MFA in CREATIVE WRITING

Fiction Poetry Nonfiction

3 Years Fully Funded

Work with Award-Winning Faculty

Jess Arndt, Brian Blanchfield, Leah Hampton, Michael McGriff, Scott Slovic, Alexandra Teague

Study with Distinguished Visiting Writers

Recent Visitors: Maggie Nelson, Mary Szybist, Roger Reeves, Luis Alberto Urrea, Dorianne Laux

Join the Editorial Staff of Fugue



Apply by January 15, 2022 LEARN MORE

A Note of Welcome from Brian Blanchfield DIRECTOR OF CREATIVE WRITING



Associate Professor Director of Creative Writing

"

Thank you for your interest in the Creative Writing MFA Program at University of Idaho: the premier fully funding, threeyear MFA program in the Northwest. Situated in the panhandle of Northern Idaho, at the Washington state line ninety minutes south of Spokane, 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 public defense. Spring in Moscow has come to mean cherry blossoms, snowmelt in the creek, and the head-turning accomplishments of our thesis-year students. Ours is a faculty that, collectively, has authored more than twenty books and has received NEA, Lannan Literary, and Stegner Fellowships; the Whiting and James Laughlin Awards; and Fulbright Scholarships and residencies around the world. More important, we are a cadre 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, then, the prospect of giving yourself three years with us to develop as a writer and teacher or editor is appealing, we very much hope to learn about you.

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. 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

Zachary Turpin

Director of Graduate Studies zturpin@uidaho.edu

Jennifer Baillargeon-Hauck Administrative Assistant II jenniferbh@uidaho.edu

College of Graduate Studies graduateadmissions@uidaho.edu



The following pages are designed to answer Frequently Asked Questions.

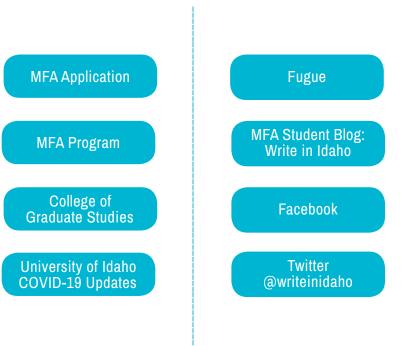
Should you have further queries about the MFA Program after exploring this pamphlet, email creativewriting@uidaho.edu.

For queries regarding the Literature side of our department, email Zachary Turpin, professor of American Literature and Director of Graduate Studies.

For general information about the department or university processes, email our lead administrator, Jennifer Baillar-geon-Hauck.

For questions pertaining to your online MFA application, direct your correspondence to the College of Graduate Studies (COGS).

Quick links:



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 \$14,000. 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 also 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.

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. Though students complete their Degree Requirements (SEE FOLLOWING PAGE) according to their primary genres, there is, by design, 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 and lines of inquiry.

Degree Requirements

15 Credits	Graduate-level Workshop courses, the majority in your genre (ENGL 591, 592, 593)
3 Credits	Techniques Studio in your primary genre (ENGL 581, 582, 583)
15 Credits*	Graduate-level Literature courses (ENGL 500 and above) >One Traditions Seminar in your genre (ENGL 571, 572, 573) <i>must be</i> applied. >The following <i>may not</i> be applied (ENGL 402, 523, 598)
2 Credits	 Distinguished Visiting Writer (DVW) courses >Each week-long DVW course is 1 credit. Typically, two DVW courses are offered per year, rotating between all three genres >You may (and are encouraged) to take a DVW course outside your primary genre
1 Credit	Internship course with <i>Fugue</i> (ENGL 598)
9 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 >Thesis credits may not be applied
9 Credits	Thesis (ENGL 500) >You may take as many thesis credits as you like, but only 9 count toward your degree

*Of the 24 total credits of required Literature and elective courses, up to 6 credits of coursework in 400-level courses may be applied

Environmental Humanities

Expertise in the Environmental Humanities is a clear strength of our department. Faculty such as Erin James, Jennifer Ladino, and Scott Slovic 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

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. Five 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

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 Cady Favazzo and Cameron Martin.



Thesis Defense

The MFA experience culminates with each student writing and defending a creative thesis. For prose writers, theses 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.

