

Poetry  
Fiction  
Nonfiction

# Idaho

MFA in Creative Writing

**3 YEARS FULLY FUNDED**

**WORK WITH AWARD-WINNING FACULTY**

Jess Arndt, Chris Drangle, Leah Hampton,  
Michael McGriff, Alexandra Teague

**STUDY WITH DISTINGUISHED VISITING WRITERS**

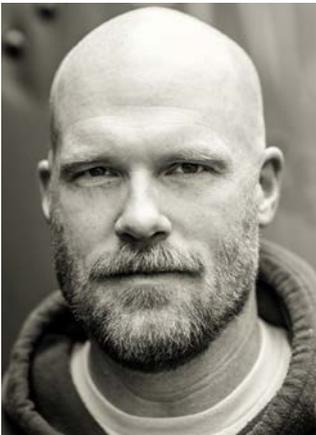
Gabino Iglesias, Luis Alberto Urrea, Mary Szybist,  
Roger Reeves, Maggie Nelson, Dorianne Laux

**JOIN THE EDITORIAL STAFF OF *FUGUE***

**Apply by January 15, 2024**  
**LEARN MORE**



## A Note of Welcome from Alexandra Teague & Michael McGriff CO-DIRECTORS OF THE CREATIVE WRITING PROGRAM



“

Thank you for your interest in the Creative Writing MFA Program at the University of Idaho: the premier fully funded, three-year MFA program in the Northwest. Situated in the panhandle of Northern Idaho in the foothills of Moscow Mountain, we offer the time and support to train in the traditions, techniques, and practice of nonfiction, poetry, and fiction. Each student graduates as the author of a manuscript of publishable quality after undertaking a rigorous process of thesis preparation and a public defense. Spring in Moscow has come to mean cherry blossoms, snowmelt in Paradise Creek, and the head-turning accomplishments of our thesis-year students. Ours is a faculty of active, working writers who relish teaching and mentorship. We invite you in the following pages to learn about us, our curriculum, our community, and the town of Moscow. If the prospect of giving yourself three years with us to develop as a writer, teacher, and editor is appealing, we look forward to reading your application.

”



**write in idaho**

The University of Idaho  
Creative Writing Program  
Department of English  
875 Perimeter Drive MS 1102  
Moscow, Idaho 83844-1102

Creative Writing Program  
creativewriting@uidaho.edu

College of Graduate Studies  
graduateadmissions@uidaho.edu



The following pages are designed to answer Frequently Asked Questions.

Should you have further queries about the MFA Program after exploring this pamphlet, email [creativewriting@uidaho.edu](mailto:creativewriting@uidaho.edu).

For questions pertaining to your online MFA application, direct your correspondence to the College of Graduate Studies (COGS): [graduateadmissions@uidaho.edu](mailto:graduateadmissions@uidaho.edu).

Quick links:

[MFA Application](#)

[MFA Program](#)

[College of Graduate Studies](#)

[Fugue](#)

[Twitter @writeinidaho](#)

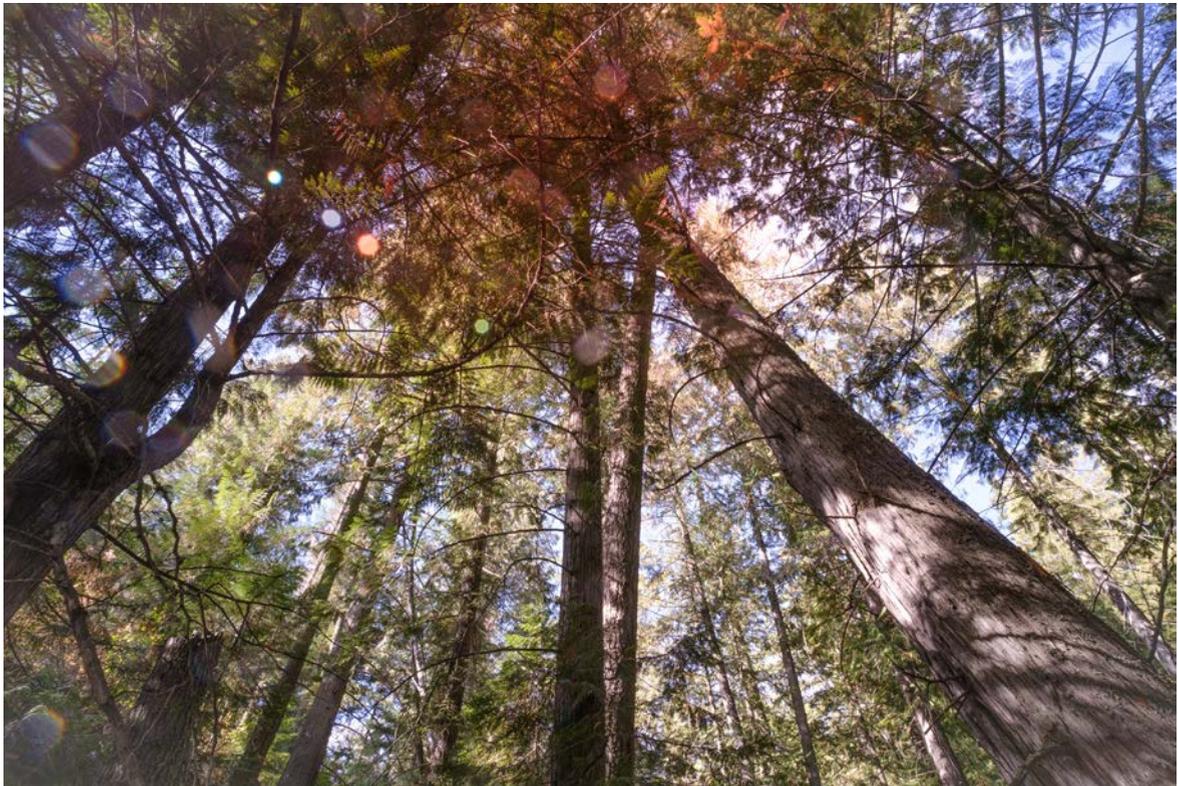
[Instagram @writeinidaho](#)



## Ancestral Recognition

The region surrounding the University of Idaho is the ancestral land of both the Coeur d'Alene and Nez Perce peoples, and its campus in Moscow sits on unceded lands guaranteed to the Nez Perce people in the 1855 Treaty with the Nez Perce. As a land grant university, the University of Idaho also benefits from endowment lands that are the ancestral homes to many of the West's Native peoples. The Department of English and Creative Writing Program acknowledge this history and share in the communal effort to ensure that the complexities and atrocities of the past remain in our discourse and are never lost to time.

We invite you to think of the traditional “land acknowledgment” statement through our MFA alum CMarie Fuhrman’s words [[click](#)].



## The Palouse (/pə'lus/ pə-LOOSS)

Situated in the foothills of Moscow Mountain amid the rolling terrain of the Palouse (the ancient silt beds unique to the region), our location in the vibrant community of Moscow, Idaho, boasts a lively and artistic local culture. Complete with independent bookstores, coffee shops, art galleries, restaurants and breweries, (not to mention a historic art house cinema, organic foods co-op, and renowned seasonal farmer's market), Moscow is a friendly and affordable place to live. Outside of town, we're lucky to have many opportunities for hiking, skiing, rafting, biking, camping, and general exploring—from nearby Idler's Rest and Kamiak Butte to renowned destinations like Glacier National Park, the Snake River, the Frank Church River of No Return Wilderness Area, and Nelson, BC. As for more urban getaways, Spokane, Washington, is only a ninety-minute drive, and our regional airline, Alaska, makes daily flights to and from Seattle that run just under an hour.



## THREE YEARS WITH FULL FUNDING

### THREE YEARS TO WRITE

Regardless of where you are in your artistic career, there is nothing more precious than time. A three-year program gives you time to generate, refine, and edit a body of original work. Typically, students have a light third year, which allows for dedicated time to complete and revise the Creative Thesis (48 manuscript pages for those working in poetry, 100 pages for those working in prose).

### TEACHING ASSISTANTSHIPS

All students admitted to the MFA program are fully funded through Teaching Assistantships. All Assistantships come with a full tuition waiver and a stipend, which for the current academic year is roughly \$15,000. Over the course of three years, MFA students teach a mix of composition courses, sections of Introduction to Creative Writing (ENGL 290), and additional writing courses, as departmental needs arise. Students may also apply to work in the Writing Center as positions become available. When you join the MFA program at Idaho, you receive teacher training prior to the beginning of your first semester. We value the role MFA students serve within the department and consider each graduate student as a working artist and colleague. Current teaching loads for Teaching Assistants are two courses per semester. Some members of the *Fugue* editorial staff receive course reductions to offset the demands of editorial work. We also award a variety of competitive and need-based scholarships to help offset general living costs. In addition, we offer three outstanding graduate student fellowships: The Hemingway Fellowship, Centrum Fellowship, and Writing in the Wild Fellowship. Finally, our Graduate and Professional Student Association offers extra-departmental funding in the form of research and travel grants to qualifying students throughout the academic year.

## What You Study

### WORKSHOP TECHNIQUES TRADITIONS LITERATURE

#### WORKSHOP

Our workshop classes are small by design (typically twelve students or fewer) and taught by core and visiting MFA faculty. No two workshop experiences look alike, but what they share are faculty members committed to the artistic and intellectual passions of their workshop participants.

#### TECHNIQUES

Techniques studios are developed and taught by core and visiting MFA faculty. These popular courses are dedicated to the granular aspects of writing, from deep study of the poetic image to the cultivation of independent inquiry in nonfiction to the raptures of research in fiction. Such courses are heavy on generative writing and experimentation, offering students a dedicated space to hone their craft in a way that is complementary to their primary work.

#### TRADITIONS

Traditions seminars are developed and taught by core and visiting MFA faculty. These generative writing courses bring student writing into conversation with a specific trajectory or “tradition” of literature, from life writing to outlaw literature to the history of the short story, from prosody to postwar surrealism to genre-fluidity and beyond. These seminars offer students a dynamic space to position their work within the vast and varied trajectories of literature.

#### LITERATURE

Literature courses are taught by core Literature and MFA faculty. Our department boasts field-leading scholars, interdisciplinary writers and thinkers, and theory-driven practitioners who value the intersection of scholarly study, research, humanism, and creative writing.

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## Flexible Degree Path

### POETRY, FICTION, NONFICTION Focus in one genre, or study across genres

Students are admitted to our program in one of three genres, Poetry, Fiction, or Nonfiction. By design, our degree path offers ample opportunity to take Workshop, Techniques, Traditions, and Literature courses in any genre. Our faculty work and publish in multiple genres and value the slipperiness of categorization. We encourage students to write in as broad or focused a manner as they see fit. We are not at all interested in making writers “stay in their lanes,” and we encourage students to shape their degree paths in accordance with their passions.



Isabel Marlens, Class of 2024

## Degree Requirements

Our Degree Requirements offer students maximum flexibility in terms of how they progress through the Program. This degree path allows students to focus their studies in ways that best reflect their artistic interests and obsessions as well as their lines of intellectual and critical inquiry. In effect, students may be as genre-focused or as multi-genre as they please.

12 Credits	Graduate-level Workshop courses in Fiction, Poetry, and/or Nonfiction.
9 Credits	Techniques and Traditions courses in Fiction, Poetry, and/or Nonfiction
3 Credits	Internships: Fugue, Confluence Lab, and/or Pedagogy
9 Credits*	Literature courses ---> ENGL 523 may be applied as a Literature credit
12 Credits*	Elective courses ---> Most graduate-level university courses are accepted (500-level and above) ---> ENGL 523 may be applied ---> Additional Workshop, Techniques, and Traditions courses may be applied ---> Relevant courses from other departments may be applied, if approved ---> Thesis credits may <i>not</i> be applied
10 Credits	Thesis (ENGL 500)

\*Of the 21 total credits of required Literature and Elective courses, up to 6 credits of coursework in 400-level courses (upper-division undergrad) may be applied.

## Environmental Humanities

Expertise in the Environmental Humanities is a clear strength of our department. Faculty members Erin James and Jennifer Ladino are internationally recognized leaders in this field and have won awards for their scholarship on place-based writing, the emotions and affects of environmental crises, and the potential uses of contemporary narratives in environmental activism and policy making. Our literature faculty regularly offer “green” graduate courses, including those on topics as varied as ecocriticism and environmental humanities theory, rural American literature, travel writing, postcolonial environmental narratives, dystopia and apocalypse, animal studies, and climate change fiction. We also value interdisciplinary and innovative environmental research, especially when produced in collaboration with colleagues working on environmental issues across our campus and region. This emphasis on innovation extends to student work; recent environmentally focused projects by English graduate students include mapping caribou extirpation in our state, the collection and analysis of first-hand testimonies of the experience of wildfire, and the publication of original climate change fiction.



Erin James (TOP) and Jennifer Ladino

### Confluence Lab

Founded by English professors Jennifer Ladino and Erin James and College of Natural Resources professor Teresa Cavazos Cohn, The Confluence Lab at the University of Idaho incubates and implements creative interdisciplinary research projects that bring together scholars in the humanities, social sciences, and sciences—as well as community members—to engage environmental issues in the state of Idaho. Our primary goal is to facilitate idea exchange, and our central premise is that the tools of the humanities—especially those related to storytelling, representation, emotions and communication—can help develop holistic approaches to these issues from the ground up. Our projects investigate conceptual and communication barriers that underlie debates about controversial issues especially relevant to rural communities, such as public land use, natural resource management, wildfires, drought, energy infrastructure and the causes and effects of climate change.

## Symposium



Crystal Cox, Class of 2024

The Symposium Reading Series is a longstanding student-run initiative that offers every second-year MFA candidate an opportunity to read their works-in-progress in front of peers, colleagues, and community members. This reading and Q & A event prepares students for the third-year public thesis defense. These off-campus events are fun and casual, exemplifying our community centered culture and what matters most: the work we're all here to do.

“

The symposium was one of my favorite parts of Idaho's MFA program—I shared my symposium with a close friend I made in the program, a Nonfiction candidate named Laura Zak. Our symposium was at Professor McGriff's house, and his living room was filled with poets, essayists, fiction writers, and friends of the program. During my first year, I attended my peers' symposia and was blown away by the second-year students' work; listening in the audience, I truly felt like I was part of a writing community. In turn, reading at my own symposium was one of the first times I felt like a “real” writer. Several years after my symposium, I still remember specific questions members of my cohort asked about the story I read—it was one of the first times I experienced an audience deeply engaging with work I'd written. The symposium is a distillation of what is exceptional about the MFA program: not only are you experiencing the great pleasure of becoming a writer, you're also experiencing the greater pleasure of becoming part of a writing community.

”

Sam Burns, Class of 2019

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## Pop-Up Prose

Pop-Up Prose was founded by Idaho MFA students Lauren Westerfield and Laura Zak in 2016. This student-run reading series carries forward the spirit of being “irreverent, itinerant, experimental, queer-hearted, and queer-minded.” Pop-Up Prose is curated by MFA students, undergrads, and community members, exemplifying our local arts culture. This open-genre venue features writers and artists of all stripes, and it stretches and questions the boundaries of self and self-expression. The current series coordinators are Cameron Martin, Gianna Starble, Spencer Young, and Christian Perry



## Thesis Defense



Laur Freymiller, Class of 2023

The MFA experience culminates with each student writing and defending a creative thesis. For prose writers, these are 100 pages of creative work; for poets, 48 pages. Though theses often take the form of an excerpt from a book-in-progress, students have flexibility when it comes to determining the shape, form, and content of their creative projects. In their final year, each student works on envisioning and revising their thesis with three committee members, a Major Professor (core MFA faculty) and two additional Readers (core UI faculty). All students offer a public thesis defense. These events are attended by MFA students, faculty, community members, and other invitees. During a thesis defense, a candidate reads from their work for thirty minutes, answers artistic and critical questions from their Major Professor and two Readers for forty-five minutes, and then

answer audience questions for thirty minutes. Though formally structured and rigorous, the thesis defense is ultimately a celebration of each student's individual talent.

“

To have three years set aside to craft a quality manuscript under the mentorship of successful, supportive writers changed me and my writing in a profound way. It was then so meaningful to stand before my peers, friends, family, and thesis committee to present and defend my book manuscript. In the weeks leading up to my thesis defense, I reflected on all the aspects of the MFA program that made my thesis what it was: books, classes and workshops, friendships, edits and rewrites, etc. My thesis defense stands out as one of the more special events of my life.

”

**Stacy Boe Miller, Class of 2019, 2022-2024 Moscow Poet Laureate**

## DISTINGUISHED VISITING WRITERS SERIES

### Participate in seminars with leading writers in the field

Each year, we bring several Distinguished Visiting Writers to campus. DVWs interface with our writing community through public readings, on-stage craft conversations hosted by core MFA faculty, and small seminars geared toward MFA candidates.

