

**Dan White**

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Chicago, IL

**EDUCATION**

**University of Illinois-Chicago, Chicago, IL**

*Doctor of Philosophy in English*, Expected May 2027 (ABD)

Concentration: Creative Writing

Thesis: *The Nunnery* (novel)

**Stony Brook University BookEnds Post-MFA Fellowship, Stony Brook, NY**

*Novel Fellow*, Scholarship Recipient, July 2021

Thesis: *The Seachamber* (novel)

**Otis College of Art and Design, Los Angeles, CA**

*Master of Fine Arts*, May 2020

Major: Creative Writing

Thesis: *The Seachamber* (novel)

**Southwestern Law School, Los Angeles, CA**

*Juris Doctor*, May 2018, Dean's Merit Award Recipient

*Vice President and Treasurer*, Southwestern Criminal Law Society

**Roosevelt University, Chicago, IL**

*Bachelor of Arts*, May 2014, Dean's List

Major: History

**LANGUAGE PROFICIENCY**

**French**, CEFR-level B2

**Spanish**, CEFR-level A1

**SKILLS**

**Affinity Publisher 2**

**Adobe Indesign**

**Adobe Illustrator**

**WordPress**

## PROFESSIONAL EXPERIENCE

### **University of Illinois-Chicago, Chicago, IL**

*Lecturer*, January 2024-Present: Teach multiple sections per term of foundational composition courses, English 160 & English 161, and undergraduate creative writing workshop course, English 291. Set syllabus, choose course books and other reading material, design lesson plans, lead instruction, and edit and evaluate final papers, including multiple drafts per student. Lead units and class sessions throughout semester. Assist students in small groups and one-on-one tutoring. Evaluate final papers and award grades.

### **Roosevelt University, Chicago, IL**

*Adjunct Professor*, August 2023-Present: Teach in the MFA Program for Creative Writing, English 435: Rachel Cusk and the Art of Narration. Designed the course, an advanced look at composition and literary analysis with an emphasis on narrative theory and the craft of narration, through the novels of Cusk. Also teach multiple sections per term of two foundational composition courses, English 101: Critical Reading and Writing (Fall) and English 102: Analytical Research and Writing (Spring). Set syllabi, choose course books and other reading material, design lesson plans, lead instruction, and edit and evaluate final papers, including multiple drafts per student. Lead units and class sessions throughout semester. Assist students in small groups and one-on-one tutoring. Evaluate final papers and award grades.

### **Indirect Books, Chicago, IL**

*Publisher*, January 2025-Present

Co-founded press and perform all aspects of website build, design, and maintenance. Run contributor correspondence, social media engagement, submission review, and make all accept or deny decisions. Hire and supervise interns. Organize and lead virtual and in-person reading events. Represent press at events such as AWP Conference and Book Fair. Write submission guidelines, lead substantive edits of manuscripts to publication, and manage social media accounts. Manage all legal and financial aspects of a small independent press. Hold meetings with editorial and reader staff to discuss submissions and philosophy of press. Determine literary vision, artistic ethos, and social media presence.

### **L'Esprit Literary Review, Chicago, IL**

*Founding Editor*, February 2022-Present: Founded literary journal and perform all aspects of website build, design, and maintenance. Run contributor correspondence, social media engagement, submission review, and make all accept or deny decisions. Hire and supervise interns. Design, format, and publish print, digital, and online versions of each issue. Organize

and lead virtual and in-person reading events. Represent journal at events such as AWP Conference and Book Fair. Write submission guidelines, work with authors on revisions and final versions of pieces, and determine overall direction in terms of issue layout, literary vision, and artistic ethos.

