655 College Terrace, Murray, KY, 42071 319.541.9796

Education

2008 MFA in Nonfiction Writing, University of Iowa

2001 BA in English, Kenyon College
Graduated *magna cum laude*, with Highest Honors in English and a Minor in Philosophy

1999 Participant in Kenyon-Exeter Study Abroad Program

1998 Participant in University of Iowa's Irish Writing Program

Teaching Experience

2013 Watkins Chair in Creative Writing, Murray State University

- Introduction to Creative Nonfiction (Fall 2013)
  Within departmental guidelines, I chose and developed all course materials, writing assignments, and evaluations of student work. Readings were drawn primarily from *The Art of the Personal Essay* (Lopate ed.). In a course focused on the history and practice of the nonfiction essay, I provided writing prompts and written feedback in response to student work in addition to leading workshops discussions of essays written by students. Students are given the chance to workshop two separate essays over the course of the semester, in addition to completing a series of shorter writing assignments. Selections from anthologies were supplemented by work from Clarice Lispector, Caryl Phillips, Edmund Jabes, Teju Cole, Jamaica Kincaid, Giorgio Agamben, Enrique Vila-Matas, Helene Cixous, Robert Musil, Breyten Breytenbach and Fanny Howe.

- Introduction to Creative Writing (Fall 2013)
  Within departmental guidelines, I chose and developed all course materials, writing assignments, and evaluations of student work. Readings were drawn primarily from *The Vintage Book of Contemporary Poetry* (McClatchy ed.), *The Anchor Book of New American Short Stories* (Marcus ed.), and *Touchstone Anthology of Contemporary Nonfiction* (Eds. Williford, Martone). In introducing students to concepts and practices relevant to the writing of poetry, fiction and nonfiction I provided writing prompts, written feedback in response to student work in addition to leading workshop discussions of poetry, fiction and nonfiction written by students in the class. Students complete multiple short writing exercises in different genres and submit a longer prose work for one in-class workshop. Selections from anthologies were supplemented by work from Julio Cortazar, Alice Notley, Elias Cannetti, Lorine Niedecker, Henri Michaux, Federico Garcia Lorca, Cathy Park Hong, Mahmoud Darwish, Isaac Babel, Franz Kafka, Jess Walter, Jenny Boully, Kazim Ali and George Oppen.

2010-2011 Senior Lecturer, University of Wisconsin-Superior

- Writing 101 (Fall 2010, Spring 2011, Fall 2011)
  Within departmental guidelines, I chose and developed all course materials, writing assignments, and evaluations of student work. Readings were drawn primarily from *The Bedford Reader* (Kennedy ed.). Discussion topics included extensive attention to narrative strategies within the essay form, drawing examples from Joan Didion, Yiyun Li, Richard Rodriguez, George Orwell, Lydia Davis, Paul Auster, Henry David Thoreau, Henry Louis Gates Jr., Gretel Ehrlich, and Eduardo Galeano. Short assignments and in-class work focused on the specific challenges and choices involved in shaping individual sentences, with examples and methods drawn from Virginia Tufte's *Artful Sentences*.

- Writing 102 (Fall 2010, Spring 2011, Fall 2011)
  Within departmental guidelines, I chose and developed all course materials, writing assignments, and evaluations of student work. Readings were drawn primarily from *Everything's an Argument* (Lunsford and Ruszkiewicz, eds.) with extensive supplements from contemporary news stories. With an overriding emphasis questions surrounding information sources, research methods, and the construction of written arguments, course discussions were determined in part by student responses to news sources in a variety of formats (newspapers, radio and television shows, weblogs, and podcasts). In addition to compiling citations and brief summaries of international news stories reported within a set of designated sources during a single day, students were encouraged to consider both the frequency and patterns of coverage that emerged, as well as the frameworks within which a given story could be understood.