### Recent Distinguished Visiting Writers

Maggie Nelson, Roger Reeves, Luis Alberto Urrea, Brian Evenson, Kate Zambreno, Dorianne Laux, Teju Cole, Tyehimba Jess, Claire Vaye Watkins, Naomi Shihab Nye, David Shields, Rebecca Solnit, Gabrielle Calvocoressi, Susan Orlean, Natasha Tretheway, Jo Ann Beard, William Logan, Aisha Sabatini Sloan, Gabino Iglesias, and Marcus Jackson, among several others.



Luis Alberto Urrea



Maggie Nelson

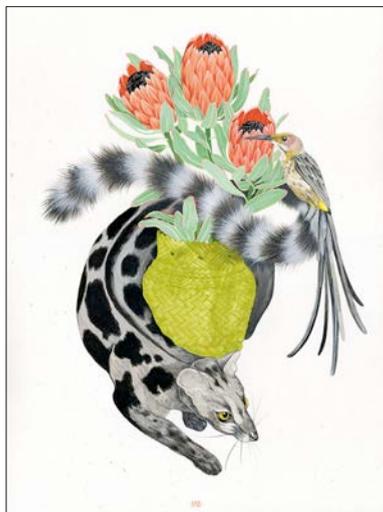


Roger Reeves

## JOIN THE EDITORIAL STAFF OF FUGUE

### About the Journal

Established in 1990 at the University of Idaho, *Fugue* publishes poetry, fiction, essays, hybrid work, and visual art from established and emerging writers and artists. *Fugue* is managed and edited entirely by University of Idaho graduate students, with help from graduate and undergraduate readers. We take pride in the work we print, the writers we publish, and the presentation of both print and digital content. We hold an annual contest in both prose and poetry, judged by two nationally recognized writers. Past judges include Pam Houston, Dorianne Laux, Rodney Jones, Mark Doty, Rick Moody, Ellen Bryant Voigt, Jo Ann Beard, Rebecca McClanahan, Patricia Hampl, Traci Brimhall, Edan Lepucki, Tony Hoagland, Chen Chen, Aisha Sabatini Sloan, sam sax, and Leni Zumas. The journal boasts a remarkable list of past contributors, including Steve Almond, Charles Baxter, Stephen Dobyns, Denise Duhamel, Stephen Dunn, B.H. Fairchild, Nick Flynn, Terrance Hayes, Campbell McGrath, W.S. Merwin, Sharon Olds, Jim Shepard, RT Smith, Virgil Suarez, Melanie Rae Thon, Natasha Trethewey, Philip Levine, Anthony Varallo, Robert Wrigley, and Dean Young, among many others.



## MFA Student Opportunities

### The Academy of American Poets University Prize

The Creative Writing Program is proud to partner with the Academy of American Poets to offer an annual Academy of American Poets University Prize to a student at the University of Idaho. The Prize was established in 2009 with a generous grant from Karen Trujillo and Don Burnett.

Many of our nation's most esteemed and celebrated poets won their first recognition through an Academy of American Poets Prize, including Diane Ackerman, Toi Derricotte, Mark Doty, Tess Gallagher, Louise Glück, Jorie Graham, Kimiko Hahn, Joy Harjo, Robert Hass, Li-Young Lee, Gregory Orr, Sylvia Plath, Mark Strand, and Charles Wright.

Recent recipients include:

2023

Libby Croce

Selected by Kimberly Johnson

2020

Ryan Downum

Selected by Malena Mörling

2022

Crystal Cox

Selected by Andrew Grace

2019

Caitlyn Curran

Selected by Marcus Jackson

2021

Steven Pfau

Selected by Meg Freitag

## MFA Student Opportunities

### Writing in the Wild

This annual fellowship gives two MFA students the opportunity to work in Idaho's iconic wilderness areas. The fellowship fully supports one week at either the McCall Outdoor Science School (MOSS), which borders Payette Lake and Ponderosa State Park, or the Taylor Wilderness Research Station, which lies in the heart of the Frank Church River of No Return Wilderness Area. Both campuses offer year-round housing. These writing retreats allow students to concentrate solely on their writing. Because both locations often house researchers, writers will also have the opportunity to interface with foresters, geologists, biologists, and interdisciplinary scholars.

### The Hemingway Fellowship

This fellowship offers an MFA Fiction student full course releases in their final year. The selection of the Hemingway Fellow is based solely on the quality of an applicant's writing. Each year, applicants have their work judged blind by a noted author who remains anonymous until the selection process has been completed. Through the process of blind selection, the Hemingway Fellowship Fund fulfills its mission of giving the Fellow the time they need to complete a substantial draft of a manuscript.

### Centrum Fellowships

Those selected as Centrum Fellows attend the summer Port Townsend Writers' Conference free of charge. Housed in Fort Worden (which is also home to Copper Canyon Press), Centrum is a nonprofit dedicated to fostering several artistic programs throughout the year. With a focus on rigorous attention to craft, the Writers' Conference offers five full days of morning intensives, afternoon workshops, and craft lectures to eighty participants from across the nation. The cost of the conference, which includes tuition, lodging, and meals, is covered by the scholarship. These annual scholarship are open to all MFA candidates in all genres.

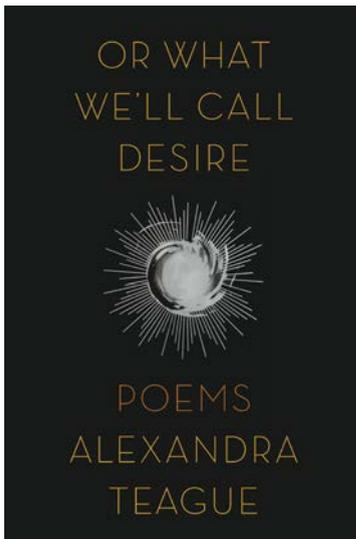
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## Award-Winning Faculty

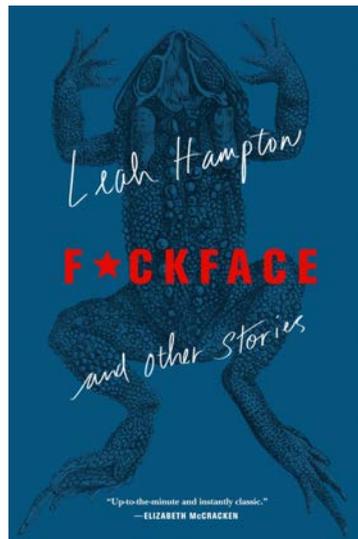


Afton Montgomery, Class of 2023, and Leah Hampton

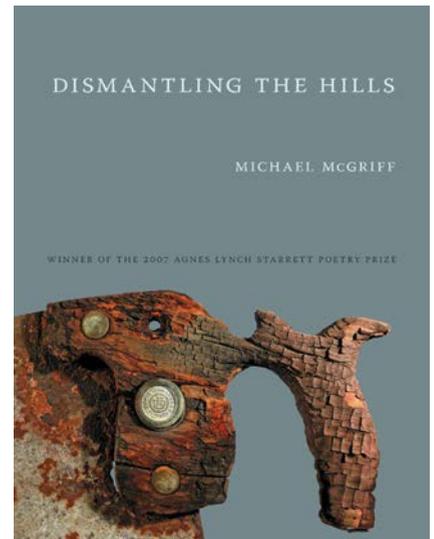
We teach our classes first and foremost as practitioners of the art. Full stop. Though our styles and interests lie at divergent points on the literary landscape, our common pursuit is to foster the artistic and intellectual growth of our students, regardless of how or why they write. We value individual talent and challenge all students to write deep into their unique passions, identities, histories, aesthetics, and intellects. We view writing not as a marketplace endeavor but as an act of human subjectivity. We've authored or edited several books across the genres. Here are a few of them.



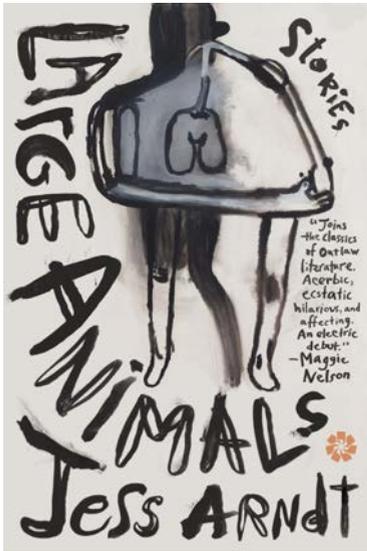
*Or What We'll Call Desire*  
Alexandra Teague  
Poetry / Persea / 2019



*F\*ckface and Other Stories*  
Leah Hampton  
Fiction / Henry Holt / 2020



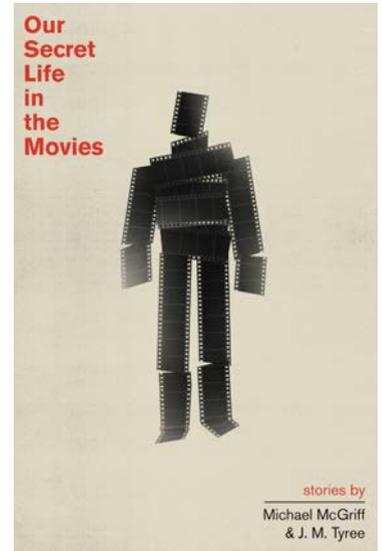
*Dismantling the Hills*  
Michael McGriff  
Poetry / Pittsburgh / 2008



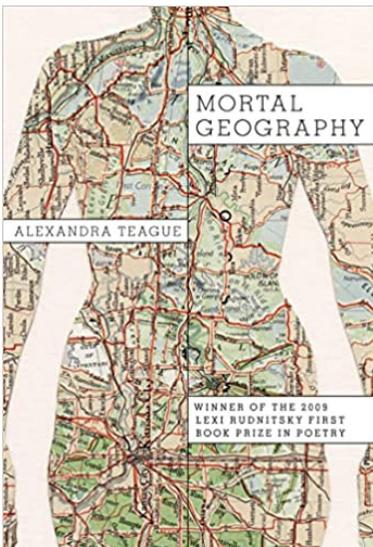
*Large Animals*  
Jess Arndt  
Fiction / Catapult / 2017



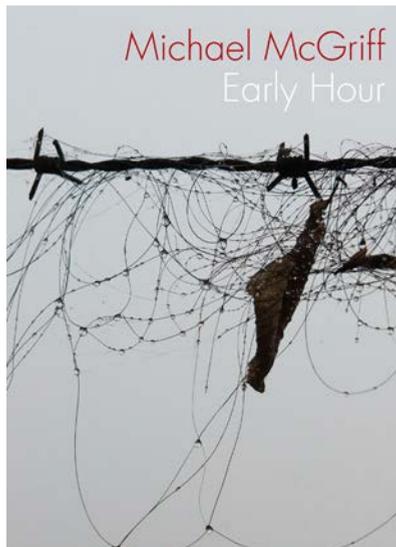
*Spinning Tea Cups*  
Alexandra Teague  
Nonfiction / OR State UP / 2023



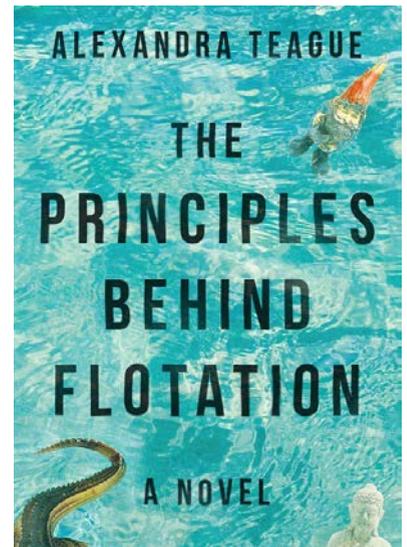
*Our Secret Life in the Movies*  
Michael McGriff & J.M. Tyree  
Fiction / Deep Vellum / 2014



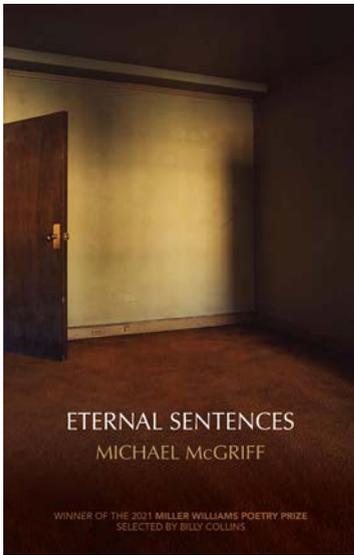
*Mortal Geography*  
Alexandra Teague  
Poetry / Persea / 2010



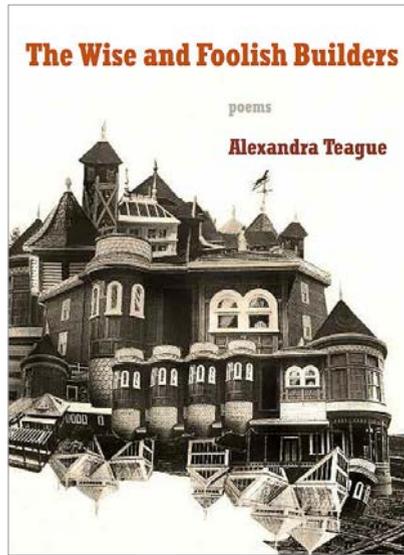
*Early Hour*  
Michael McGriff  
Poetry / Copper Canyon / 2017



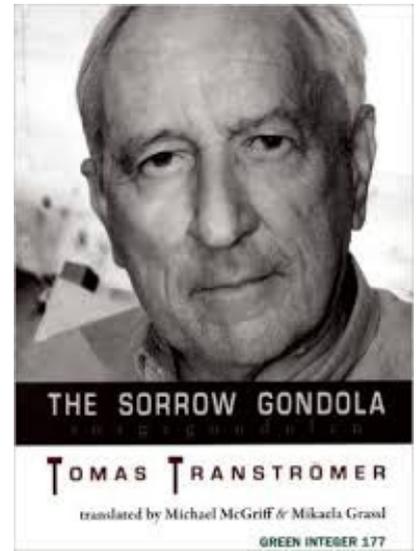
*The Principles behind Flotation*  
Alexandra Teague  
Fiction / Skyhorse / 2017



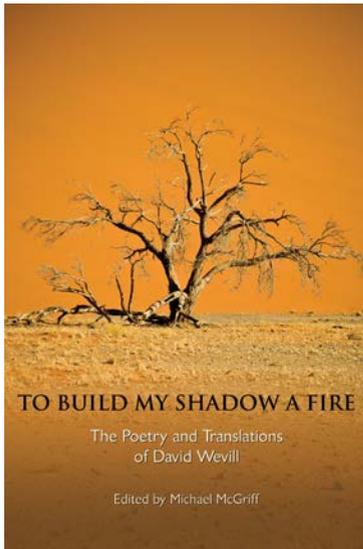
*Eternal Sentences*  
Michael McGriff  
Poetry / Arkansas / 2021



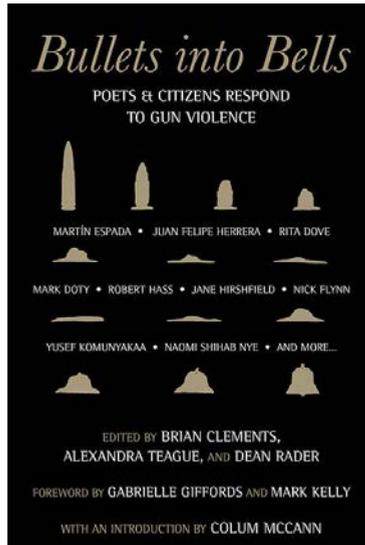
*The Wise and Foolish Builders*  
Alexandra Teague  
Poetry / Persea / 2015



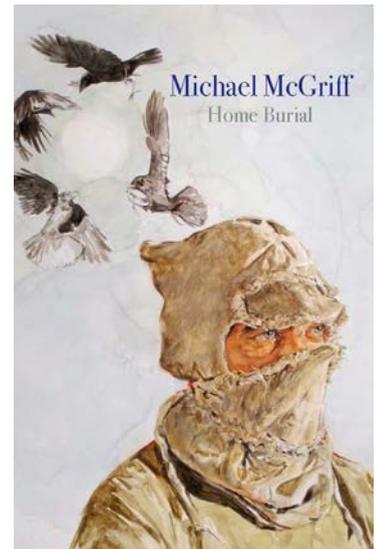
*The Sorrow Gondola*  
Michael McGriff, translator  
Poetry / Green Integer / 2010



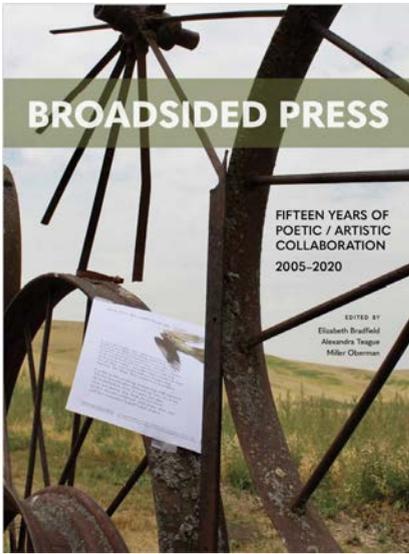
*To Build My Shadow a Fire*  
Michael McGriff, editor  
Poetry / Truman State UP/ 2010



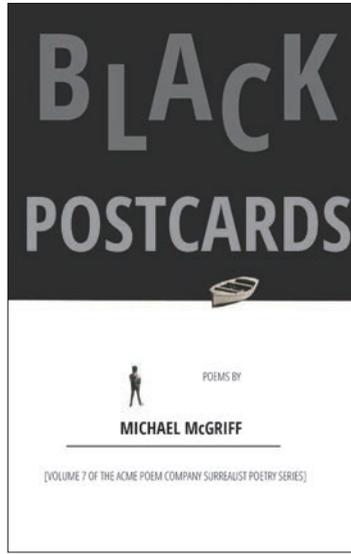
*Bullets into Bells*  
Alexandra Teague, et al.  
Poetry / Beacon / 2017



*Home Burial*  
Michael McGriff  
Poetry / Copper Canyon / 2012



*Broadsided Press: 15 Years...*  
Alexandra Teague, et al.  
Visual Art / Provincetown Arts / 2022



*Black Postcards*  
Michael McGriff  
Poetry / Willow Springs / 2017





Faculty and Alums Reading at Palouse Clearwater Environmental Institute (PCEI)



## Jess Arndt

### fiction & transgenre

*Remote Visiting Faculty*

**JESS ARNDT** is a fiction and transgenre writer seeking protuberant forms. Their debut story collection *Large Animals* (Catapult 2017/Cipher 2020) was shortlisted for the California Book Prize and their writing has recently surfaced in *Granta*, *LARB*, *Fence*, *BOMB*, and in performance collaborations with Swedish band, The Knife. Arndt received an MFA at Bard College and is the recipient of a Graywolf SLS Fellowship, a Fiction Fellowship at the New York Foundation of the Arts, and an Arctic Circle Residency (Fiction). They are a co-founder of the prose experiment, New Herring Press, and when not teaching in Moscow, Idaho, or at the Low-Residency MFA program at Pacific Northwest College of the Arts, they live off-grid on an island in Washington State.