**West Trade Review Literary Journal**, Charlotte, NC (Remote)

*Prose Editor*, January 2021-Present, and *Novel Excerpts Editor*, August 2021-Present: Hold weekly meetings with editorial and reader staff in both prose and novel excerpts to discuss submissions and philosophy of journal. Write, update, and publish Prose and Novel Excerpt Guidelines. Guide substantive discussions on stories and essays and lead prose team in analyzing and assessing submissions on the basis of literary merit and editorial potential. Provide paid feedback and distribute and manage editorial assignments among Associate Prose Editors. Conduct interviews with contributing authors to be featured on journal's social media platforms. Work with authors on revisions and final versions of stories and excerpts. Organize and manage reader staff for both teams. Make final accept and deny decisions for all prose submissions, and secure contracts with contributing authors. Represent journal at events such as AWP Conference and Book Fair. Organize fiction contests and expedited reading periods and help shape literary vision, artistic ethos, and social media presence.

*Associate Fiction Editor*, June 2020-January 2021: Read literary submissions as recommended by reader staff. Offered critiques and notes for both internal discussion and external feedback to writers. Edited stories in line with authorial vision to strengthen accepted pieces. Participated in executive journal decisions, such as layout, ordering of stories, artwork, and thematic message.

**Sarabande Books**, Louisville, KY (Remote)

*Fiction Contest Reader*, March 2025

Read contest submissions for 2025 Mary McCarthy Prize in Short Fiction. Work with editors, consider story collection submissions, and offer feedback on collections selected to advance to next round.

**Iron Oak Editions**, Charlotte, NC (Remote)

*Executive Editor and Director of Prose*, August 2023-Present

Hold meetings with editorial and reader staff to discuss submissions and philosophy of press. Write, update, and publish Submission Guidelines. Guide substantive discussions on stories and lead fiction team in analyzing and assessing submissions on the basis of literary merit and editorial potential. Provide paid feedback and conduct manuscript consultations. Distribute and

manage editorial assignments among editors, including manuscript consultations and paid feedback. Work with authors on revisions and final versions of stories and excerpts. Organize and manage reader staff. Make final accept and deny decisions for all submissions, and secure contracts with contributing authors. Participate in layout and book design discussions. Represent journal at events such as AWP Conference and Book Fair. Organize contests and expedited reading periods and help shape literary vision, artistic ethos, and social media presence.

**Otis College of Art and Design, Los Angeles, CA**

*Lecturer*; August 2022-May 2023: Teach two sections each of foundational composition class, Writing in the Digital Age, and senior seminar, Business Seminar II: The Artist in the World. Set syllabus, choose course books and other reading material, design lesson plans, lead instruction, and edit and evaluate final term papers, including multiple drafts per student. Lead units and class sessions throughout semester. Assist students in small groups and one-on-one tutoring. Participate in department-wide meetings and final grading period, including both initial and secondary review of final papers and final grades.

**Franklin Educational Services, Los Angeles, CA**

*Private Tutor*; January 2021-May 2023: Worked with individual families on weekly basis to tutor in law, English, writing, math, reading, educational management, and other subjects as needed. Served as everyday, primary teacher for students enrolled in self-guided, online high school programs, including teaching concepts for all subjects, overseeing homework and assignments, planning schedules and breaks, and communicating between school and parents. Lead semester planning and homework, long-term projects, and weekly assignments. Worked both in-person and virtually, tailoring sessions to student needs and real-time progress. Taught students ranging from elementary to law school.

**Sylvan Learning Center, Long Beach, CA**

*Teacher*, July 2020-May 2023: Taught students ranging from elementary through high school in various subjects including reading, writing, study skills, and test prep, working in both small groups and individually. Taught both according to internal company guidelines and served as instructor guide to school district curricula taught in hybrid learning format.

**Kelly Educational Staffing, Long Beach, CA**

*Substitute Teacher*; October 2018-March 2020 (semester ended due to COVID-19): Served as Reserve Teacher in both single- and multiple-day roles at various high schools in Long Beach/Los Angeles area. Facilitated instruction, adapted and applied lesson plans, lead discussions and

presentations, completed logistical tasks, collaborated with faculty to ensure overall classroom learning and accomplish academic goals.