2009-2010 Adjunct Instructor, Kirkwood Community College

- Composition 2 (Fall 2009 – Spring 2010)
  Within departmental guidelines, I chose and developed all course materials, writing assignments, and evaluations of student work. Readings were drawn primarily from *Conversations* (Selzer and Caprpini, eds.). Discussion topics included units on journalism, education, agricultural policy, gay marriage, contemporary media technology, predator drone attacks, and prison reform. Additional materials included an in-class viewing of Robert Kenner's *Food Inc*. and photocopied essays from Jane Mayer, James Q. Wilson, Nicholas Kristof, Mark Greif, Audre Lorde, Matthew Crawford, Dan Savage and C.D. Wright. Students wrote two short papers: one analyzing an assigned reading's use of ethos, pathos and logos, and a second, more informal response to Kenner's film. Longer assignments included a blog analysis, wherein students analyzed a single thread from a web log of their choice, outlining and engaging with what they considered to be the central debate developed in relation to a single blog posting, its comment field and additional posted links, and any follow-up posts on the same blog. After tracing this debate, students were required to cite one additional source, outside of the blog thread, as part of the conclusion to their analysis and consideration of the argument. A final paper required students to consider two related readings from the semester, triangulating the debate by clarifying their own perspectives in relation to each. Additional class materials included handouts and discussions about syntax and sentence construction, digital images from the photographs of Deborah Luster and Didier Lefevre, audio clips of stories filed from Afghanistan by embedded reporter Soraya Sarhaddi Nelson, video clips of predator drones and in-class explorations and discussions of various web logs.

- Elements of Writing (Spring 2010)
  Within departmental guidelines, I chose and developed all course materials, writing assignments, and evaluations of student work. Readings were drawn primarily from *Models for Writers* (Rosa and Eschholz, eds). Students' writing assignments generally began in their handwritten journals, with short responses to assigned readings and in-class prompts. These journals were the primary source for personal essays that were developed, revised and discussed over the course of the semester. Final versions of these essays generally had at least two previous drafts. Readings generally supported our focus on the development of personal style and voice, various approaches to narrative, and the choices surrounding the uses of detailed and metaphorical language. Photocopied readings included work from Jamaica Kincaid, Joe Brainard, Ko Un, Mary Ruefle, Philip Lopate, and Junot Diaz. Additional class materials included handouts and discussions about syntax and sentence construction. We viewed digital images from the photographs of Nicholas Gursky, Nikki S. Lee and Tim Hawkinson and listened to audio recordings of David Sedaris, Mary Ruefle, and Junot Diaz reading their own work.

- Effective Reading Strategies (Fall 2009)
  Within departmental guidelines, I developed course materials around the textbook *Reading Strategies for Today's College Student* (Atkinson and Lognman, eds.), facilitating students in the identification of their learning styles and preferred comprehension strategy (SQ3R, SQ4R or PQRST) for college-level reading. A strong emphasis was placed on expanding vocabulary and familiarizing students with standard systems of reference, researching, and citation necessary for academic work.

2006-2008 Teaching Assistant, University of Iowa, Department of English

- The Interpretation of Literature
  Within departmental guidelines, I chose and developed all course materials, writing assignments, and quizzes, and exams. I also organized film screenings and group excursions to theatrical performances. Required texts from separate semesters included Vladimir Nabokov's *Lolita*, Don DeLillo's *White Noise*, Shakespeare's *Hamlet* and *The Tempest*, Jamaica Kincaid's *A Small Place*, Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, August Strindberg's *Ghost Sonata*, and Phillip Lopate's anthology *The Art of the Personal Essay*. In addition to this, between a third and half of our reading was comprised of electronically scanned material. This included work from James Baldwin, Susan Sontag, Sei Shonagon, Fabio Morabito, Sappho, Andre Breton, Michel de Montaigne, Robert Hass, Francis Ponge, and Lisa Robertson. I experimented with different combinations of response papers and formal essays, eventually settling upon a format wherein students kept a typed journal recording both their own thoughts and reactions to readings and more specifically assigned writings in which they wrote short essays, often upon topics of their own choosing. These writings took their form from various essays discussed within the class, engaging students with various formal and conceptual approaches to the essay through their own practice as writers.

2008-2010 Substitute Instructor, Nonfiction Writing Program, University of Iowa

- As a third-year student and recent graduate of the NWP, I was asked to serve as a substitute for multiple undergraduate nonfiction workshops being taught by Nick

Kowalczyk, Jennifer Percy, and John D'Agata. I led class discussion in response to student essays for a total of twelve class hours.

- I was asked to teach individual class sessions of John D'Agata's graduate seminar, first in the spring of 2009, then in the spring of the following year. Each was part of a recurring class designed to determine the recipient of an annual Essay Prize, which was eventually awarded based on the students' vote. Class discussions and presentations focus primarily on contextualizing and debating the merits of that week's nominated essay. The prize, which is now in its third year, is more fully explained at www.essayprize.org.
- The class period in 2009 required me to both lead class discussion and create a packet containing examples of formally innovative approaches to the review essay, which included work from James Agee, Tyehimba Jess, Kevin Killian, Robert Walser, Molly Nesbit, Ralph Ellison, Jessica Hopper, Gore Vidal, Susan Sontag, Joshua Clover, Avital Ronnell, and Bruce Hainley. Class discussion centered around Theodore McDermott's "Spare Songs for a Diminished Land", that week's nominated essay. During the following year, I led class discussion on Maggie Nelson's *Bluets* and on the two critical responses written by students in response to it. Total class time came to six hours.