“

I teach fiction by feeling into its most genre non-conforming appendages and my classes prioritize lateral engagement with and between students who I am lucky enough to join. In them, we ask each other to write from a place of the shared corporeal, privileging risk over outcome to create work that is porous to the body and deeply intuitive in its process. Instead of directing our conversations to more traditional questions about character and voice, we might wonder: “What’s lurking?” “Whose shape is this and why am I making it?” or “How is this story an exploration in losing one’s form?”

”



## Chris Drangle

### fiction and nonfiction

*Visiting Assistant Professor*

“

As a creative writing teacher, I try to decenter my authority in favor of creating communal and collaborative learning environments. Workshops are for the authors, and by engaging with nontraditional formats and focusing on process over product, I hope that my classes take on the goals of the artists within them. My own interests include social-justice-oriented realism, speculative fiction, and the finicky (or possibly nonexistent) line between “genre” and “literary” narratives.

”

**CHRIS DRANGLE** is a writer from Arkansas. He studied creative writing at Tulane University, Cornell University, and Stanford University. His fiction has appeared in a variety of magazines and journals, including the *Kenyon Review*, *One Story*, *Granta*, *Oxford American*, and others. He has been a Wallace Stegner Fellow, a National Endowment for the Arts Fellow, a Jentel Arts Resident, a Pushcart Prize recipient, and a Bread Loaf Scholar. After teaching for a decade in roles as varied as Jones Lecturer at Stanford, high school instructor in Kazakhstan, and teacher in various online programs for beginning and advanced writers, Chris joined the University of Idaho as a Visiting Assistant Professor of Prose.



## Leah Hampton

### fiction and nonfiction

*Assistant Professor*

“

I teach fiction and nonfiction, and I love working with graduate students one on one. My teaching is conference based and centers your writing goals, with workshops designed to be as inclusive and flexible as possible. As a first-generation high school graduate and former community college instructor, I'm especially interested in mentoring writers who come to the MFA via circuitous or nontraditional paths. Topics of particular interest include rurality and social/climate justice.

”

**LEAH HAMPTON**, a former Environmental Humanities Fellow in Residence at the University of Idaho, currently serves as core faculty in the Creative Writing Program. Her collection *F\*ckface and Other Stories* was released by Henry Holt and named one of the best books of 2020 by *The Paris Review*, the New York Public Library, *Slate*, and others. A graduate of the Michener Center for Writers, she has been awarded multiple prizes and fellowships including UT-Austin's Keene Prize for Literature and the Phillip Roth residency at Bucknell University's Stadler Center for Poetry. Her work has appeared in *Ecotone*, *Guernica*, *McSweeney's*, *Electric Literature*, and elsewhere. She divides her time between the Palouse and the Blue Ridge Mountains.



## Michael McGriff

### poetry

*Associate Professor & Fugue Advisor  
Co-Director, Creative Writing Program*

**MICHAEL MCGRIFF** was born and raised in Coos Bay, Oregon, and studied creative writing at the University of Oregon, The Michener Center for Writers, and Stanford University. He is the co-author, with J. M. Tyree, of the linked story collection *Our Secret Life in the Movies*, which was selected as one of NPR's Best Books of 2014. His poetry collections include *Eternal Sentences*, *Early Hour*, *Black Postcards*, *Home Burial*, and *Dismantling the Hills*. He is the translator of Tomas Traströmer's *The Sorrow Gondola* and editor of a volume of David Wevill's essential writing, *To Build My Shadow a Fire*. From 2009-2014 he published and edited Tavern Books, a nonprofit literary press dedicated to poetry in translation and the revival of out-of-print contemporary classics. He is a former Stegner Fellow and Jones Lecturer at Stanford University, and his work has been honored with a Lannan Literary Fellowship, a *New York Times Book Review* Editors' Choice, a Ruth Lilly Fellowship, and a grant from the National Endowment for the Arts. His writing has appeared in *The New York Times*, *Poetry*, *Bookforum*, *The Believer*, *Tin House*, *American Poetry Review*, *Poetry London*, and on NPR's Weekend Edition Sunday and PBS NewsHour. He has taught creative writing at Stanford University, The Michener Center for Writers, and Lewis & Clark College, and for several years has mentored young writers as a Visiting Writer at American International School (Vienna) and in the *Kenyon Review* Young Writers Workshop. He is former Poetry Editor of *Northwest Review*.

“

As a workshop leader, I strive to hold up a mirror to the quirks, obsessive qualities, vernacular movements, and elements of culture distinct to the writing at hand. The rough edges, strange pathways, unexplainable impulses, and obsessive elements of art are, sadly, some of the first things MFA students are traditionally pressured to edit out of their work. I encourage students to lean into those elements. For me, the classroom is a laboratory where the imperative is to take risks and experiment, with the faith that all results move the writer forward.

”



## Alexandra Teague

### poetry

Professor

Associate Chair of English

Co-Director, Creative Writing Program

Co-Director, Women's, Gender & Sexuality Studies

“

James Baldwin beautifully said that the purpose of art is to “lay bare the questions that have been hidden by the answers,” and I see that as one of the primary goals of teaching too. I try to help my students and myself ask better questions of our writing, the literature we’re reading, and the society and academic community we’re helping create. My particular interests include women’s poetry, feminist theories of poetry, prosody, modern and contemporary poetry, ekphrastic poetry, formal innovations in African American poetry, and hybrid / genre-bending works. My classes are sometimes informally linked with visual art, music, or other disciplines to help us consider what’s possible within our own medium of words.

”

**ALEXANDRA TEAGUE** is the author of the memoir *Spinning Tea Cups* (Oregon State University Press, 2023). Her collections of poetry include *Or What We’ll Call Desire* (Persea, 2019), *The Wise and Foolish Builders* (Persea, 2015), and *Mortal Geography* (Persea, 2010), winner of the 2009 Lexi Rudnitsky Prize and 2010 California Book Award. She is also the author of the novel *The Principles Behind Flotation* (Skyhorse, 2017) and co-editor of the anthologies *Bullets into Bells: Poets & Citizens Respond to Gun Violence* (Beacon, 2017) and *Broadsided Press: Fifteen Years of Poetic & Artistic Collaboration* (Provincetown Arts Press, 2022). The recipient of a 2019 Civitella Ranieri Foundation Fellowship, the 2014 Missouri Review Jeffrey E. Smith Editors’ Prize, a 2011 National Endowment for the Arts Fellowship, and a 2006-2008 Stegner Fellowship at Stanford, Alexandra is a Professor in the BA in English and MFA in Creative Writing programs, as well Associate Chair of English and Co-Director of Women’s, Gender, & Sexuality Studies; she is also a senior editor for Broadsided Press. Her work has been praised in such publications as *Booklist*, *The Huffington Post*, and *The New York Times* as “a strong feminist penman to watch,” “formally impressive,” and “passionate, quirky, and righteously outraged.”



**Raquel Gordon** (First Year, Poetry) is a poet from Seattle and has a BA in creative writing and dance from the University of Washington. She has performed in music videos, dance films, and choreographed several stage performances including a solo performance in *12 Minutes Max* in Seattle. She also loves to sing.

**Jason Cahoon** (First Year, Fiction) comes from Amherst, Massachusetts. Jason's work concerns the simultaneous restrictions and empowerments of communal belongingness. He studied English at Bowdoin College in Brunswick, Maine. Jason taught English at Eaglebrook School, an independent school in Massachusetts. In addition to teaching, Jason served as an editor for *The Outlook*, the school's art and literature magazine.



**Kathleen Walker** (First Year, Nonfiction) grew up in the foothills of South Carolina. Her work explores her childhood spent in rural Appalachia, queerness, witchcraft, and animals both mythical and real. Kathleen was chosen by Nikki Giovanni as the recipient of the 2021 Giovanni-Steger Poetry Prize. Her writing has been published in a variety of publications, including *CutBank* and *Susurrus Magazine*.

**Annie Burky** (First Year, Fiction) calls Colorado home and returns to the West by way of Brooklyn. While earning a MA at New York University, she was awarded the *Gallatin Review's* prose prize. She writes on gender, religion, and inheritance. She has worked as managing editor at *Ms. Mayhem* magazine, literacy specialist in Uganda and instructor at China's Southwest University.



**Jennifer Yu** (First Year, Fiction) is exploring.



**Reid Brown** (First Year, Poetry) writes on themes of femininity, mental illness, the human body, and the threads that connect people, place, and memory. She is the Associate Poetry Editor for *Fugue*. She lives with her husband, Shane, and their kitten BMO, and collects an unhealthy amount of yarn for knitting projects in various states of incompleteness.

**Rya Sheppard** (First Year, Fiction) is from Kellogg, Idaho. She is a graduate of the University of Idaho where she studied English and creative writing. Rya enjoys coffee shops, painting, and cats of all kinds.



**Karissa Carmona** (First Year, Poetry) hails from western Montana and writes about rural identity, violence, and surreality in the so-called American West. She is the winner of the 2022 Patricia Goedicke Prize in Poetry. Prior to University of Idaho, Karissa worked as a bookseller, community arts studio manager, and organizer for a coalition against gendered violence.

**Katie Ludwig** (First Year, Nonfiction) has lived on the Palouse for eighteen years. She is a performing singer/songwriter, mom of two teenagers, and native plant landscaper. She does exploratory writing about the environment, spiritual philosophy, self, native practices, and hard topics.



**Tymber Wolf** (Second Year, Nonfiction), a Florida Gulf Coast University graduate, is passionate about writing about many things, including philosophy, the environment, personal essays, Judaism, and more. As a Florida native, Tymber is excited to see the environment her namesake inhabits. You can find some of Tymber's award-winning work in *The Mangrove Review*. When Tymber isn't writing, they're probably doing one (or five) of an indefinite amount of hobbies.

**Alicia Gladman** (Second Year, Nonfiction) is from Western Canada by way of Chattanooga, Tennessee. She has worked in harm reduction for fourteen years, interested in conversations about accountability and personal freedom. She has a dog, two cats, and a lot of plants.



**Maggie Nipps** (Second Year, Poetry) is a poet and playwright from Wisconsin. Her work appears in *Figure 1*, *Pinwheel*, *Sporklet*, *No Contact*, *Sip Cup*, *petrichor*, and elsewhere. She co-founded and co-edits *Afternoon Visitor*, a new quarterly journal of poetry, visual art, hybrid text, and visual art.

**Trixie Zwolfer** (Second Year, Fiction) is originally from Boise, Idaho. For her undergraduate degree, she attended Montana State University, where she studied writing and literature. She enjoys threading between the reality of our world and the speculative possibility of what it could be in her writing. In her free time, she can be found reading, hiking, and drinking copious amounts of tea.



**Spencer R. Young** (Second Year, Poetry) is a queer, genderfluid poet obsessed with identity and its transient borders. Their work, published in *Terrain.org*, *13th Floor Magazine*, and elsewhere, encounters these binaric borders of identity and attempts to envision the space beyond them. Twice nominated for *Best New Poets*, Spencer holds an MA in Literature and Creative Writing from Kansas State University.

**Gianna Marie Starble** (Second Year, Fiction) is originally from Colorado and received her undergraduate degree in Professional and Creative Writing from Central Washington University. Her work has appeared in *Manastash Literary Journal* and *The Hunger*. In 2020 she won second place for best creative nonfiction piece in the Write On The River competition. When she is not writing, she is probably running with her dog, Blue.





**Miriam Akervall** (Second Year, Poetry) was born in Lund, Sweden, and grew up in Ann Arbor, Michigan. For the past six years they lived and worked in high country; most recently, the Idaho Boulder Mountains. Lately, they have been thinking about how memory lives in the body. Their work has appeared in *Stone Journal*, *Ariadne Magazine*, *Voicemail Poems*, and *Apiary Magazine*.

**Emily Holmes** (Second Year, Nonfiction) has spent most of her life living in wild places, looking for beauty and adventure. She seeks to connect people to place by telling stories about nature and exploring human relationships to wilderness. While studying rangeland ecology at Montana State University, Emily learned more about ski-bum life, trail running, and environmental advocacy than about rangelands. These experiences strongly inform her creative projects.



**Alex Connors** (Second Year, Fiction) is originally from the north shore of Massachusetts. They attended UMass Amherst, where they studied poetry and social thought. They are working on a collection of short stories that explores the complexities of friendship, family, and queerness within working-class communities. Before coming to the University of Idaho, Alex spent many years as a farmer in western Massachusetts.

**Natalie Kinkade** (Third Year, Nonfiction) was born and raised in Bend, Oregon. She writes about art, religion, depression, childhood, and her puppy, Pippin, among other things. Before attending the University of Idaho, she earned an M.A. in English from Ohio University. Her work has appeared in *Gulf Coast* and *The Rumpus* and is forthcoming in *The Harvard Review*.



**Michael Harper** (Third Year, Fiction; Hemingway Fellow) completed his MA in English at the University of Vienna. His work has appeared in *The Manzano Mountain Review*, *Litro Magazine*, *Decomp Journal*, and *CafeLit*. Prior to the University of Idaho, he taught English as a second language in Europe.



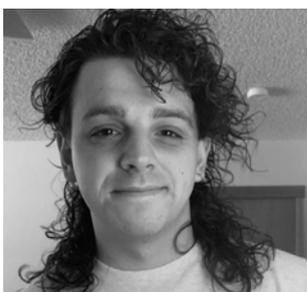
**Emma Neal** (Third Year, Fiction) was born and raised in Boise, Idaho. She attended Sarah Lawrence College, where she studied creative writing and religion. Currently, she is working on a collection of short stories about young women trying to understand themselves and searching for their communities. Emma enjoys coffee shops, live music, and painting. She taught yoga for two years at Sarah Lawrence College.

**Steff Sirois** (Third Year, Fiction) is a writer from Connecticut who is currently writing about womanliness, the multiple versions of her Self, and ghosts. Some of her recent work has appeared in *Prism Review*, *LandLocked*, and *The Washington Post*.



**Daniel Lurie** (Third Year, Poetry) grew up in eastern Montana. He attended Montana State University, Billings, where he received his B.A. in Organizational Communications. Daniel is the Poetry Editor for *Fugue*. His work has appeared in *NewVerseNews*, *The Palouse Review*, and *FeverDream*. His poem “One Night Only” is stamped into a concrete street in Billings.

**Isabel Marlens** (Third Year, Nonfiction) grew up in California and Colorado, and studied literature and ecology & evolution at Bennington College. She went on to work in the nonprofit world, writing about local economies and initiatives for community and ecological renewal. She is working on essays that layer the personal with thoughts on literature, psychology, evolutionary theory, history, and politics. She spends most of her free time rock climbing and traversing the rural West.