**Otis College of Art & Design, Los Angeles, CA**

*Teaching Assistant*, August 2018-March 2020 (semester ended due to COVID-19): Assisted Professor in designing lesson plans, facilitating instruction, and editing and grading final term papers, including multiple drafts per student. Lead individual units and class sessions throughout semester. Assisted individual students in small groups and one-on-one tutoring. Participated in department-wide meetings and final grading period, including both initial and secondary reviews of final papers and final grades. Served as a substitute for undergraduate upper-level writing workshop courses.

**Los Angeles District Attorney's Office, Los Angeles, CA**

*Summer Intern*, May-August 2016: Participated in internship program through Southwestern Law School. Principally assisted with filing, drafting, and compiling motions and documents. Engaged in research pursuant to a variety of cases. Frequently attended and closely monitored ongoing criminal trials, taking and synthesizing notes. Listened to audio transcripts of suspect interviews and recorded notes to assist in the case. Worked with both attorneys and fellow interns.

**Fragomen Worldwide, Los Angeles, CA**

*Law Clerk*, October 2014-August 2015; October 2017-May 2018: Principally worked on Intel team projects, which included drafting and compiling cases, preparing forms, speaking with clients, and organizing and maintaining a shared database of case information. Responsible for cases from start to finish, beginning with client contact, continuing through drafting and editing stage, and concluding with filing completed petitions. Handled over 100 cases at a time, and ensured all petitions moved forward. Tasks included substantial communication with clients and working very closely with team supervisor. Helped train new legal assistants and assisted with other team's projects, including memo and petition writing, of both an informative and persuasive nature. Filed petitions with the United States Citizenship and Immigration offices and communicated with USCIS officers, and engaged in analytical and strategy-based planning with senior partner.

**Cardinal Tutoring Services, Los Angeles County, CA**

*Private Tutor*, August 2014-December 2017: Worked with both individual students and families, in both single sessions and ongoing relationships. Focused on writing, including drafting, editing, proofreading, and outlining both term papers and creative work. Instructed students ranging from middle school through undergraduate, both in-person and online. Personalized sessions and semester-long outlines based on individual student needs and/or parental academic goals. Performed various types of tutoring work, including editing, outlining, lesson plan design, and study habit building. Communicated promptly and efficiently with all clients and maintained rotating roster of clients.

**Roosevelt University, Chicago, IL**

*Teaching Assistant and Tutor*, March 2012-May 2014: Served as a tutor in the Writing Center to assist students in outlining, drafting, proofing, and editing papers, both academic and creative work. Worked with students to achieve their writing goals throughout the semester.

**COURSES TAUGHT**

**University of Illinois-Chicago, Chicago, IL**

- English 291: The Art and The Craft: Fiction Workshop, Fall 2024 & Fall 2025
- English 161: The Revolution (Still) Comes From Within: Narration, Textual Analysis, and Research in the Writing of Rachel Cusk, Spring 2024 & Spring 2025
- English 160: The Revolution Comes From Within: Narrative Modes Towards Finding the Self in the Writing of Rachel Cusk, Fall 2024

**Roosevelt University, Chicago, IL**

- English 435: Rachel Cusk and the Art of Narration, Fall 2025
- English 102: Analytical Research and Writing, Spring 2024 & Spring 2025
- English 101: Critical Reading and Writing, Fall 2023 & Fall 2024

**Otis College of Art & Design, Los Angeles, CA**

- English 107: Writing in the Digital Age, Fall 2022 & Spring 2023
- Digital Media 411: Business Seminar II, The Artist in the World, Spring 2023

**CONFERENCES AND WORKSHOPS**

**34th Annual International Conference on Virginia Woolf, “Woolf and Dissonance,” London and University of Sussex, UK**

Individual Presenter, July 2025: “The Hour, Irrevocable: Death, Time, and Narration in *Mrs Dalloway*”

**Kardamyli Writers’ Workshop, Kardamyli, Greece**

Fiction Contributor, June 2025

**The University of Chicago English Dept. 20<sup>th</sup>/21<sup>st</sup> Century Workshops**, Chicago, IL  
 Invited Speaker, February 2025: “Ghost in the Machine: Dialogic Intimacy, Temporal Fluidity, and First-Person Free-Indirect in Rachel Cusk’s *Outline*”