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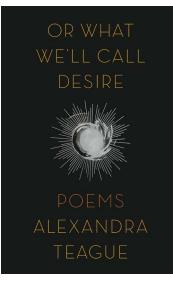
To have three years set aside to craft a quality manuscript under the mentorship of successful, supportive writers changed me and my writing in a profound way. It was then so meaningful to stand before my peers, friends, family, and thesis committee to present and defend my book manuscript. In the weeks 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. It can be a daunting experience to think of dedicating three years of your life to improving your writing and putting together a book. Without the mentorship and structure within the MFA program, I wouldn't have taken on the task. Within that structure, I wrote and revised a quality manuscript, formed lasting personal and professional relationships within the writing community, and learned the skills to continue writing, editing, and submitting work that I'm truly proud of.



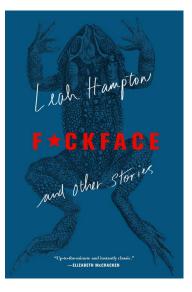
Stacy Boe Miller, Class of 2019

Award-Winning Faculty

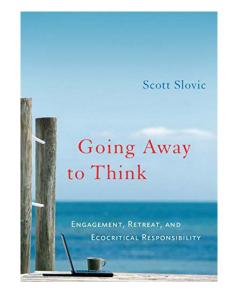
We teach our classes first and foremost as practitioners of the art. Full stop. Though our styles and interests lie at divergent points on the literary landscape, our common pursuit is to foster the artistic and intellectual growth of our students, regardless of how or why they write. We value individual talent and challenge all students to write deep into their unique passions, identities, histories, aesthetics, and intellects. Between us, we've authored or edited dozens of books across many genres. Here are a few of them.



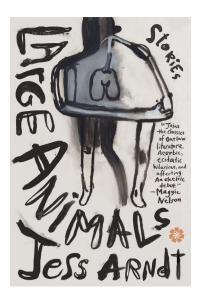
Or Whαt We'll Call Desire Alexandra Teague Poetry / Persea / 2019



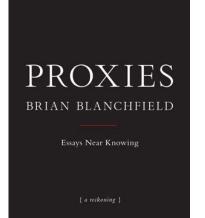
F*ckface and Other Stories Leah Hampton Fiction / Henry Holt / 2020



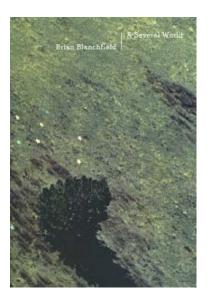
Going Awαy to Think Scott Slovic Nonfiction / Nevada / 2008



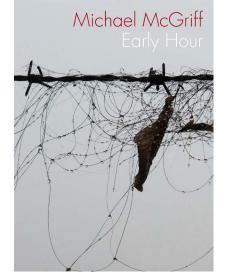
Large Animals Jess Arndt Fiction / Catapult / 2017



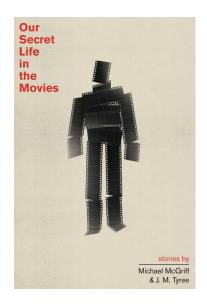
Proxies Brian Blanchfield Nonficiton / Nightboat / 2016



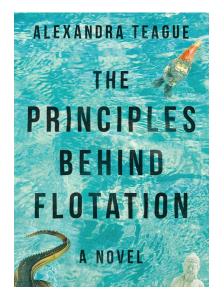
A Several World Brian Blanchfield Poetry / Nightboat / 2016



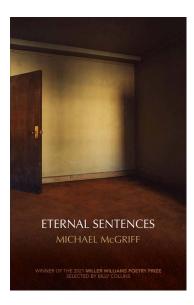
Early Hour Michael McGriff Poetry / Copper Canyon / 2017



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



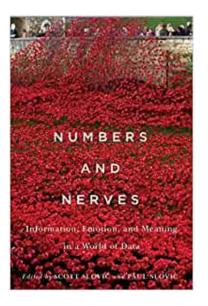
The Principles behind Flotation Alexandra Teague Fiction / Skyhorse / 2017



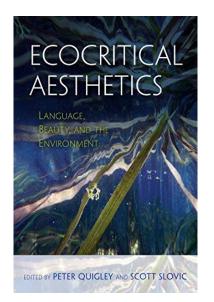
Eternal Sentences Michael McGriff Poetry / Arkansas / 2021