**Christian Perry** (Third Year, Nonfiction) is a white, Queer, Midwesterner born and raised in Michigan. They attended Michigan State University, where they studied a myriad of subjects and obtained a BA in English/Creative Writing in 2019. In 2020, Christian self-published their undergraduate thesis, *thanks*. Their free time is often spent playing Nintendo games and going on long walks.



**Sam Simmons** (Third Year, Fiction) is a writer from California. He is the current web editor for *Fugue* and teaches first-year composition and introductory creative writing. He is currently at work on a novel.

**Cameron Martin** (Third Year, Poetry) is a fat and queer writer originally from Michigan. He attended Wayne State University and the University of Idaho, where he studied English. Their writing has appeared in *Sonora Review*, *The Normal School*, *Palette Poetry*, and *Afternoon Visitor*. He's currently working on collections of poetry and personal essays. In Moscow, they are one of the co-coordinators of the 'queer-minded, queer-hearted' Pop-Up Prose reading series.



**Crystal Cox's** (Third Year, Poetry) work has appeared in *The Shore*, *Nimrod*, *Kissing Dynamite*, *The Bookends Review*, and on the Academy of American Poets website. Her poem "Self-Portrait with Dolly Parton" won the 2022 Academy of American Poets University Prize, selected by Andrew Grace. She calls Missouri home.



(Above) Laur Freymiller, Class of 2023, presenting their thesis. (Below) Paul Bisagni, Class of 2022, presenting his thesis.

**Students are the lifeblood of the MFA program.** We're proud of our their commitment to the art, their dedication to teaching, and their accomplishments, which include publishing in our nation's top literary venues and securing book contracts from trade, university, and independent presses. Though we emphasize process over publishing during the course of a degree, what follows are some recent achievements by our storied alums.





## CMarie Fuhrman Class of 2019 poetry and prose

*Native Voices: Indigenous American Poetry, Craft and Conversation*  
Tupelo, 2020

**CMARIE FUHRMAN** is the author of *Camped Beneath the Dam* (Floodgate) and co-editor of *Native Voices* (Tupelo). She has published poetry and nonfiction in multiple journals, including *Emergence Magazine*, *Northwest Review*, *Yellow Medicine Review*, *Cutthroat*, and *Whitefish Review*, as well as in several anthologies. CMarie is a regular columnist of the *Inlander*, translations editor for Broad-sided Press, nonfiction editor for *High Desert Journal*, and Director of the Elk River Writers Workshop. She also serves as the State of Idaho's official Writer in Residence.

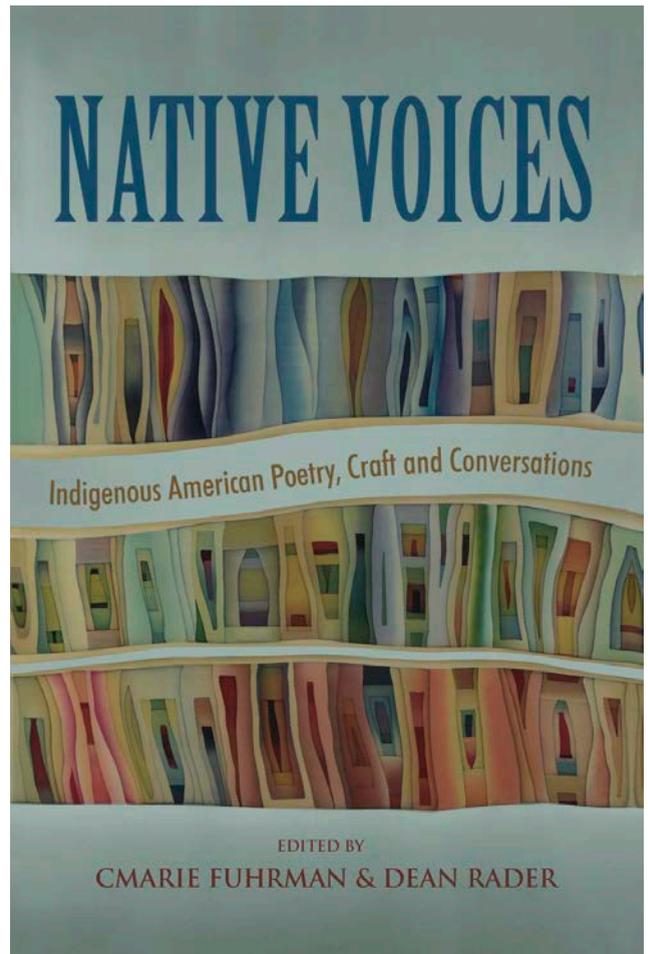
“

In this groundbreaking anthology of Indigenous poetry and prose, Native poems, stories, and essays are informed with a knowledge of both what has been lost and what is being restored.

— *Midwest Book Review*

”

2021-2023 State of Idaho  
Writer in Residence





## Ryan Downum Class of 2021 poetry

*I Wear My Face in the Field*  
Dream Pop, 2022

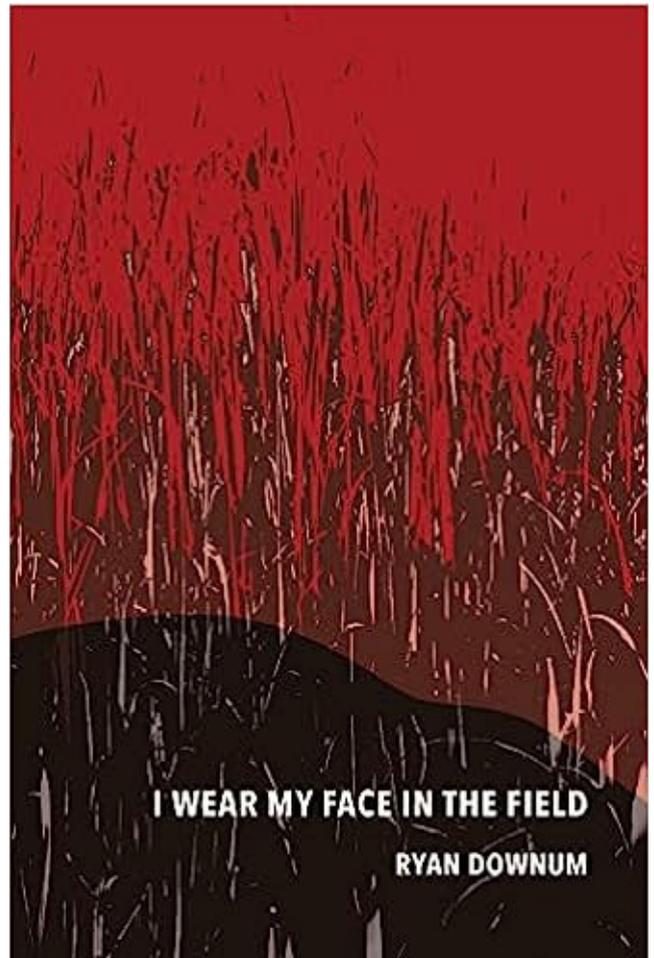
**RYAN DOWNUM** is the author of *I Wear My Face in the Field*, a book-length sequence. His poems have appeared in *Dream Pop*, *DATABLEED*, *jubilat*, *Northwest Review*, *Crab Creek Review*, and elsewhere. He currently lives and writes in Illinois.

“

I love how this frighteningly assured, sharp-aimed little book of animal poems gets at the weirdness of nature. Part minimalist narrative, part maximalist theater, the book takes place at the meeting point of Merwin and Aase Berg, Cormac McCarthy and Gerard Manley Hopkins. Ryan, I greet you at the beginning of a great career.

— Johannes Göransson

”





## Joe Wilkins Class of 2007 novel

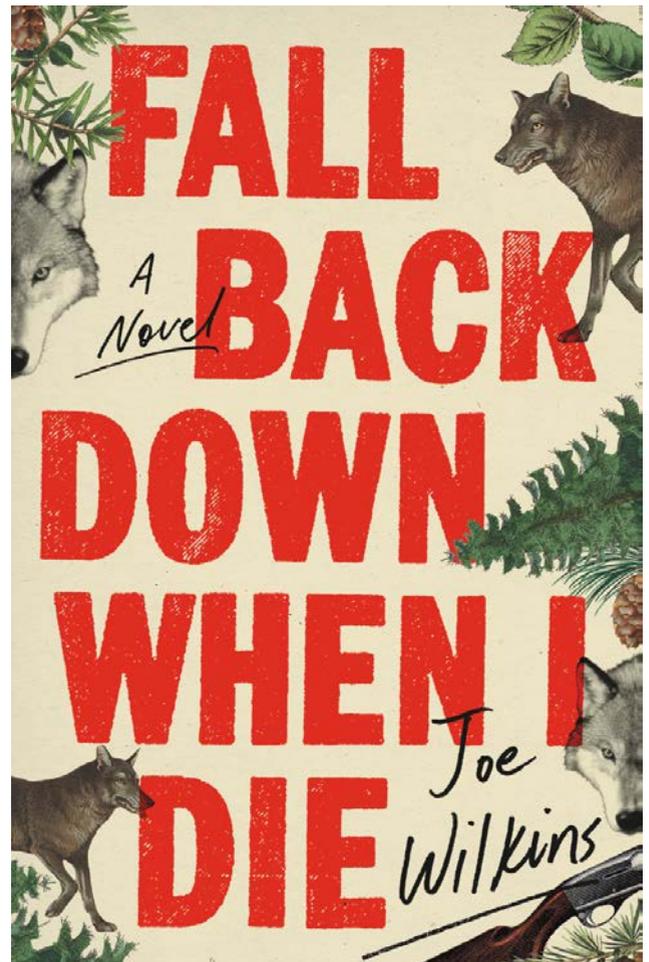
*Fall Back Down When I Die*  
Little, Brown, and Company, 2019

**JOE WILKINS** is the author of a novel, *Fall Back Down When I Die* (Little Brown), a memoir, *The Mountain and the Fathers* (Counterpoint), and four poetry collections, most recently *Thieve* (Blue Lynx Press), which was a finalist for the Oregon Book Award. Wilkins serves on the faculty of Eastern Oregon University's Low Residency MFA Program and directs the Creative Writing Program at Linfield University.

“

Joe Wilkins is a writer of great power and heart, and *Fall Back Down When I Die* is a riveting and timely novel. — Jess Walter

”





“

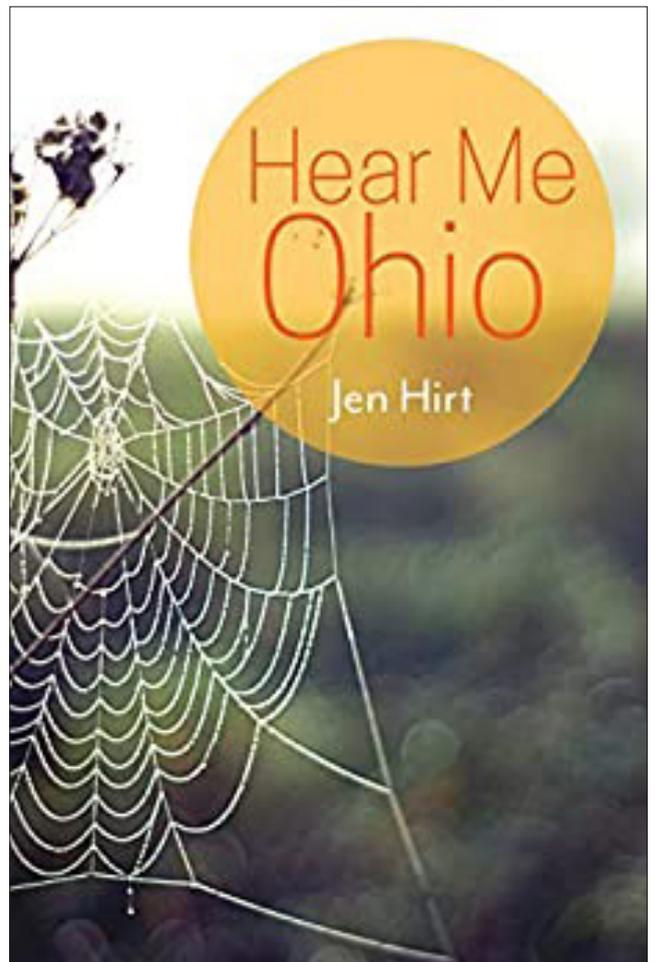
This book is just real enough to be surprising that it even is a book and not the world itself and just odd enough that you keep turning pages, to continue the walk, to feel the loss. — *Eileen Myles*

”

## Jen Hirt Class of 2004 memoir

*Hear Me Ohio*  
University of Akron Press, 2020

**JEN HIRT'S** memoir, *Under Glass* (University of Akron, 2010), won the Drake University Emerging Writer Award. She is the co-editor of *Creating Nonfiction: Twenty Essays and Interviews with the Writers* (SUNY Press, 2016), which won “Gold” at the Foreword Review awards “Anthology of the Year” category, and she is the editor of *Kept Secret: The Half-Truth in Nonfiction* (MSU Press, 2017). She has an MFA from the University of Idaho, an MA from Iowa State University, and a BA from Hiram College. She is an associate professor of creative writing at Penn State Harrisburg.





## Sayantani Dasgupta Class of 2009 short stories

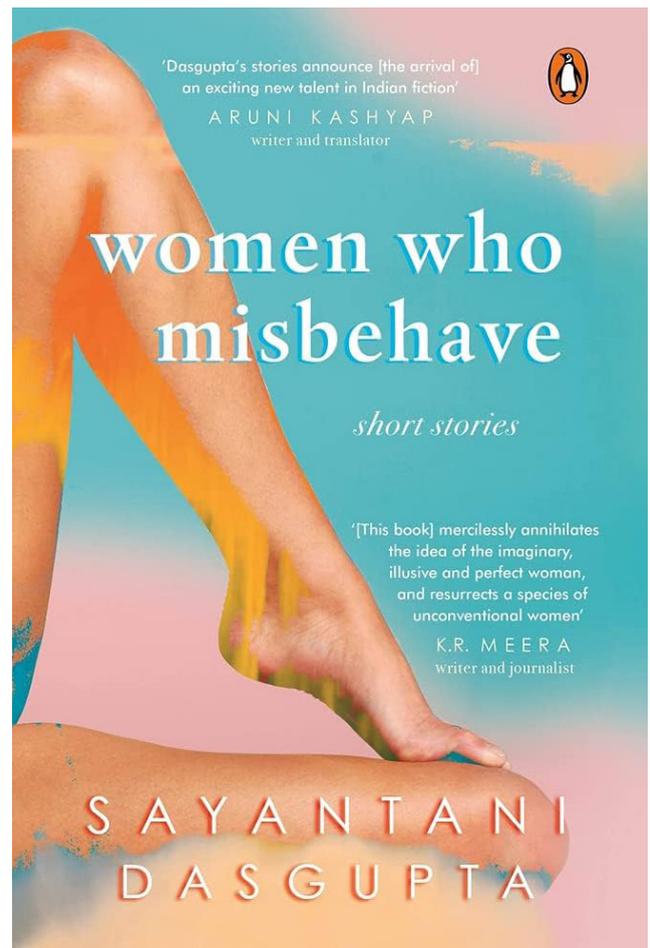
*Women Who Misbehave*  
Penguin, 2021

**SAYANTANI DASGUPTA** is an Assistant Professor of Creative Writing at the University of North Carolina, Wilmington. She is the author of *Women Who Misbehave* (Penguin), *Fire Girl: Essays on India, America, & the In-Between* (Two Sylvias Press), and the chapbook *The House of Nails: Memories of a New Dehli Childhood* (Red Bird Press).

“

Wise and witty, infused with risk, mystery, loss and desire, as well as a whisper of horror and a dash of romance, these stories reveal a writer whose biting insight into human nature grows sharper with every page. — *Kim Barnes*

”





“

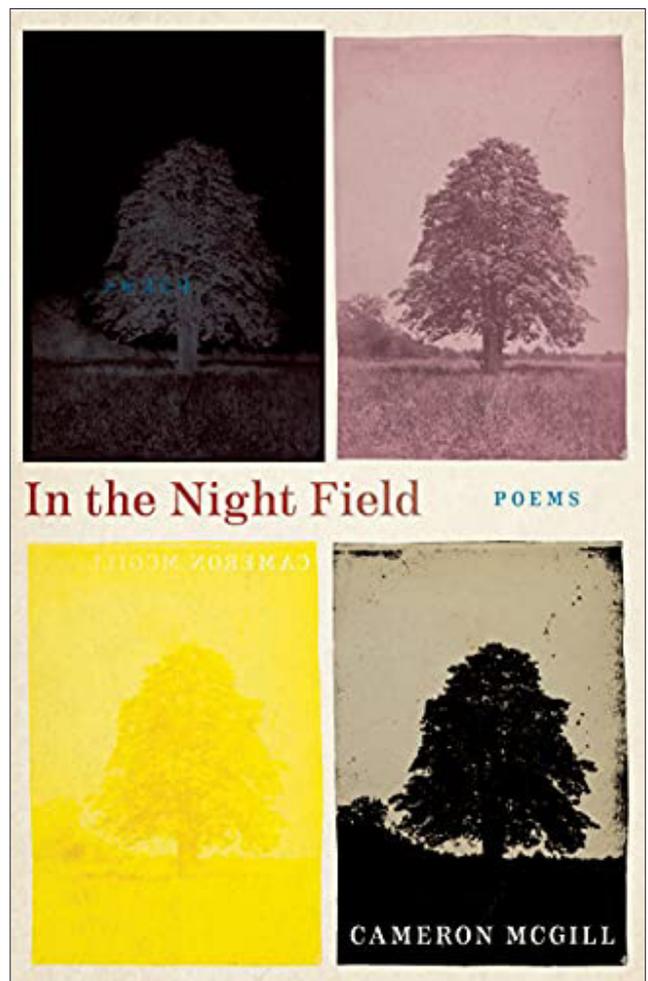
All fire and surprise, sadness and forgiveness...I could never say enough about the beauty of this work. — *Jericho Brown*

”

## Cameron McGill Class of 2018 poetry

*In the Night Field*  
Augury / Brooklyn Arts Press, 2021

**CAMERON MCGILL** is an educator and musician, as well as the author of two collections of poetry, *In the Night Field* (Augury) and *Meridians* (Willow Springs Books). His poems have appeared in *American Poetry Review*, *Beloit Poetry Journal*, *Northwest Review*, *RHINO*, *Western Humanities Review*, and elsewhere. He works as a Career Track Assistant Professor of English at Washington State University.