**Modernist Studies Association Conference**, 24th Annual Conf., Chicago, IL  
 Individual Presenter, November 2024: “The Once and Future Modern: Cosmophagic Narration and the Amoral Consciousness in Rachel Cusk”

**WritingWorkshops**, Paris, France  
 Fiction Contributor, June 2024

**American Literature Association**, 35th Annual Conference, Chicago, IL  
 Individual Presenter, May 2024: “Losing The Plot: Narrative Amorality and the Declension of the Traditional Female Narrative in Renata Adler’s *Speedboat*”

**La Muse Artists and Writers’ Retreat**, Labastide-Esparbairénque, France  
 Writing Resident, May 2023

**Dorland Mountain Artists’ Colony**, Temecula, CA  
 Writing Resident, July 2022

**Southampton Writers’ Conference**, Stony Brook College, Stony Brook, NY  
 Fiction Contributor / BookEnds Fellow, July 2020

**Bread Loaf Writers’ Conference**, Middlebury College, Ripton, VT  
 Fiction Contributor, August 2019

**Iowa Writers’ Workshop Summer Session**, University of Iowa, Iowa City, IA  
 Fiction Contributor, May 2019

## LITERARY PUBLICATIONS

### **Short Fiction**

“After Ilium,” (excerpt of novel *The Country*), *ARTWIFE*, Spring 2025

“Irregardless,” (excerpt of novel *The Country*), *Lotus-Eater*, Fall 2024

“Proscenium,” (excerpt of novel *The Country*), *Hominum*, May 2024

“Perihelion,” *Tangled Locks Journal*, Sum. 2023

“Things That Might Happen On The Way There,” *Mirrors Reflecting Shadows: A Trevor Project Charity Anthology* (*Anxiety Press*, *Outcast Press*, and *Roi Fainéant Press*), June 2023

“Santa Anita,” *Progenitor*, May 2023

“Sanguis Jovis,” (excerpt of novel *The Nunnery*), *The Collidescope*, Mar. 2023

“La Neige,” (excerpt of novel *The Nunnery*), *JAKE*, Dec. 2022

“Madeleine, Entre-Deux-Mondes,” (excerpt of novel *The Winemakers*), *The Militant Grammarian*, Jul. 2022 \*Pushcart Prize Nominee

“The Trouble With Books,” *Santa Ana River Review*, Spr. 2022  
 “Bibamus, Moriendum Est,” (excerpt of novel *The Winemakers*), *Misery Tourism*, Feb. 2022  
 “Just Like The Night,” *Rhodora Magazine*, Feb. 2022  
 “Tritogeneia,” (excerpt of novel *The Seachamber*), *Twelve Winters Journal*, Dec. 2021  
 “To The Dressing Room,” (excerpt of novel *The Seachamber*), *Fatal Flaw*, Nov. 2021  
 “The Usurpation,” *Trouvaille Review*, May 2020  
 “Before September,” *Tulane Review*, Spr. 2019