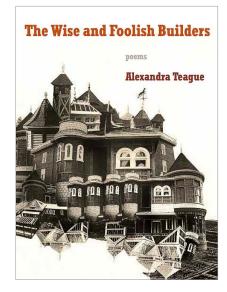
Not Even Then Brian Blanchfield Poetry / California / 2004



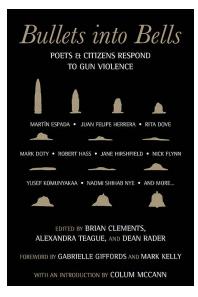
Numbers and Nerves Scott Slovic & Paul Slovic Nonfiction / Oregon State / 2015



Ecocritical Aesthetics Scott Slovic & Peter Quigley Nonfiction / Indiana / 2018



The Wise αnd Foolish Builders Alexandra Teague Poetry / Persea / 2015



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



Jess Arndt fiction

Visiting Assistant Professor

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I teach fiction by feeling into its most genre nonconforming 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?"



JESS ARNDT is a fiction and transgenre writer living off the grid in Washington State. Their debut story collection, *Large Animals* (Catapult Press, 2017, reprint Cipher Press, UK, 2020), was shortlisted for the California Book Prize and longlisted for The Story Prize, and their writing has recently appeared in *Granta*, *The LA Review of Books, THEM, Lithub, Fence, BOMB, Night Papers,* and in 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 teach in the Low-Residency Creative Writing MFA program at Pacific Northwest College of the Arts.



Brian Blanchfield nonfiction and poetry

Associate Professor Director of Creative Writing "

To me, a creative writing classroom is like its counterpart in fine arts: a studio in which we learn by doing, familiarize ourselves firsthand with the properties of our medium, and honor in one another the experimentation that artistic development requires. My guiding objective in workshop is that a writer should feel their next essay or poem is more possible, not less. I teach several modes of nonfiction writing, but I celebrate that in its oldest and now in its very newest traditions the essay is a space for thinking rather than knowing, that even narrative nonfiction—be it lifewriting or other sorts of account—is most charged when it can operate as both story and study.

"

BRIAN BLANCHFIELD is the author of three books of prose and poetry, including, most recently, *Proxies: Essays Near Knowing*, published in 2016 by Nightboat Books and in 2017 by Picador UK. Part cultural studies, part dicey autobiography, the book received a 2016 Whiting Award in Nonfiction and is a finalist for the Lambda Literary Award for Best Gay Memoir/Biography. His full-length collections of poetry are *Not Even Then* (University of California Press) and *A Several World* (Nightboat Books), which received the Academy of American Poet's 2014 James Laughlin Award and was a long-list finalist for the 2014 National Book Award. His honors also include a Howard Foundation Fellowship. His literary essays and poetry have appeared in many publications, including *Harper's Magazine, The Nation, Oxford American, The Paris Review, Lana Turner, StoryQuarterly, Brick, The Brooklyn Rail, Conjunctions, Guernica, A Public Space, and Chicago Review.* He has taught creative writing and literature at The Iowa Writers' Workshop, The University of Montana, Pratt Institute, Otis College of Art and Design, and The University of Arizona, where he was also host of Speedway and Swan, a poetry-and-music program on KXCI Community Radio. Before and between teaching fulltime, he worked in book and magazine publishing, including editorial posts at Farrar, Straus and Giroux and *Fence.*



Leah Hampton fiction and nonfiction

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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.



Environmental Humanities Fellow in Residence

LEAH HAMPTON currently serves as the Environmental Humanities Fellow in Residence at the University of Idaho. As a visiting scholar and writer, Leah works in both the MFA program and the Confluence Lab. 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, McSweeneys, Electric Literature*, and elsewhere. She divides her time between Moscow, Idaho, and the Blue Ridge Mountains.



Michael McGriff poetry Assistant Professor

"

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.

"

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 Visitng Writer at American International School (Vienna) and in the *Kenyon Review* Young Writers Workshop. He currently serves as Poetry Editor at the *Northwest Review*.



Scott Slovic nonfiction

University Distinguished Professor



My goal as a teacher is to be a coach and guide: to help students develop their skills as creative and scholarly writers by providing practical exercises, to deepen students' appreciation of literary traditions and theoretical tools by suggesting relevant readings, and to create a sense of community in the classroom. When I work with graduate students, I am particularly focused on providing writing opportunities that have the potential to result in publishable work.