Related Professional and Teaching Experience

2012 Tutor, Safe Haven Shelter for Battered Women, Duluth, MN

- In collaboration with between two and five other educational advocates, plan and co-facilitate weekly one-to-one tutoring sessions for women whose lives have been affected by physical, emotional or sexual abuse.
- Assist in developing individualized plans of study focused on educational goals of the women in the program, most often in conjunction with plans to take the GED.
- Collect and develop materials for a free library, book club and individualized creative writing projects including journaling, personal narratives and poetry.

2010 Volunteer, "Women in Exile", Iowa Correctional Institute for Women, Mitchelville, IA

- Worked with between seven and twelve women currently incarcerated at the ICIW, generally as part of a group numbering between two and four volunteers. The program, developed by Rachel Williams, a professor in the College of Education at the University of Iowa, sought to both support the creative work being done by inmates and to help create a wider forum for prisoners' autobiographical writing.
- Assisted in the development of lesson plans, writing prompts, and reading packets for women taking part in the program, providing both an audience and feedback for written work shared during weekly visits to the prison.
- Developed and presented a five-minute written introduction as part of the public presentation of work created during the course of the program. Selections were made by the writers and read aloud by individual members of the community at the University of Iowa's Shambaugh auditorium in April of 2010. Writing completed as part of this program will eventually be stored in the Iowa Women's Archives at the university library.

2004-2010 Bookseller, Prairie Lights Books, Iowa City, IA

- Responsible for helping customers with information and assistance in locating books and other merchandise at a local independent bookstore. Also, for helping to set up, record,

and occasionally introduce in-store and out-of-store readings. Additional duties include shelving, ordering, and returning stock within the poetry, philosophy and current events sections of the store.

Summer 2002, 2003 Resident Advisor, Kenyon Young Writers Program, Gambier, OH

- Lived with and supervised 35-40 high-school students attending summer writing workshop.
- Organized activities such as field trips, student readings, and literary scavenger hunts.
- Supported the teaching staff in reading and commenting upon student work.

2001-2002 Corps Member, City Year Boston, Boston, MA

- Volunteered in Americorps-sponsored nonprofit organization, collaborating with a variety of local organizations in physical service projects, youth outreach, and community building activities.
- Taught and developed curricula for W.O.R.D., a literacy program for use in underserved elementary and middle schools in Boston.
- Individually created and developed a pilot oral history program for use in classroom and after-school settings.

Summer 1998 Area Reporter, Press-Citizen, Iowa City, IA

- Attended and wrote up brief articles on the proceedings of city council meetings in surrounding communities.

Grants, Fellowships, and Awards

2012 Jentel Artist Residency in Creative Writing, Summer Session

2012 McKnight/Arrowhead Regional Arts Council Quick Start Opportunity Grant

2010 "The Pradelles" included among "Notable Essays" in *Best American Essays* series.

2008 Study Abroad Travel Award for Overseas Writing Workshop in Croatia and Slovenia

Half-Time Teaching Assistantship, Department of English, University of Iowa

2007 Study Abroad Travel Scholarship to Hong Kong and Macau

Half-time Teaching Assistantship, Department of English, University of Iowa

2006 Museum Writer-in-Residence, University of Iowa

Departmental Nominee for AWP Intro Journals Project, University of Iowa

2002 Americorps Education Award, Boston, MA

2001 Recipient of Denham Sutcliffe Memorial Award, Given for Excellence in the Study of English and American Literature, Kenyon College, Gambier, OH

2001 Elected to the Phi Beta Kappa, Kenyon College, Gambier, OH

Scholarship

Publications

Books

Gravel Ends, a book-length essay on Jackson Pollock's *Mural*, the original scroll version of Jack Kerouac's *On the Road*, and the development of the interstate highway system in the United States was accepted for publication by Sarabande Books in 2012. Forthcoming in October, 2014.

Essays

"Microphonics" in *Sonora Review,* 2009.