## Literary Criticism

“The hour, irrevocable: Death, Time, and Narration in *Mrs Dalloway*,” *The Virginia Woolf Bulletin*, Jan. 2025  
 “Saturn of Suburbia: Cosmophagic Narration in Rachel Cusk’s *Arlington Park*,” *New Critique*, Fall 2024  
 “Toujours Au-Delà: An Ontology of Distance in *The Waste Land*,” *L’Esprit Literary Review*, Oct. 2024  
 “Senseless Ilium: *Speedboat* and the Amoral Consciousness,” *L’Esprit Literary Review*, May 2024  
 “There is No God in the Garden: Point of View, Narrative Mode, and Feminist Existentialism in Rachel Cusk’s *Arlington Park*,” *L’Esprit Literary Review*, Oct. 2023  
 “Someplace Between the Damned and the Dreaming: Narrative Mode and the Rendering of Consciousness in Lucy Ellmann’s *Ducks*, *Newburyport* and Mathias Énard’s *Zone*,” *A Thin Slice of Anxiety*, July 2023  
 “The Schemes of Poseidon: Point-of-View, Narrative Distance, and Risk-Taking in Contemporary Fiction,” *West Trade Review*, July 2023  
 “Ghost in the Machine: Dialogic Intimacy, Temporal Fluidity, and First-Person Free-Indirect in Rachel Cusk’s *Outline*,” *L’Esprit Literary Review*, Apr. 2023  
 “L’Année et L’Heure: Narrative Distance and First-Person Memory in G.B. Edwards’ *The Book of Ebenezer Le Page* and J.L. Carr’s *A Month in The Country*,” *West Trade Review*, Apr. 2023  
 “London in the Rain: Time, Character, and Literary Ancestry in Virginia Woolf’s *The Years* and Rachel Cusk’s *Arlington Park*,” *The Montréal Review*, Mar. 2023  
 “An Ordinary Mind on An Ordinary Day: Dorrit Cohn’s *Transparent Minds* and Methods of Rendering Consciousness in *Ulysses*,” *L’Esprit Literary Review* Feb. 2023  
 “The Revolution Comes from Within: Interiority and Point of View in Selected Novels of Rachel Cusk,” *A Thin Slice of Anxiety*, Dec. 2022  
 “Notes from the Overture: Virginia Woolf’s *Night and Day* and the Beginnings of High Modernist Literature,” *A Thin Slice of Anxiety*, Nov. 2022 \*Pushcart Prize Nominee



"100 Years of Modernity: Language, Point of View, and the Declining Role of the Reader in Contemporary Fiction," *Roi Fainéant Press*, Feb. 2022

### **Literary Commentary**

"California; Or: The End of The World: The Lives and Language of Lucy Ives," *L'Esprit Literary Review*, Oct. 2024

"A Commentary: Summer 2024," *L'Esprit Literary Review*, Jul. 2024

"The Last Philosopher: Rachel Cusk and the Transgressions of Art," *3:AM*, June 2024

"Towards A New Teleology: Art as Philosophy," *L'Esprit Literary Review*, June 2024

"A Commentary: Spring 2024," *L'Esprit Literary Review*, May 2024

"Two Pasts for the Novel: The Present Nostalgia of the First-Person in *The Great Gatsby* and *La Rochelle*," *Eclectica*, Feb. 2024

"A Commentary: Winter 2024," *L'Esprit Literary Review*, Jan. 2024

"A Commentary: Fall 2023," *L'Esprit Literary Review*, Nov. 2023

"12 Rue de l'Odéon," *L'Esprit Literary Review*, June 2023

"A Commentary: Summer 2023," *L'Esprit Literary Review*, Jun. 2023

"A Commentary: Spring 2023," *L'Esprit Literary Review*, Apr. 2023

"A Commentary: Winter 2023," *L'Esprit Literary Review*, Jan. 2023

"A Ferocious Simplicity: Language and Legacy in Renata Adler's *Speedboat* and *Pitch Dark*," *Another Chicago Magazine*, Nov. 2022

"A Commentary: Fall 2022," *L'Esprit Literary Review*, Nov. 2022

"We'll To The Woods Once More: Emily Hall's *The Longcut* and the Dujardin Problem of Consciousness in First-Person Fiction," *L'Esprit Literary Review*, June 2022

### **Interviews**

"Form and Formlessness in *How To Love A Black Hole*: An Interview with Rebecca Fishow," *Chicago Review of Books*, Apr.. 2025

"The Daily Melancholic Textures of Feeling Alive: Aysegül Savaş on Writing a Happy Book," *Chicago Review of Books*, Jul. 2024

"A Loose Collection of Beautiful Things: The Ferocious Ambition of *The Swank Hotel* (A Conversation with Lucy Corin)," *West Trade Review*, Oct. 2021