## Tiffany Midge Class of 2009 nonfiction

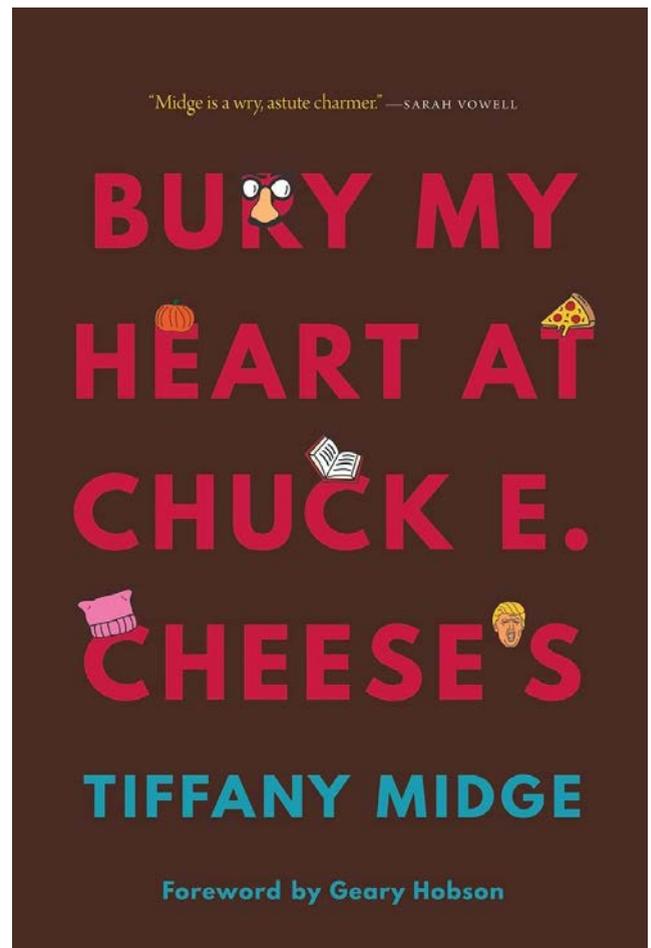
*Bury My Heart at Chuck E. Cheese's*  
U Nebraska Press, 2019

**TIFFANY MIDGE** is a writer of poetry, journalism, op-eds, humor, and Twitter posts. Her work has appeared in *McSweeney's*, *Okey-Pankey*, *The Butter*, *Waxwing*, *The Offing*, *World Literature Today* and *Moss*. Her poetry collection *The Woman Who Married a Bear* (University of New Mexico Press) won the Kenyon Review's Earthworks Prize for Indigenous Poetry and a Western Heritage Award. She is a citizen of The Standing Rock Sioux Nation, and allergic to horses and most outdoor recreation except for berry picking and the occasional frisky romp through a dewy meadow.

“

This collection's deliciously sharp edges draw laughter and blood alike” —*Esquire*

”





## Matthew Sullivan Class of 2001 novel

*Midnight at the Bright Ideas Bookstore*  
Scribner, 2018

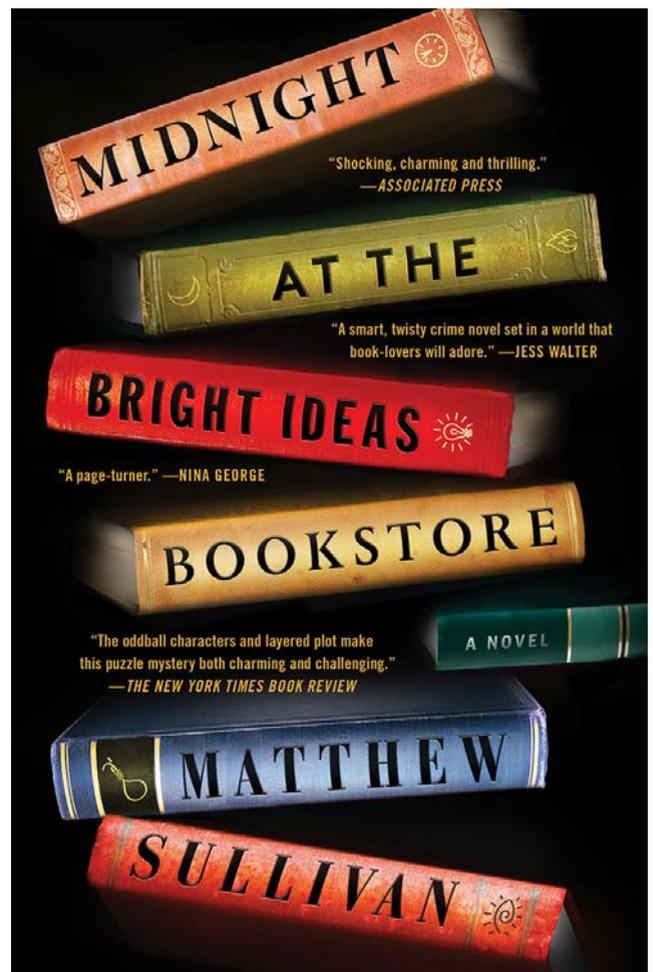
**MATTHEW SULLIVAN** is the author of the novel *Midnight at the Bright Ideas Bookstore*, which was an IndieNext pick, a Barnes & Noble Discover Pick, a GoodReads Choice Award finalist, and winner of the Colorado Book Award. His writing has appeared in *The New York Times*, *The Daily Beast*, *The Spokesman-Review*, *Sou'wester* and elsewhere, and his stories have been awarded the *Florida Review* Editor's Prize and the Robert Olen Butler Fiction Prize.

“

Personally, I couldn't resist Matthew Sullivan's *Midnight at the Bright Ideas Bookstore*, an appealing first novel....The oddball characters and layered plot make this puzzle mystery both charming and challenging.

—*The New York Times Book Review*

”





## Caitlyn Curran Class of 2019 poetry

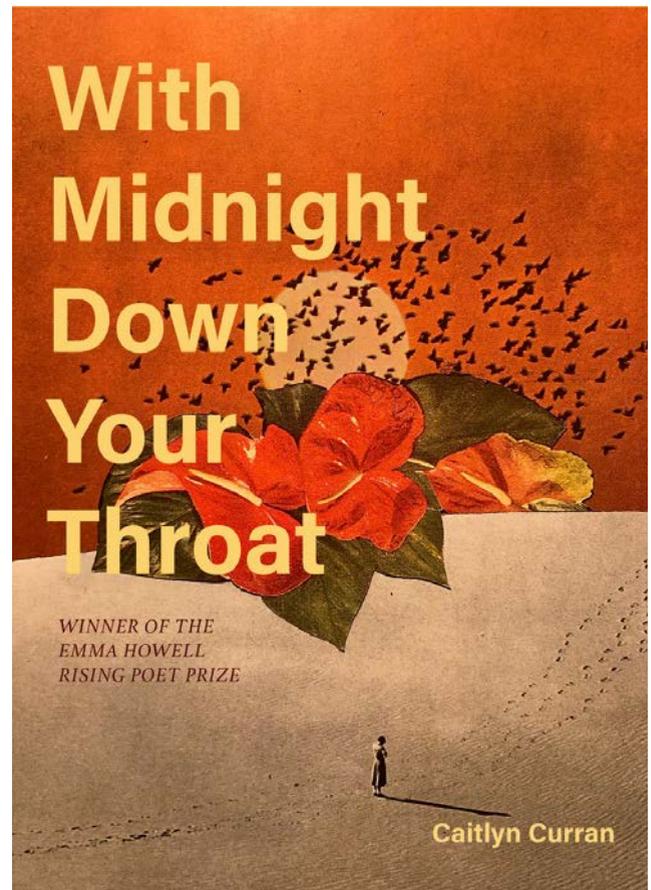
*With Midnight Down Your Throat*  
Willow Springs Books, 2023

**CAITLYN CURRAN'S** work can be found in *The American Journal of Poetry*, *Basalt*, *Grist*, *Hubbub*, *Miramar*, *PANK*, *Raleigh Review*, *SALT*, *Queen Mob's Tea House*, *Willow Springs*, and elsewhere. She was a 2018 Centrum Fellow at the Port Townsend Writers Conference, recipient of a 2019 Academy of American Poets Prize, and runner-up in the 2021 Grist Proforma Contest. Her full-length manuscript, *With Midnight Down Your Throat*, was selected as the 2022 Emma Howell Rising Poet Prize winner by Geoffrey Davis.

“

I've needed books like this my whole life, books that map with intention and integrity the valleys of a life's sorrows. — *Geoffrey Davis*

”





## Annie Lampman Class of 2009 novel

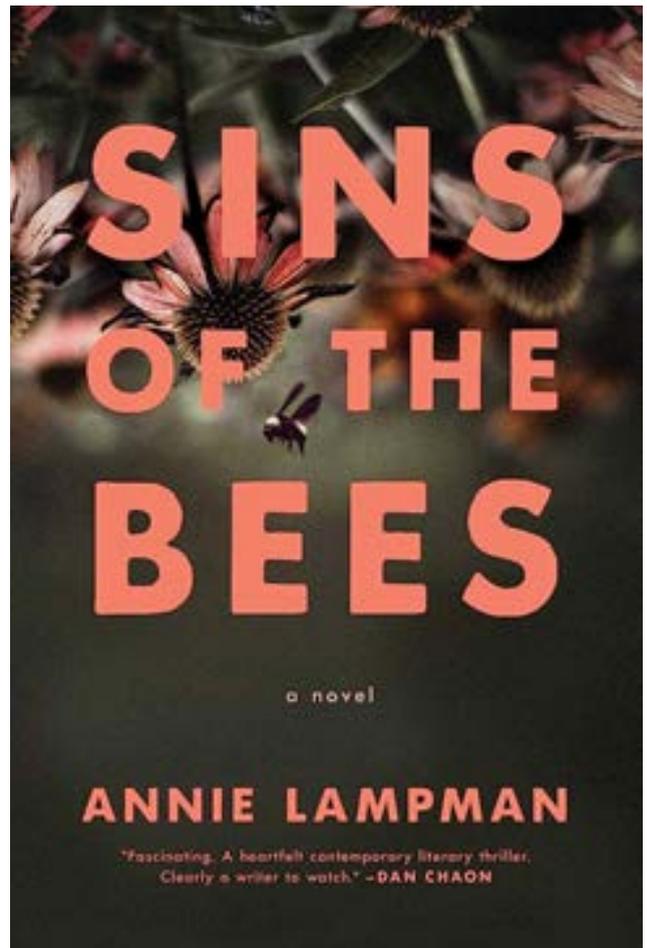
*Sins of the Bees*  
Simon & Schuster, 2020

**ANNIE LAMPMAN** is the author of the novel *Sins of the Bees* (Simon & Schuster) and the limited-edition letterpress poetry chapbook *Burning Time* (Limberlost Press). Her short stories, poetry, and narrative essays have been published in several literary journals and anthologies, including *The Normal School*, *Orion Magazine*, *The Massachusetts Review*, and *Women Writing the West*. She is an Associate Professor of Honors Creative Writing at the Washington State University Honors College.

“

*Sins of the Bees* is a fascinating glimpse into the world of a paranoid doomsday cult, with echoes of *The Handmaid's Tale*—though this isn't science fiction. This heartfelt contemporary literary thriller brings together multiple time lines into a compelling whole, with elements of romance, suspense, and mystery intertwining. Annie Lampman is clearly a writer to watch. — *Dan Chaon*

”





## Courtney Kersten Class of 2016 memoir

*Daughter in Retrograde*  
University of Wisconsin Press, 2019

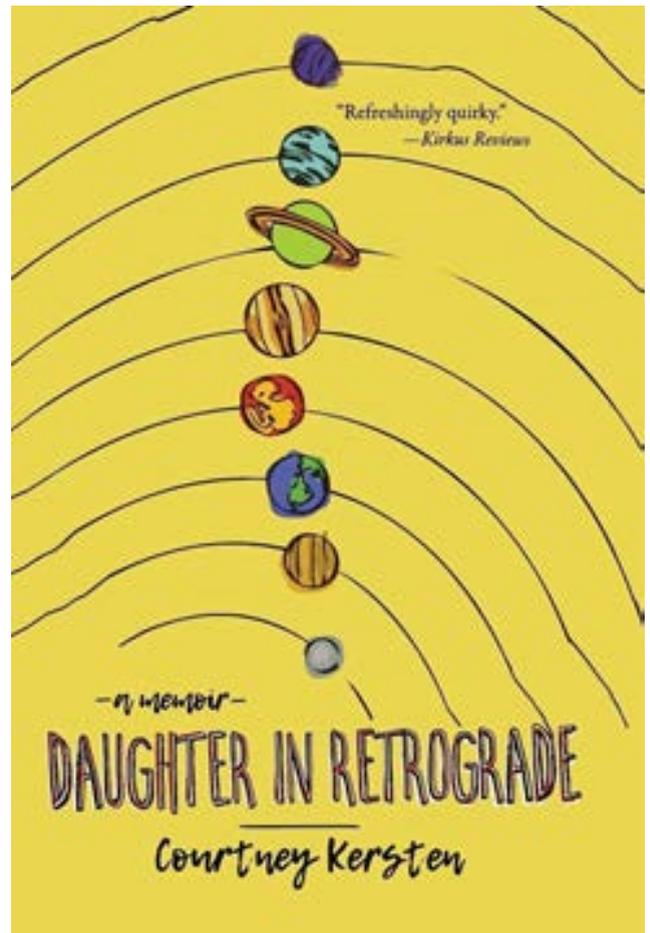
**COURTNEY KERSTEN** is an essayist, educator, and author. Her essays have appeared several notable journals and have been awarded the *Bellingham Review's* 2018 Annie Dillard Award in Nonfiction, the *Southern Indiana Review's* 2019 Mary C. Mohr Award in Nonfiction, the Idstrom Prize in Creative Writing, and have been listed as Notable in the *Best American Essays* series. She is a UC-Santa Cruz Humanities Institute Dissertation Fellow and currently at work on a hybrid biography about the iconic astrologer of the 1970s, Linda Goodman.

“

Heartbreaking in its honesty, lovely in its artistry, succoring in its strength. A stunning memoir.

— *Mary Clearman Blew*

”





# Grant Maierhofer Class of 2018 transgenre

*Shame*  
FC2, 2022

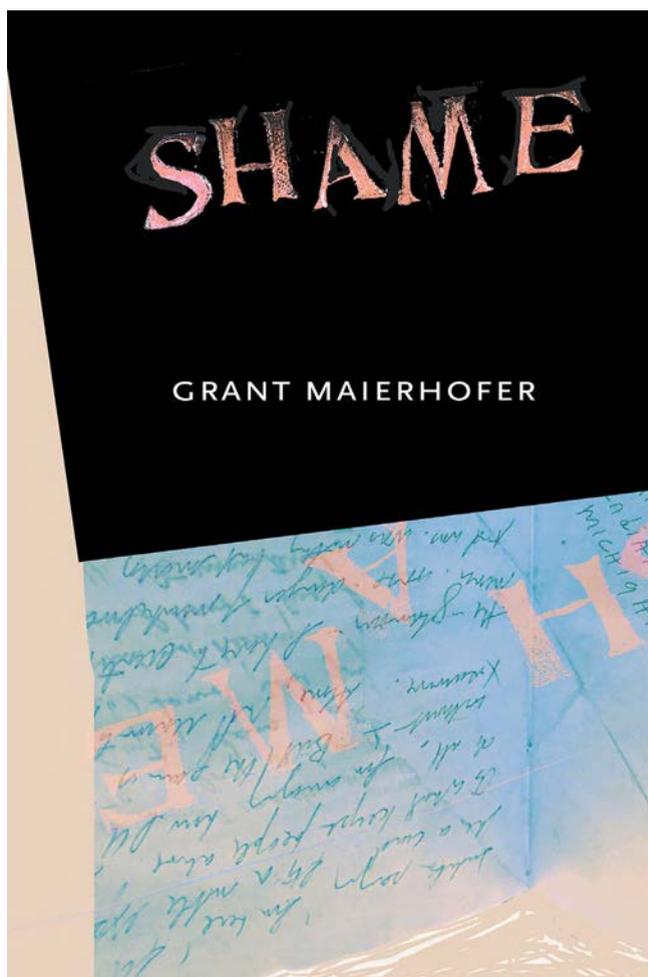
**GRANT MAIERHOFER** is the author of *Works* (11:11 Press), *Peripatet* (Inside the Castle), *Drain Songs* (FC2), and numerous other full-length and limited-edition texts. His shorter work is available via *New Sinews*, *Terraform*, and elsewhere. He teaches at Washington State University and lives in Moscow, Idaho, with his family.