SCOTT SLOVIC is University Distinguished Professor of Environmental Humanities. Educated at Stanford and Brown universities, he served as the founding president of the Association for the Study of Literature and Environment (ASLE) in the early 1990s, and from 1995 to 2020 he edited ISLE: Interdisciplinary Stud*ies in Literature and Environment,* the central journal in the field of ecocriticism. He currently co-edits two book series: Routledge Studies in World Literatures and the Environment and Routledge Environmental Humanities. After teaching for years at Texas State University and the University of Nevada, Reno, he came to the University of Idaho in 2012. Scott works on many different aspects of the environmental humanities, including the comparative study of international environmental literature, historical and theoretical ecocritical studies, and the application of psychological concepts to the communication and apprehension of information in the context of humanitarian and ecological crises. He has written, edited, and co-edited thirty books, including the forthcoming volumes Nature and Literary Studies (Cambridge University Press, 2022) and The Bloomsbury Handbook to Medical-Environmental Humanities (Bloomsbury Academic, 2022). His nonfiction emphasizes such themes as place, autobiography, ecology, social activism, and the value of research for the good of society. In addition to his position at Idaho, he serves as Associate Director of the HIBAR Research Alliance, a consortium of universities devoted to supporting "highly integrative basic and responsive" research: https://hibar-research.org/.



Alexandra Teague

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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.

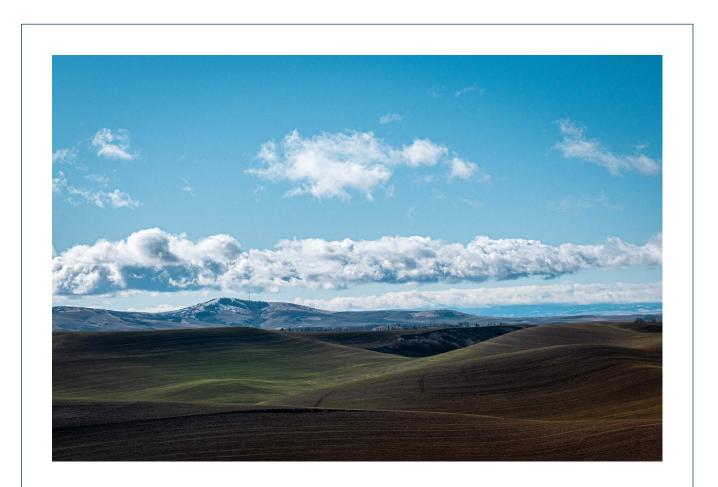


Professor Associate Chair of English Co-Director, Women's, Gender & Sexuality Studies

ALEXANDRA TEAGUE is the author of three books of poetry: *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 anthology *Bullets into Bells: Poets & Citizens Respond to Gun Violence* (Beacon, 2017). 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." She is currently working on a collection of personal essays and her fourth poetry manuscript.

The Palouse (/pə'lus/ pə-LOOSS)

Situated just west of Moscow Mountain amid the rolling hills 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.



DISTINGUISHED VISITING WRITER SERIES Participate in seminars with leading writers in the field

Each year, we bring at least two Distinguished Visiting Writers to campus to run week-long intensive seminars exclusively for MFA students. Our DVWs also interface with undergraduate students and the larger literary community through public readings and on-stage craft conversations hosted by core MFA faculty.

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, and William Logan, 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* biannually 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, writers we publish, and the presentation of each issue. We publish one print and one online issue per year and 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, Anthony Varallo, Robert Wrigley, and Dean Young, among many, many others.







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CURRENT STUDENTS



Abigail Wotton (Third Year, Fiction) attended Bridgewater State University for her undergraduate degree in English and Creative Writing and her MA in English Literature. Her fiction and nonfiction have appeared in *805 Lit & Art* and *The Pinch*. Her short story "Telling The Bees" was a 2018 honorable mention in *Glimmer Trains*' short story contest for new writers and her story "I am The Real Gecko" was nominated for the PEN/Robert J. Dau Short Story prize for new writers.

Paul Bisagni (Third Year, Poetry) is from Long Island, New York, but has also lived in Tucson, Bulgaria, D.C., and rural Ohio. His poems can be found in *TIMBER*, *Guesthouse, Afternoon Visitor, Heavy Feather Review, Harpur Palate, SLFFCK, Dream Pop*, and on the Action Books blog. He is a lapsed classicist and former ESL teacher.