"The Pradelles" in *Sonora Review,* 2009.

"Scroll" in *Seneca Review*, Spring 2008.

"On 'Afar a Bird'" forthcoming in catalog for Lydia Diemer's broadside collection *Nine Essays*.

Translations

"Beach" by Roberto Bolaño in *Eyeshot*, December 2008

Interview

"A Conversation with Thalia Field" published on-line by *Seneca Review*.

Publishing

In the fall of 2013 I was appointed the nonfiction editor for *New Madrid*, the national journal of the low-residency MFA program at Murray State University. Primary responsibilities include the solicitation and oversight of nonfiction submissions for the journal, published twice annually.

In 2009 Lydia Diemer and I co-founded Tilderrata, a small collaborative press with an interest in producing small chapbook-length essays, artists' books and broadsides. Currently we are working on our second chapbook, an essay written by April Freeley, whose working title is *Passive House*, and a broadside from T Fleischman's *Syzygy: On Beauty*, which was published by Sarabande Books in 2012.

Haishi: An Essay, a collaborative work with Lydia Diemer. Chapbook centering upon the proposal for an artificial island off the coast of Macau shortly before its decolonization in 1999. Published by Tilderrata in May 2009.

Journalism

"Scott Walker Says 'No' to Good Family Jobs, Sound Transportation Policy in Wisconsin," article in *Labor World*, December 2010

"Though Underreported, Labor Has Been Playing a Role in Egypt Unrest," article in *Labor World*, February 2011

"*Real Gone* by Tom Waits," record review in *No Depression*, October 2004

"*Blueberry Boat* by the Fiery Furnaces," record review in *The Little Village*, July, 2004

"Devendra Banhart and Joanna Newsom in Des Moines, IA" concert review in *No Depression*, July 2003

"Animal Collective and Black Dice at the Empty Bottle, Chicago, IL," concert review for UK-based webzine *Whisperin & Hollerin*, May 2003

Anthologies

"Scroll," is forthcoming in an anthology of essays drawn the 32-year history of the Nonfiction Writing Program at the University of Iowa. Edited by Robin Hemley and Hope Edelman.

Presentations

Reading, Jentel Presents Series at Sagebrush Community Art Center in Sheridan, Wyoming. August 2012.

Panelist, "The Pleasures of Finding Things Out: Research, Reportage, and Craft in Creative Nonfiction," with Ander Monson, Robin Hemley, Catherine Taylor, Bonnie Sunstein and Nick Kowalczyk. NonfictionNow Conference, University of Iowa, November 2010.

Reading, Cherry Bomb Series, the Richard App Gallery in Grand Rapids, May 2009.

Reading, Anthology Series, Iowa City, December 2008.

Reading, University of Iowa Museum of Art Writer-in-Residence Series, April, 2007

Guest lecture, undergraduate Creative Writing Studio Workshop at the University of Iowa, taught by Dina Hardy, focusing on the use of found material and collage in the nonfiction of Eliot Weinberger and David Shields, October 2005

Selected Graduate Courses Taken

Montaigne and the Modern Essay

The Long Poem

The Ethnographic Essay

English Prosody

Wittgenstein and the Philosophy of Language

21st Century Nonfiction

Ekphrasis and Poetry

The Narrative Essay

Ongoing Projects

Essays

"The Platform on the Ocean". A collaborative work-in-progress on the music of the late cellist Arthur Russell. The essay explores the aesthetics and biography of Russell, an Iowa native who worked with Phillip Glass, David Byrne, Rhys Chatham, Robert Wilson, and Allen Ginsberg, among others, before dying of AIDS in 1990. Interspersed with Russell's own descriptions of unrealized musical projects and interviews with his surviving family and friends, there will be sequences of writings done by both friends and anonymous volunteers who have been asked to free-associate while listening to Russell's music for the first time.

As-yet untitled essay on an exhibition in Rijkea, Croatia mounted by the collaborative art group the Moving Crew. The show, which centered around the city's port history and the geopolitical consequences of containerized shipping, is the central focus of the essay, which also seeks to explore the challenges and frustrations of collaboration, community, and nationhood.

A translation of "La Sopa: Generosa y Gratuita" by Carmen Boullosa, for planned submission to *Conjunctions.*

Conferences Attended

2013 Association of Writers and Writing Programs, Boston, MA

2010 Nonfiction Now, Iowa City, IA

2007 Nonfiction Now, Iowa City, IA

2005 Nonfiction Now, Iowa City, IA