“

Alternately raw, fiery, poetic, and sentimental, the author’s take can ... show levity, as when describing tender moments with his wife ... when Maierhofer’s cathartic ruminations hit, they hit hard.

— *Publisher’s Weekly*

”





## Canese Jarboe Class of 2017 poetry

*dark acre*

Willow Springs Books, 2018

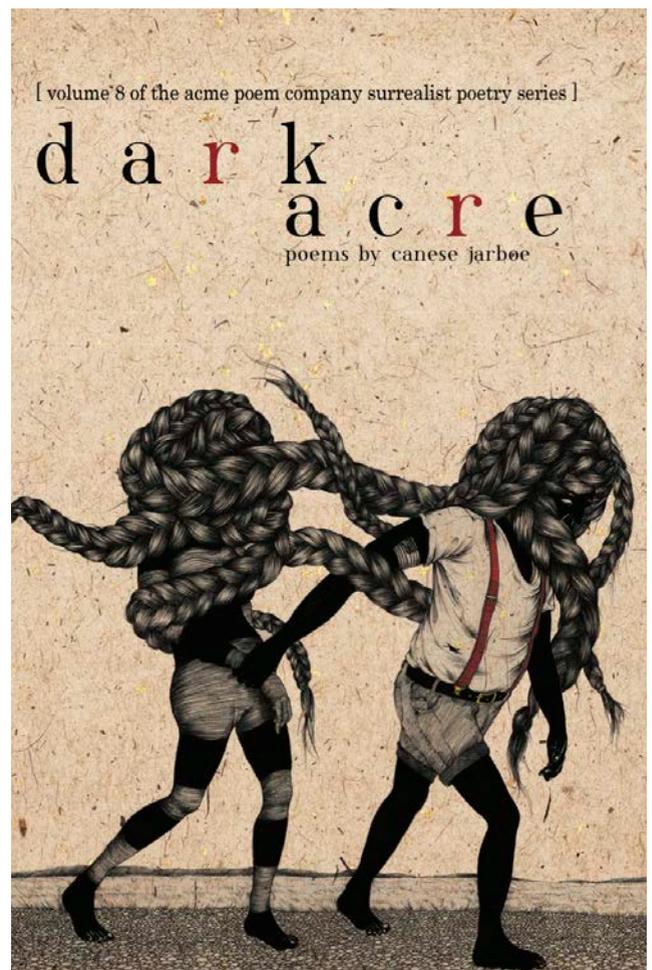
**CANESE JARBOE** is the author of *dark acre* (Willow Springs Books). They are a poet, essayist, and educator specializing in creative writing and gender studies. Their research centers on docupoetics, queer poetics, and rural poetics. Canese is a PhD student in English and Creative Writing at University of Wisconsin-Milwaukee, where they are an Advanced Opportunity Program fellow, Chancellor's Award recipient, and TA in first-year writing.

“

Canese Jarboe witches and bedazzles, reminds us that poetry really can be exhilarating pleasure.

— Mary Szybist

”





## Jeff P. Jones Class of 2005 short stories

*Bloodshot Stories*  
Sunshot Press, 2018

**JEFF P. JONES** was born in Denver and educated at the University of Colorado, the University of Washington, and the University of Idaho. A former MacDowell Fellow, his writing has won a Pushcart Prize as well as the George Garrett Fiction, Lamar York Nonfiction, Meridian Editors', A. David Schwartz, Sunshot Prose, and Wabash prizes. His books include *Love Gives Us One Death* (Texas Review Press) and *Bloodshot Stories*, which was longlisted for the PEN/Robert W. Bingham Prize in 2019.

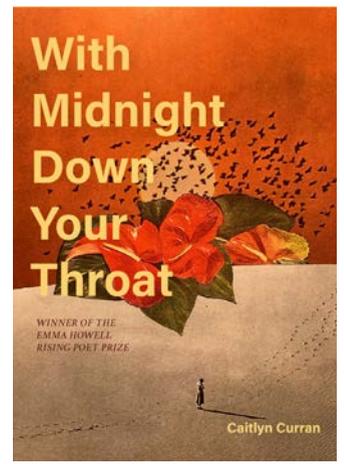
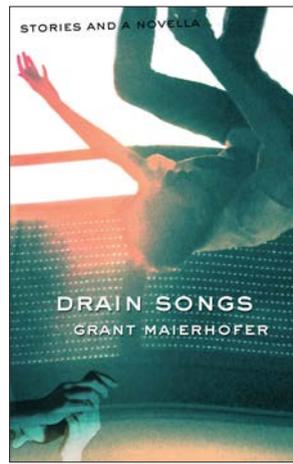
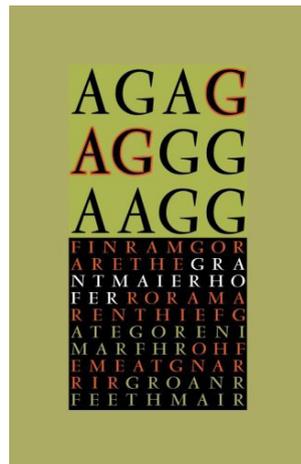
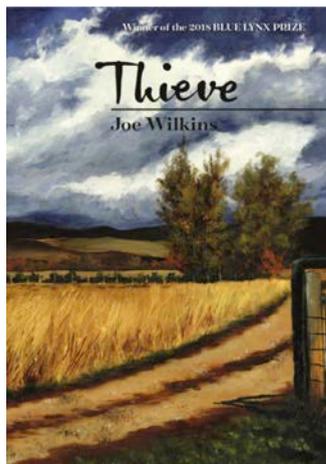
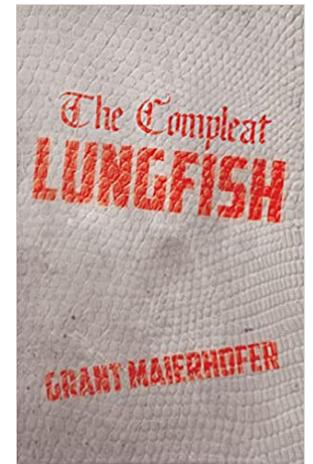
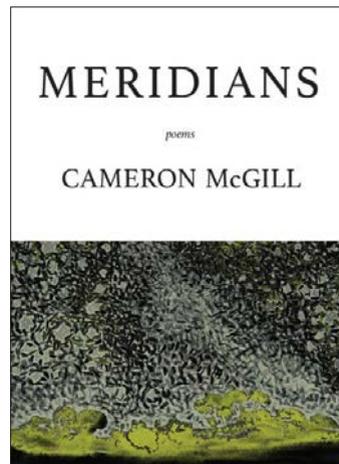
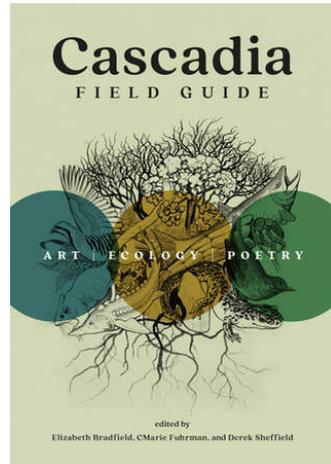
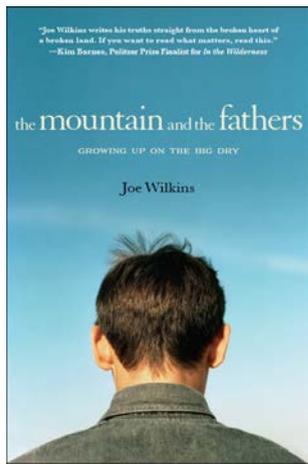
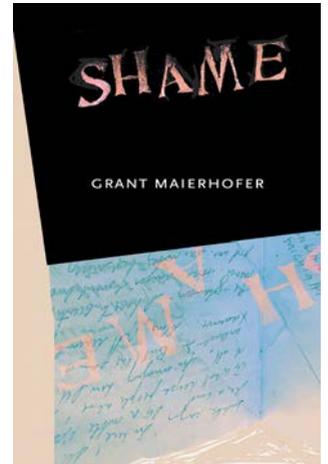
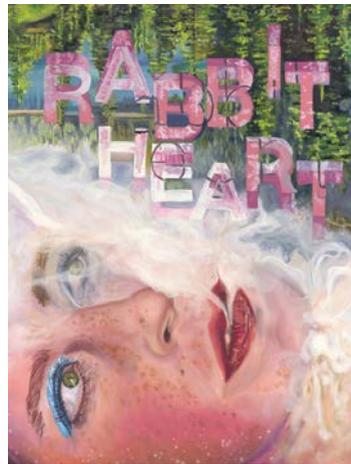
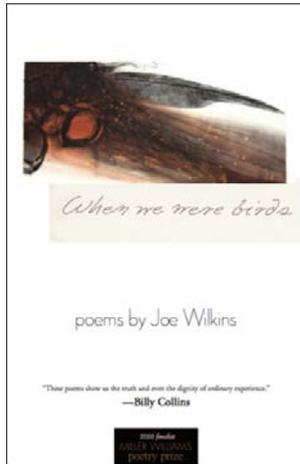
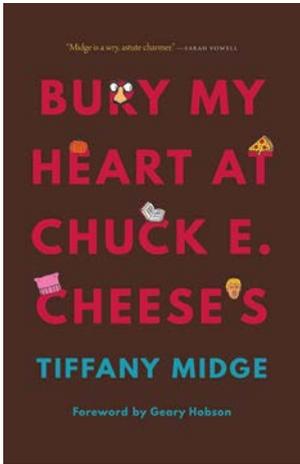
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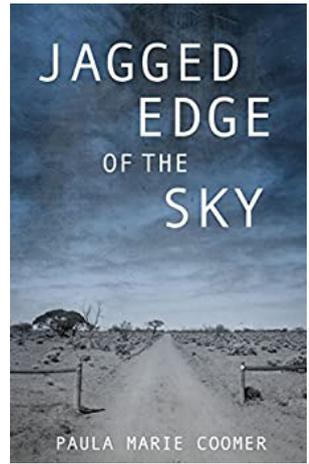
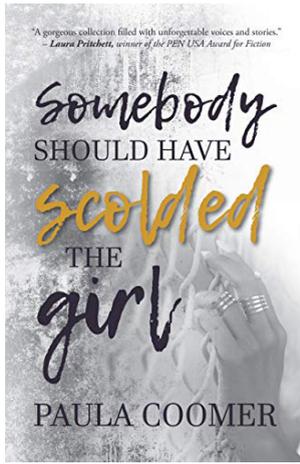
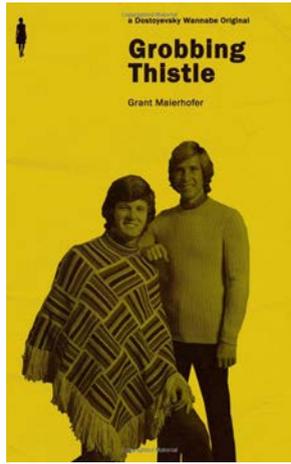
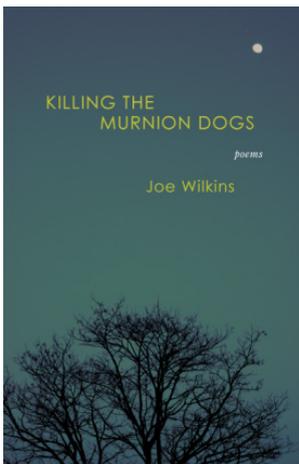
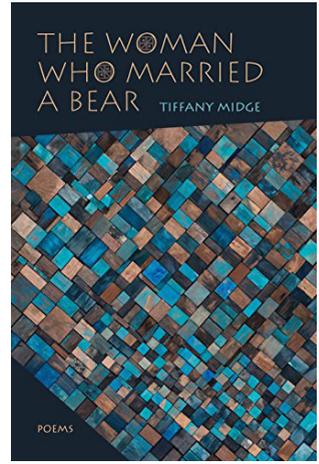
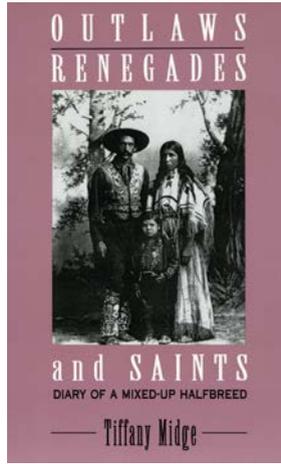
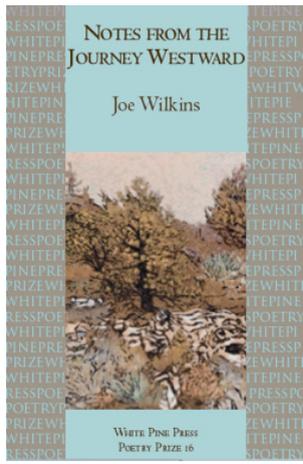
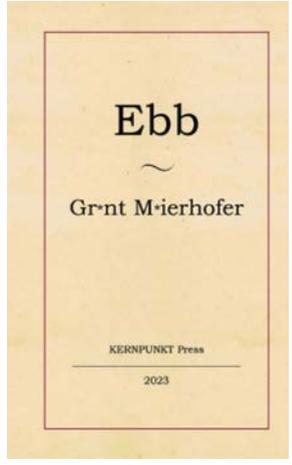
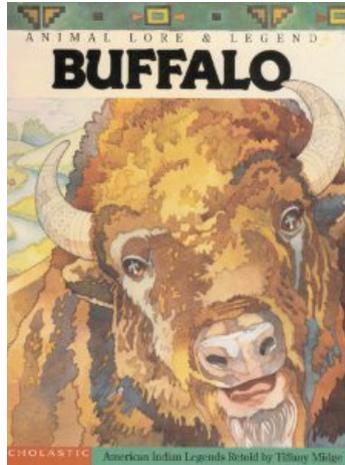
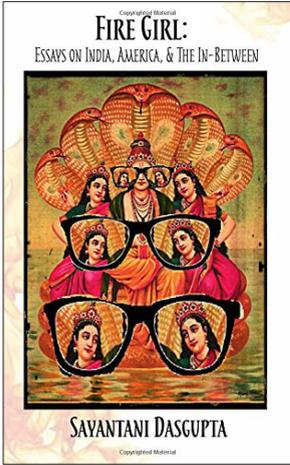
These brilliantly researched and deeply imagined stories are never the expected. A stunning collection.