Cady Favazzo (Third Year, Poetry) was born and raised in Wyoming, where she studied education and worked as a first grade teacher. Her work has appeared or is forthcoming in *The Columbia Review, Phoebe, The Shore,* and elsewhere. She is the winner of the 2021 Five South Poetry Prize.

Neil Davidson (Third Year, Fiction) is a writer from Oregon. He has a B.A. from the University of Oregon and an M.A. in English from the University of California, Davis. His fiction appears in anthologies by Scary Dairy Press, Browncoat Press, and Gnashing Teeth Press. He is the 2021-2022 Hemingway Fellow at the University of Idaho. A former cook, he is working on a novel about gentrification and the food service industry.





Joely Fitch (Third Year, Poetry) is writing and thinking about infinity. She is also the current editor-in-chief of *Fugue*. Her recent work appears in *The Shore*, *Voicemail Poems*, *HAD*, and *Dilettante Army*.

Milo R. Muise (Third Year, Nonfiction) is a trans poet and essayist. They hold a BA from Hampshire College where they studied creative writing, queer studies, and psychoanalysis. The recipient of a 2018 Oregon Literary Fellowship in poetry and winner of the 2021 Newfound Prose Prize, Milo's work has appeared in *Glass: A Journal of Poetry, Hobart, Prelude, Tinderbox,* and elsewhere.





Courtney Lucas (Third Year, Fiction) is from Pikeville, Kentucky, and graduated from Centre College. She has been published in *Still the Journal* and has completed a short story cycle set in Eastern Kentucky. Her current projects include a chooseyour-own-adventure novel and a story cycle set in a hotel. Her work confronts Appalachian stereotypes while exploring the ways stories can be told. She enjoys camping, photography, bullet journaling, pop punk, and Animal Crossing.

Georgia Cloepfil (Third Year, Nonfiction) was born and raised in Portland, Oregon. Her writing has appeared or is forthcoming in *Joyland*, *n*+1, *Epiphany* and *Redivider*, among others, and has been featured on *Longreads*, *The Rumpus*, and WBUR Boston's Only a Game. She won the Epiphany Breakout 8 Writers Prize in 2020. Prior to enrolling at the University of Idaho, she played professional soccer for 5 years.





Alex Baker (Third Year, Nonfiction) was born and raised in the Haight-Ashbury in San Francisco. She studied sustainable food systems and creative writing in New York and is interested in exploring the intersection of health and community. She has been living in coastal Maine for many years, and much of her writing stems from experiences within these communities. She aims to write about personal and collective health as well as relationships that are tethered to aquatic landscapes.



Libby Croce (Second Year, Poetry) was born and raised in Pittsburgh, Pennsylvania. She attended Knox College, where she studied English and Creative Writing. She is currently the Marketing Editor for *Fugue*.

Laur A. Freymiller (Second Year, Fiction) was born in Kentucky, raised in Indiana, educated in Minnesota, and cultivated in California. They studied ecology and evolutionary biology at Carleton College and use short stories to continue their investigations. Laur's stories have been published in *Entropy Magazine, The Fabulist, Hobart,* and *Nightmare Magazine.* Laur loves fairy tales, flightless birds, and their cat, Scout.





Afton Montgomery (Second Year, Nonfiction) writes on inheritance, girlhood, and the multiplicity of self. She was selected by Vi Khi Nao as the prose winner of the 2021 Mountain West Writers' Contest at *Western Humanities Review* and was a finalist for the Pinch Literary Awards in nonfiction in 2018. Afton is the Managing Editor for *Fugue*. She was formerly the frontlist buyer at Tattered Cover Book Store in Denver. She calls Colorado home.

Sam Simmons (First Year, Fiction) is a writer from California. He attended the University of California, Santa Cruz, where he studied literature. He is currently at work on a novel.





Gianna Stoddard (Second Year, Nonfiction) was raised on an avocado orchard in Southern California and studied at UC Santa Barbara's College for Creative Studies. Their work engages with the semi-fluid boundaries between the body and its environments—between the natural and the unnatural, the human and the nonhuman—as well as quiet moments of queer intimacy, domesticity, and joy. Gianna is a dedicated cook and enjoys hiking, backpacking, and outdoor swimming.



Emma Neal (First 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 (First Year, Fiction) is from Cheshire, Connecticut. She earned her B.A. in English from Southern Connecticut State University, where she finally got the chance to indulge in her passion for writing prose. The last big project she worked on was a collection of short stories for her undergraduate honors thesis called *Where They Want You*, which was inspired by her experiences as a woman working in the service industry.