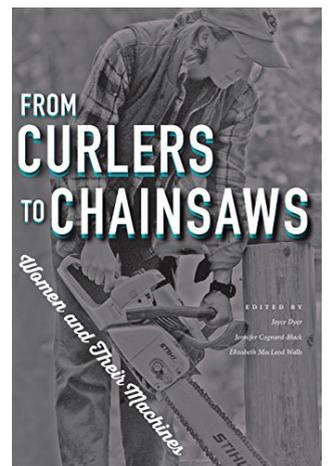
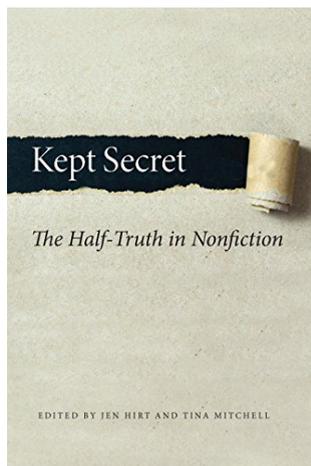
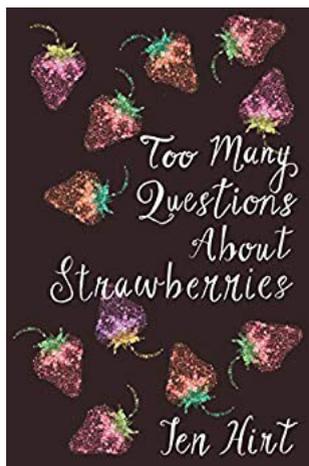
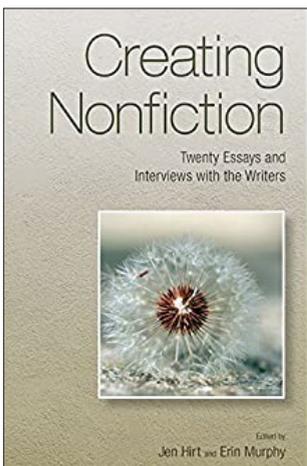
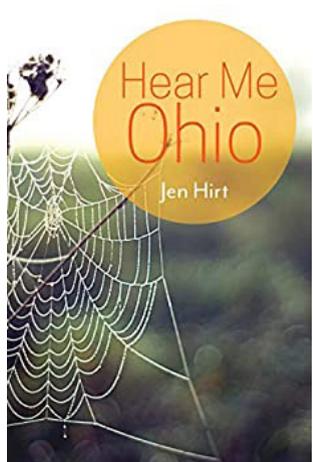
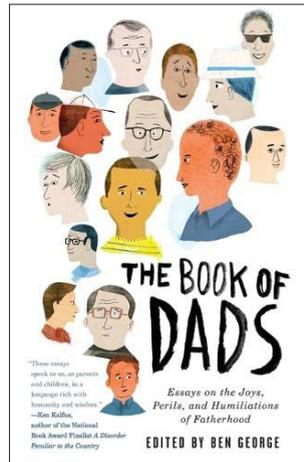
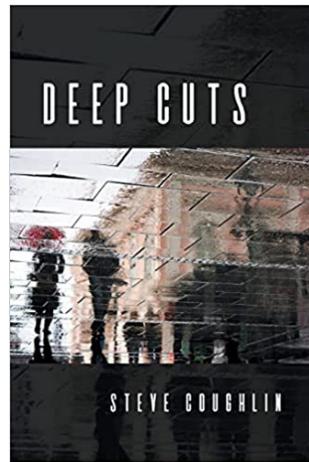
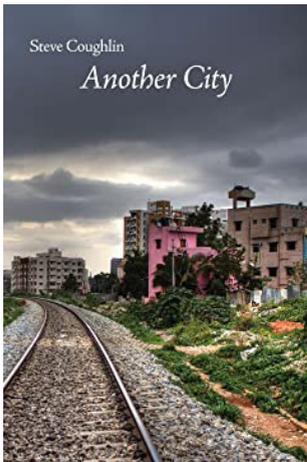
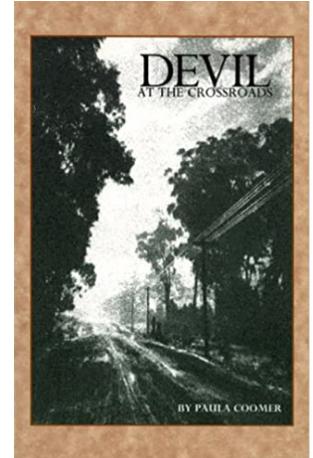
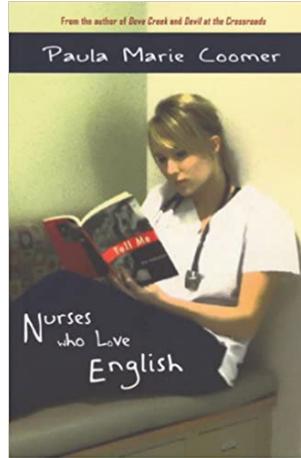
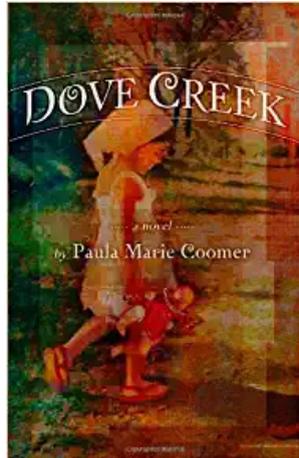
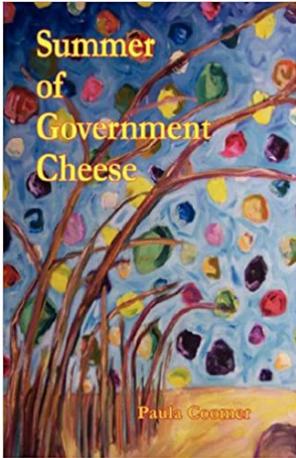
— Janet Burroway

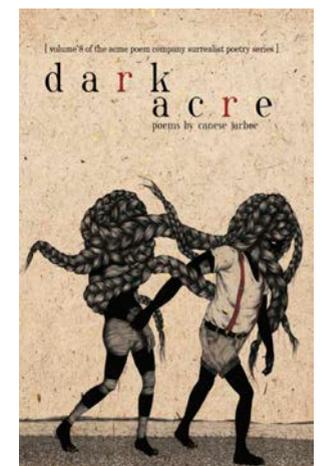
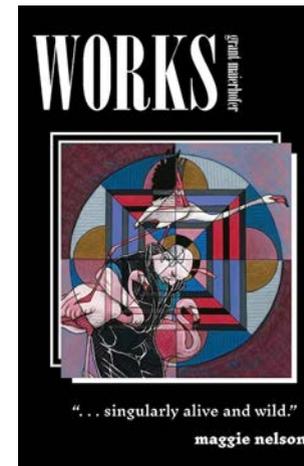
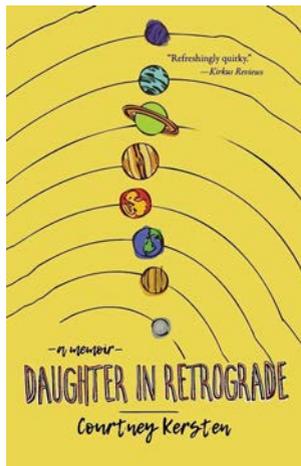
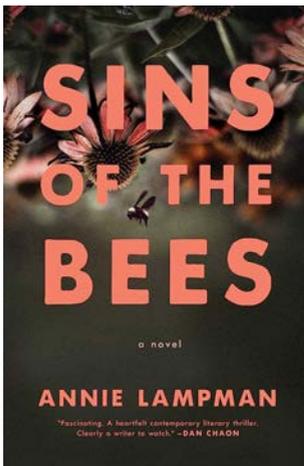
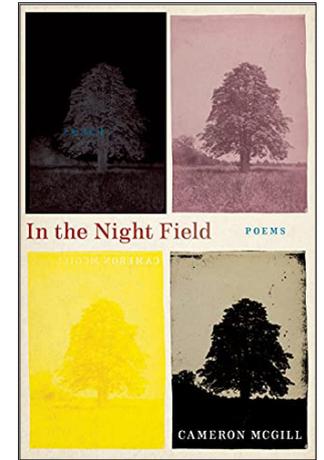
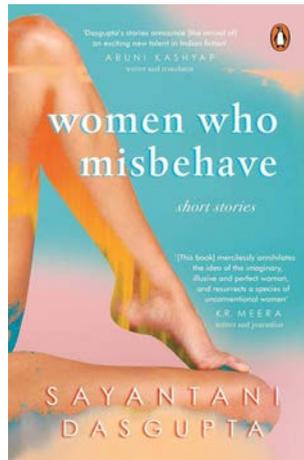
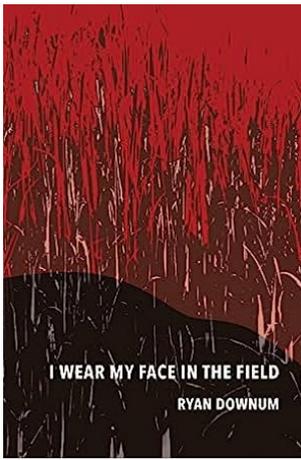
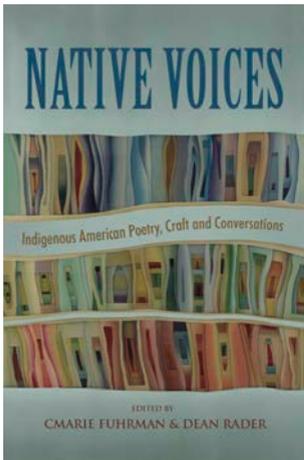
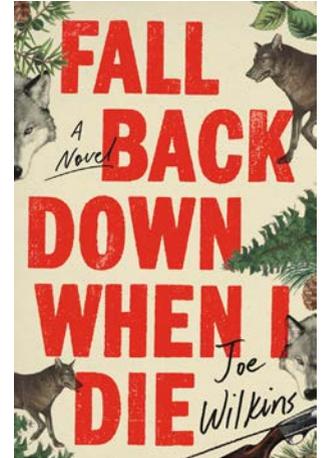
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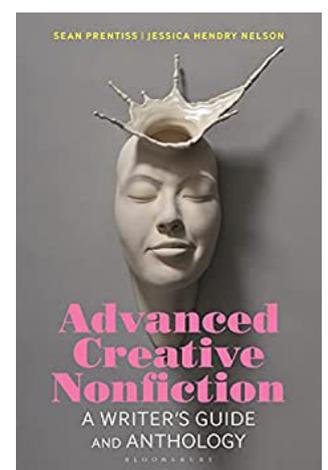
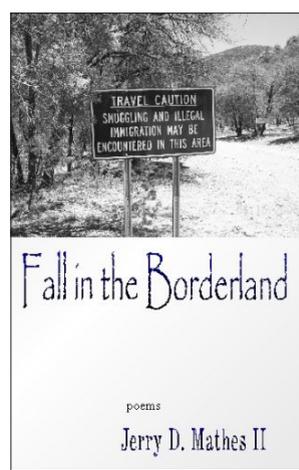
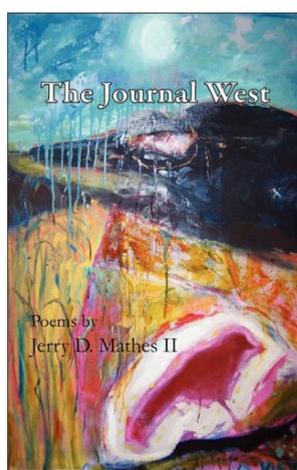
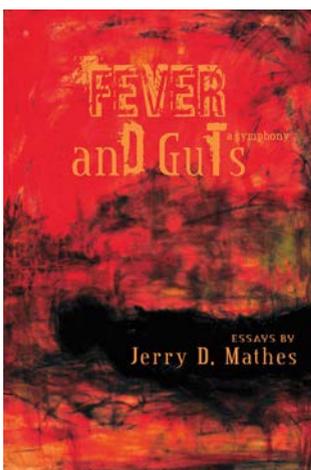
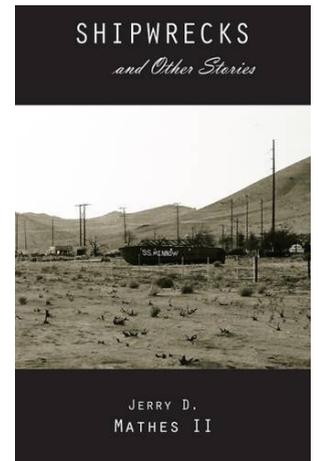
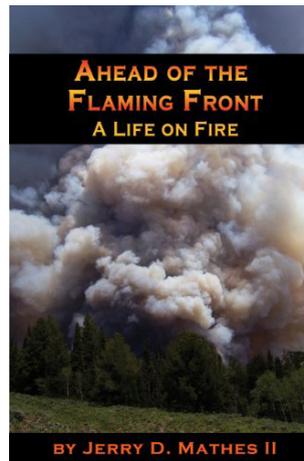
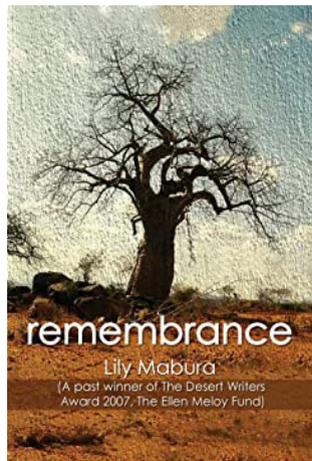
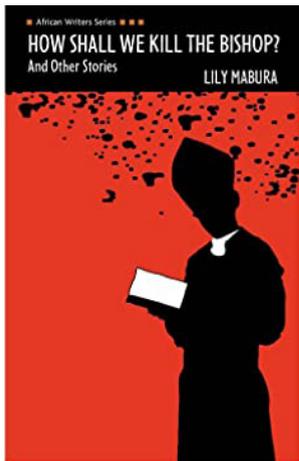
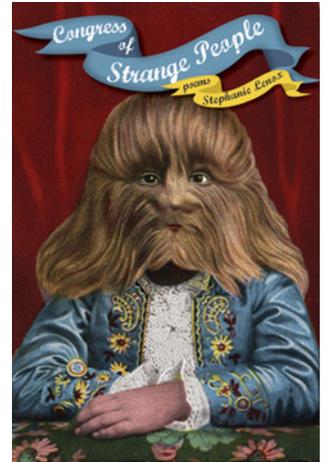
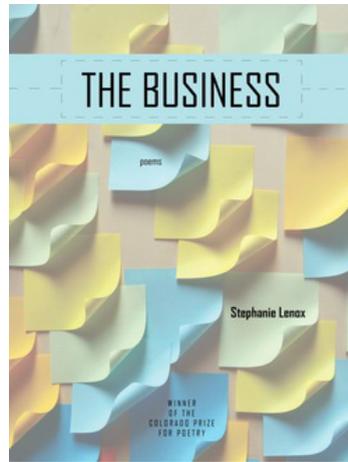
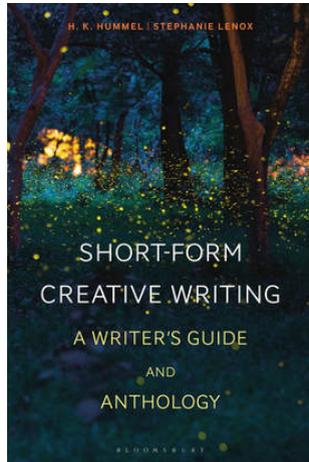


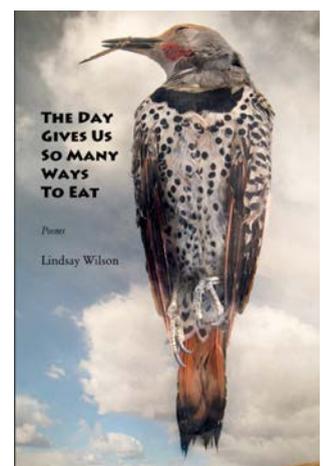
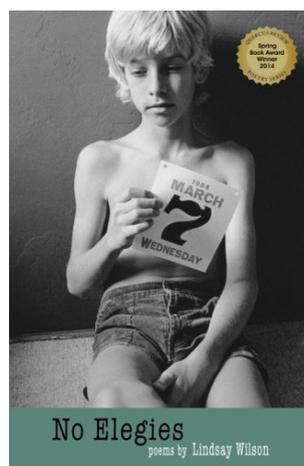
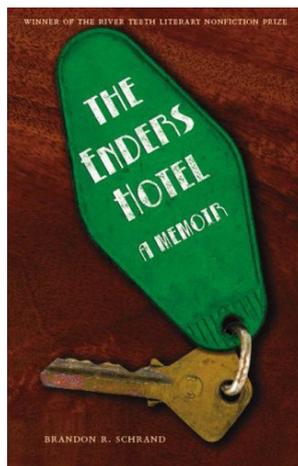
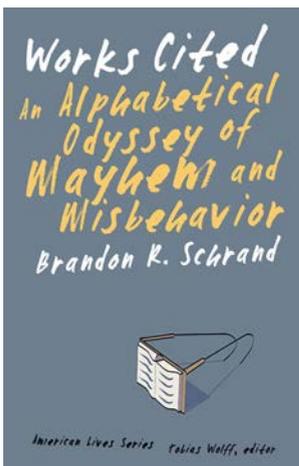
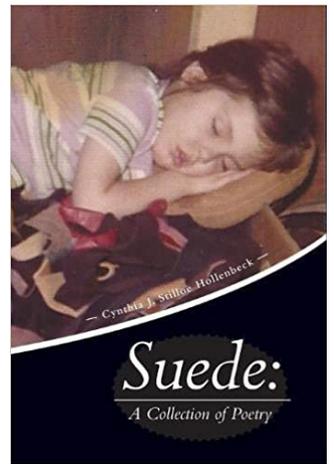
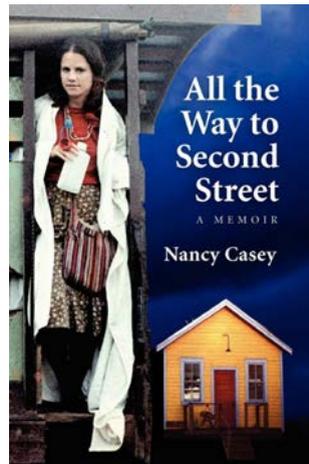
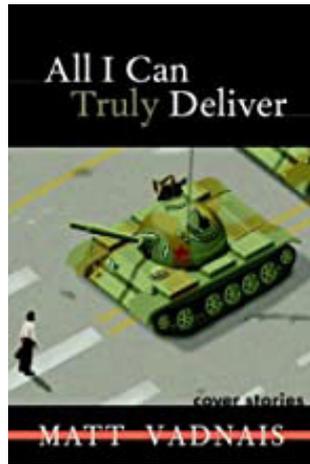
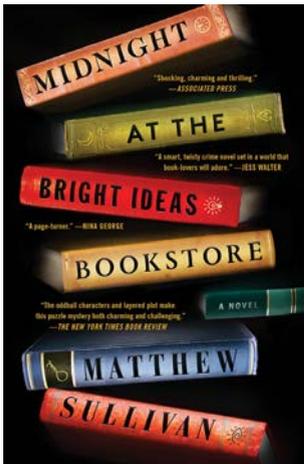
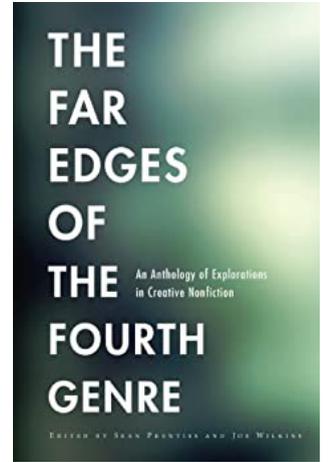
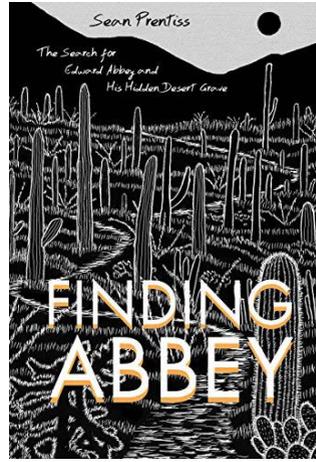
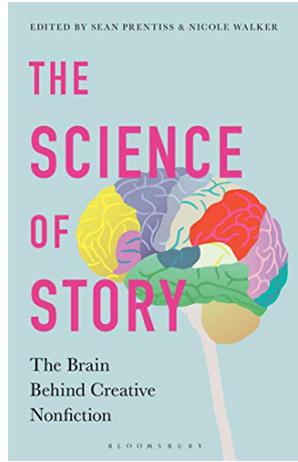
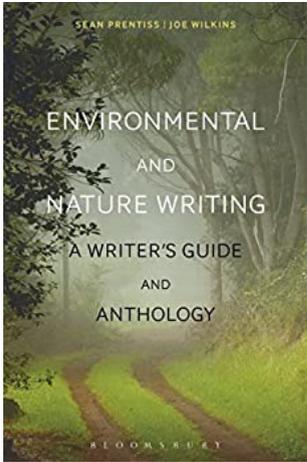