Daniel Lurie (First Year, Poetry) was born and raised in Talala, Oklahoma. He attended Montana State University, where he studied Organizational Communications. His work has appeared in *The Palouse Review, FeverDream*, and *The Rook*, and he has a forthcoming poem titled "One Night Only," which will be stamped into a concrete street in Billings, Montana, through Sidewalk Poetry. Daniel wants to become a published environmental activist.

Isabel Marlens (First 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 (First 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.



North Bennett (First Year, Nonfiction) grew up in Bellingham, Washington. He attended Whitman College, where he studied Environmental Humanities. North is interested in posthumanism, flat ontologies, and how written works attempt to understand the climate crisis. Before coming to the University of Idaho, he lived on the edges of the Greater Yellowstone Ecosystem. His writing has appeared on *Mangoprism*, the For the Love of Climbing podcast, and in *The Climbing Zine*.

Cameron Martin (First Year, Poetry) is a fat and queer essayist and poet 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 (First Year, Poetry) is from Columbia, Missouri. She is a graduate of the University of Missouri, where she studied English, journalism, and women's and gender studies. Her hobbies include hiking, gardening, and visiting antique stores. Prior to the University of Idaho, Crystal worked as a barista and as a publishing intern for Persea Books.

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





Michael Harper (First Year, Fiction) 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.



Brink Hall, home of the Department of English & Creative Writing Program

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.





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.

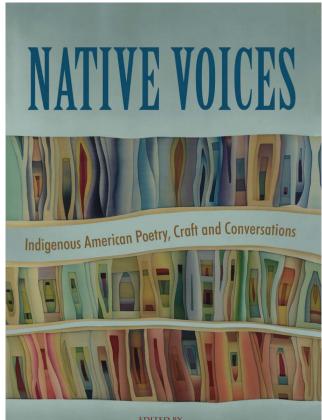
- Midwest Book Review



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 Broadsided 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.



EDITED BY CMARIE FUHRMAN & DEAN RADER





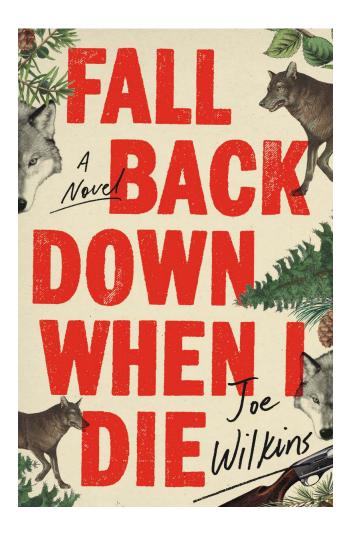
Joe Wilkins is a writer of great power and heart, and *Fall Back Down When I Die* is a riveting and timely novel. — *Jess Walter*

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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.





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 Dehlhi 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 ever page. — *Kim Barnes*

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women who misbehave

short stories

(This book) mercilessly annihilates the idea of the imaginary, illusive and perfect woman, and resurrects a species of unconventional women' K.R. M E E R A

(1)

S A Y A N T A N I D A S G U P T A



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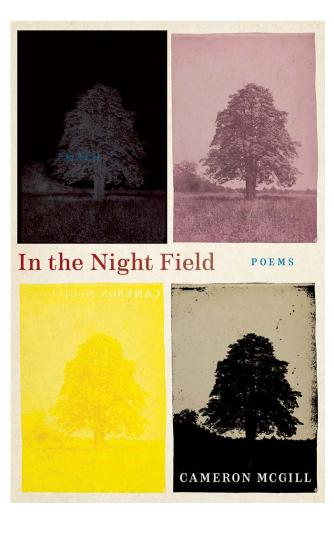
All fire and surprise, sadness and forgiveness...I could never say enough about the beauty of this work. — *Jericho Brown*



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.