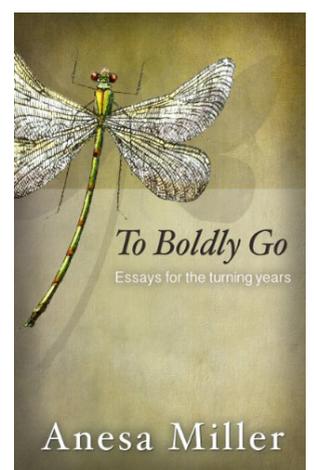
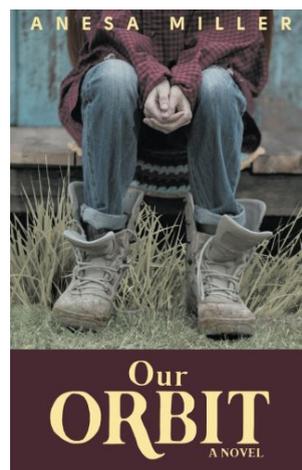
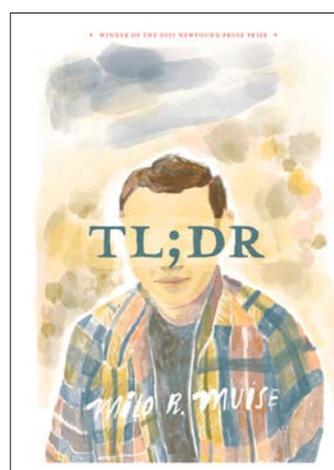
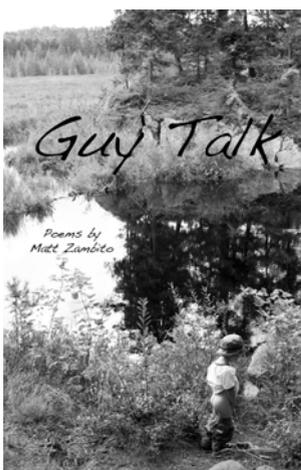
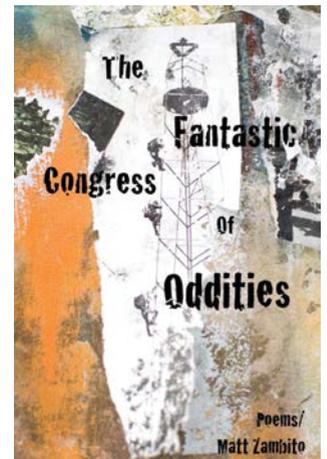
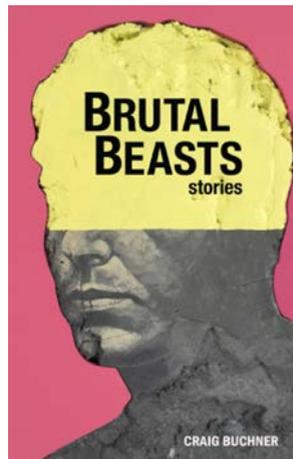
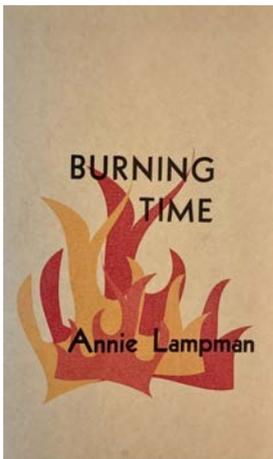
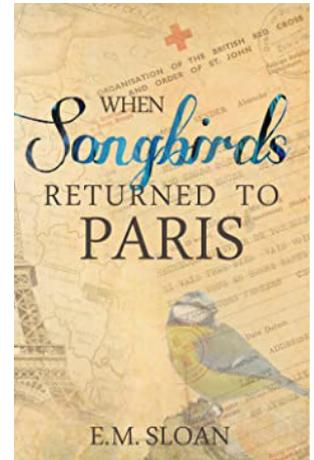
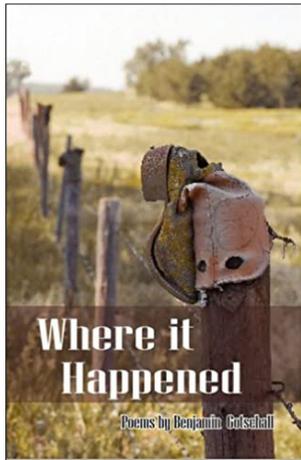


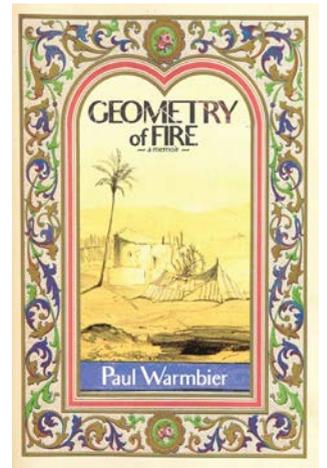
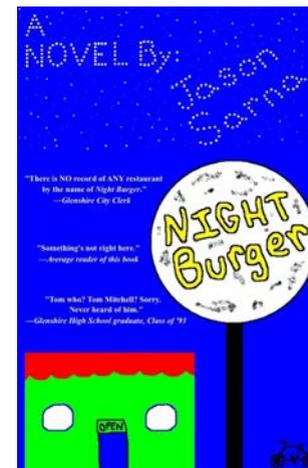
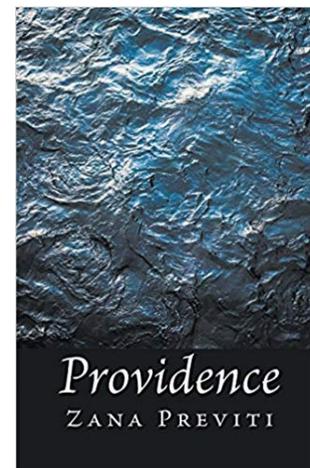
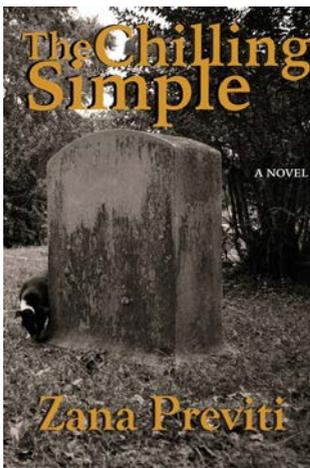
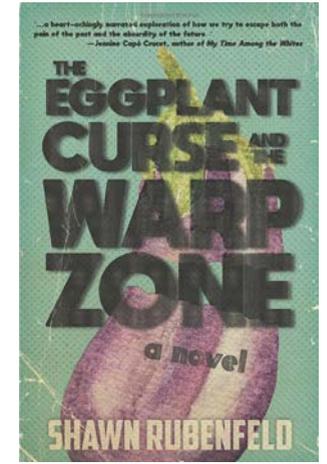
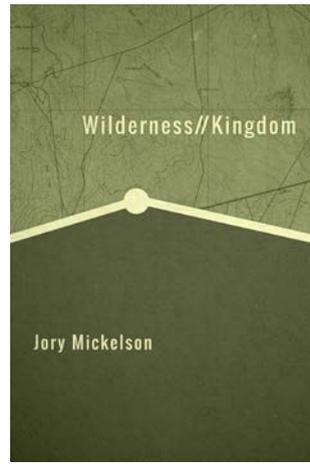
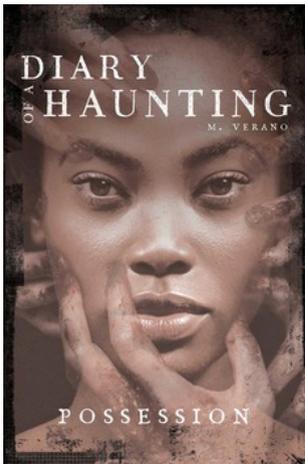
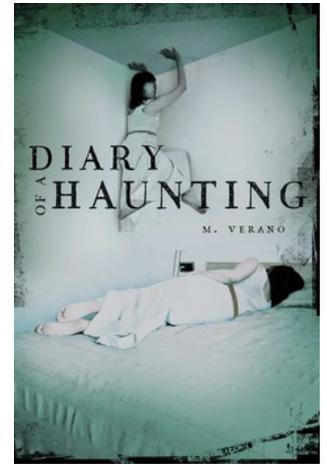
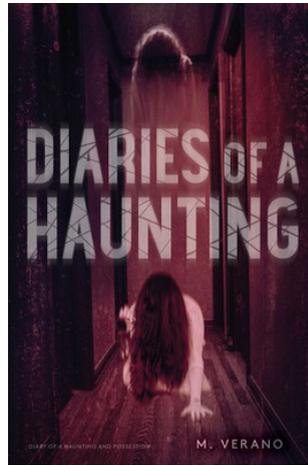
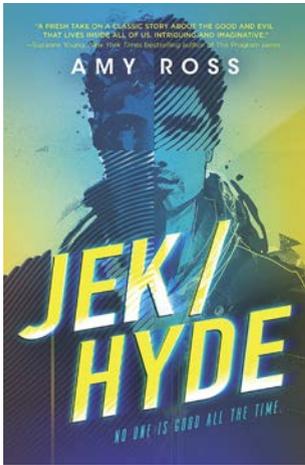




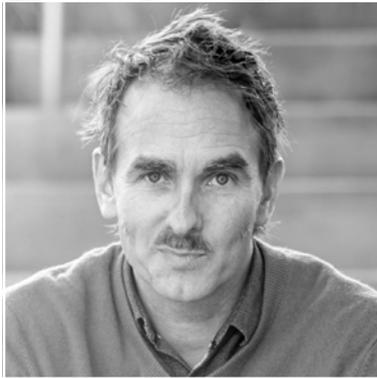








## Program History: A Legacy of Writers



Idaho admitted its first class of seven MFA students in 1994 with a faculty of four: Mary Clearman Blew, Tina Foriyes, Ron McFarland (founder of *Fugue*), and Lance Olsen. From the beginning, the program was conceived as a three-year sequence of workshops and techniques classes. Along with offering concentra-

tions in writing fiction and poetry, Idaho was one of the first in the nation to offer a full concentration in creative nonfiction. Also from its inception, Idaho not only allowed but encouraged its students to enroll in workshops outside their primary genres. Idaho has become one of the nation's most respected three-year MFA programs, attracting both field-leading faculty and students. In addition to the founders of this program, notable distinguished faculty have included Kim Barnes, Robert Wrigley, Daniel Orozco, Joy Passanante, Tobias Wray, Brian Blanchfield, and Scott Slovic, whose collective vision, rigor, grit, and care have paved the way for future generations committed to the art of writing.

Left to Right, Top to Bottom:

Robert Wrigley  
Mary Clearman Blew  
Lance Olsen  
Kim Barnes  
Joy Passanante  
Tobias Wray  
Daniel Orozco  
Ron McFarland  
Brian Blanchfield  
Scott Slovic



[Brink Hall](#) (above), home of the Department of English & Creative Writing Program, honors Carol Ryrle Brink, a Moscow native, prolific American author, and recipient of a 1936 Newbery Medal.

## A Note from Tara MacDonald CHAIR, DEPARTMENT OF ENGLISH



TARA MACDONALD's research focuses on nineteenth-century British literature, gender, and emotion. Her forthcoming book on Victorian sensation novels and historical understandings of affect is entitled *Narrative, Affect, and Victorian Sensation: Willful Bodies*. Her first book, *The New Man, Masculinity and Marriage in the Victorian Novel* (Routledge, 2015), explores literary representations of the New Man, the male counterpart to the feminist New Woman. She co-edited, with Anne-Marie Beller, *Rediscovering Victorian Women Sensation Writers* (Routledge, 2014) and is currently working on a special issue of *Studies in the Novel* on "Strange Temporalities: Gender, Time, and the Novel."

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The English Department at the University of Idaho prides itself in offering students a truly interdisciplinary environment, in which Creative Writing faculty work alongside colleagues in Literature, Linguistics, Rhetoric, and Film and Television Studies. As MFA students, you will have valuable time dedicated to workshops with award-winning writers. You will also have the chance to take literature, rhetoric, and theory classes on a range of topics and authors: recent offerings include Contemporary Queer Poetry, Emily Dickinson, Climate Change Fiction, and Writing the Collective. Students also have opportunities to work with the Center for Digital Inquiry and Learning (CDIL) and other institutes on campus. The degree, in other words, is what you make it, and we are here to help design a specialized path for you.

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## HOW TO APPLY

<https://www.uidaho.edu/class/english/academics/graduate/mfa-creative-writing>

Please visit the Department of English website (link above) for full application details. All materials must be received by the deadline, so we recommend starting the application process early. We cannot access your materials or consider your application until **ALL** of your materials, including letters of recommendation and official academic transcripts, are received by the University of Idaho College of Graduate Studies. The bullet points below offer a quick rundown of what you'll need to apply; please refer to our website for full details, instructions, and link to the online application.

- \* The application deadline is January 15.
  - \* The application fee is \$60.
  - \* Candidates should apply in one genre only (Fiction, Poetry, or Nonfiction).
  - \* GRE scores are **NOT** required to gain admission to the program. *You do not need to take the GRE.*
  - \* You must hold a bachelor's degree from an accredited institution by the time you start your first semester at Idaho.
  - \* You should hold a 3.0 undergraduate GPA (see website for further detail).
  - \* You will need 3 Confidential Letters of Recommendation from those familiar with your work.
  - \* You will need to order Official Transcripts from the institution that granted your bachelor's degree.
  - \* You will need to write a Statement of Purpose discussing your artistic and academic plans and goals.
  - \* You will need to include a CV or resume citing relevant writing and academic experiences.
  - \* You will need to include a Critical Writing Sample (a critical essay), 20 pages maximum.
  - \* You will need to include a Creative Writing Sample (please select only one genre):
    - 20 pages (maximum) of fiction
    - 20 pages (maximum) of nonfiction
    - 10 pages (maximum) of poetry
- International students: You will need a TOEFL score (or equivalent English test) of at least 560 (paper test) or 83 (Internet test) for non-English speaking students who have not graduated from an English-speaking institution.

# write in idaho

2024 Application Deadline: January 15



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