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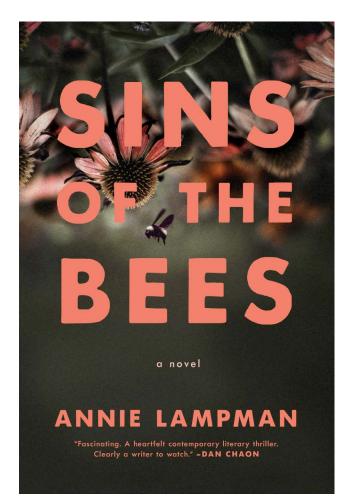
Sins of the Bees is a fascinating glimpse into the world of a paranoid doomsday cult, with echoes of *The Handmaid's Tale*—though this isn't science fiction. This heartfelt contemporary literary thriller brings together multiple time lines into a compelling whole, with elements of romance, suspense,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



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.







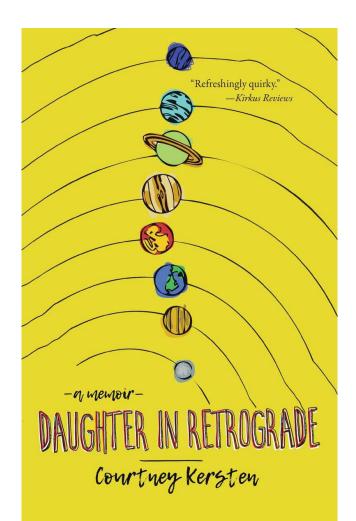
Heartbreaking in its honesty, lovely in its artistry, succoring in its strength. A stunning memoir. — Mary Clearman Blew



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.





Grant Maierhofer Class of 2018 short stories and texts

Works 11:11 Press, 2020

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. He is also the author of *Shame*, forthcoming from FC2 in 2022, and an experiment whose title is far too long to print here, which is forthcoming from Inside the Castle. His shorter work is available via *New Sinews, Terra-form*, and elsewhere. He teaches at Washington State University and lives in Moscow, Idaho, with his family.



[Maierhofer's work is] elliptical, surgical, grim, smart, funny, and syntactically menacing. — Sam Lipsyte

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grant maiorhofer



". . . singularly alive and wild." **maggie nelson**





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

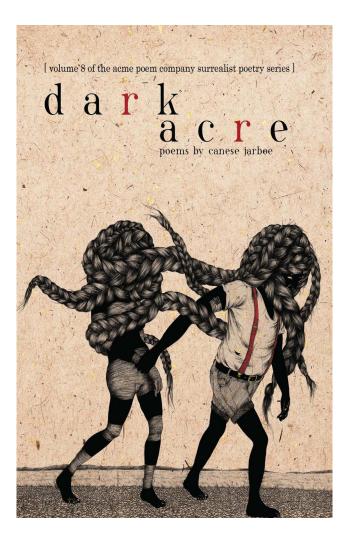
— Mary Szybist

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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.





These brilliantly researched and deeply imagined

stories are never the expected. A stunning collection.

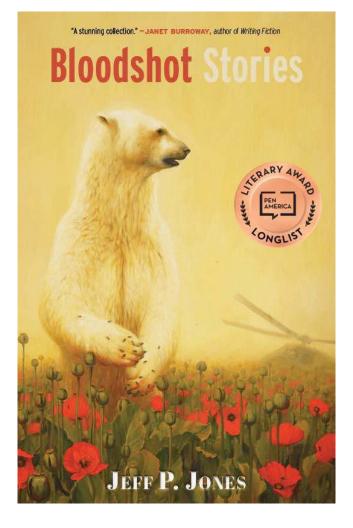
— Janet Burroway



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.



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.

MFA Student Opportunities

The Academy of American Poets Prize

The Creative Writing Program is proud to partner with the Academy of American Poets to offer an annual Academy of American Poets 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

2021 Steven Pfau Selected by Meg Freitag

2020

Ryan Downum Selected by Malena Mörling

2019

Caitlyn Curran Selected by Marcus Jackson

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 concentrations 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. Under the recent Director of Creative Writing, Tobias Wray, 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, and Joy Passanante, 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 Clearmnan Blew, Lance Olsen, Kim Barnes, Joy Passanante, Tobias Wray, Daniel Orozco, Ron McFarland.



A Note from Tara MacDonald CHAIR, DEPARTMENT OF ENGLISH



TARA MACDONALD's research focuses on nineteenth-century literature, gender, and emotion. She is currently completing a book on Victorian sensation novels and historical understandings of affect titled Body Reading: Narrative, Affect, and Victorian Sensation. 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). She co-organized the 2016 International Conference on Narrative in Amsterdam and is a member of the Executive Board of the Narrative Society.

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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.



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 Englishspeaking institution.



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