### **Free Verse**

"Windows Beneath the Street," *Trouvaille Review*, Spr. 2020

"Pre-Dawn," *Zero Readers*, Fall 2022

## Book Reviews

- "On Issa Quincy's Absence," *Necessary Fiction*, Jul. 2025
- "When Was The Last Time You Slept?: Stories as Novels as Stories in Maggie Armstrong's Old Romantics," *West Trade Review*, Apr. 2025
- "On Rebecca Fishow's How To Love A Black Hole," *Necessary Fiction*, Mar. 2025
- "A Portrait of the Artist as a Writer: Fictionality and Personality in Sonya Walger's Lion" *Chicago Review of Books*, Feb. 2025
- "Before The End, There Were Endings: Stranger Than Fiction and the Endurance of the Novel (as Form)," *L'Esprit Literary Review*, Jan. 2025
- "Vox Populi: From Chorus to Audience in Austin Duffy's Cross," *Chicago Review of Books*, Nov. 2024
- "Whose History? The Logic of Reality in Kathryn Davis's Versailles," *West Trade Review*, Nov. 2024
- "Rules of Engagement: Language, Truth, and Storytelling in Aysegül Savaş' The Anthropologists," *West Trade Review*, Jul. 2024
- "Philosophy as Rebellion: The Ontology of Narration in Rachel Cusk's Parade," *Chicago Review of Books*, June 2024
- "You Know It When You See It: Art and Narrative in Christine Lai's Landscapes," *3:AM*, Dec. 2023
- "But for the Common Good: Art and Individuality in "The End Of The World is a Cul de Sac," *Chicago Review of Books*, Dec. 2023
- "Déjà Vu All Over Again: An Interrogation of Influence in Zadie Smith's The Fraud," *Chicago Review of Books*, Sep. 2023
- "The Polemic Popularity of the Present in Eliza Minor's In The Orchard," *Chicago Review of Books*, May 2023
- "On Jáchym Topol's A Sensitive Person," *On The Seawall*, Mar. 2023
- "Everyday Existentialism in Chelsea Martin's Tell Me I'm An Artist," *Los Angeles Review*, Feb. 2023
- "The World As I Said It: The Borders of First-Person Narration in Geoffrey D. Morrison's Falling Hour," *Atticus Review*, Jan. 2023
- "Me, Myself, and I: Autotruth and Autofiction in Kevin Maloney's The Red-Headed Pilgrim," *3:AM*, Dec. 2022
- "Ambition and Artistry in Lucy Ives' Life is Everywhere," *Chicago Review of Books*, Oct. 2022
- "Je Me Souviens: Character and History in Steve Stern's The Village Idiot," *Chicago Review of Books*, Sep. 2022
- "Between the Magic and the Real: Strangeness and Satire in Ottessa Moshfegh's Lapvona," *Southern Review of Books*, July 2022
- "Saint Sebastian's Abyss by Mark Haber," *The Rupture*, June 2022
- "The Visitors by Jessi Jezewska Stevens," *Necessary Fiction*, June 2022

- “Camille Laurens’ Girl,” *The Florida Review*, June 2022
- “Voices in the Storm: Character and History in Christopher Linforth’s The Distortions,” *Southern Review of Books*, May 2022
- “Best Laid Plans: Narrative Progression and Digression in Siobhan Phillips’ Benefit,” *West Trade Review*, Apr. 2022
- “You Can’t Please Everyone: The Unlikeable Character Paradox in Dawn Winter’s Sedating Elaine,” *Chicago Review of Books*, Apr. 2022
- “On Lee Cole’s Groundskeeping,” *On The Seawall*, Mar. 2022
- “Mirror, Mirror: Life, Art, and Fiction in Maayan Eitan’s Love,” *Chicago Review of Books*, Mar. 2022
- “On The Human Level: Philosophy and Connection in Sheila Heti’s Pure Colour,” *West Trade Review*, Feb. 2022
- “Ella Baxter’s New Animal,” *The Rupture*, Feb. 2022
- “A Place in Time: Story and Structure in Renée Branum’s Defenestrate,” *West Trade Review*, Jan. 2022
- “A Theory of Everything: Narration and Experimentation in Gunnhild Øyehaug’s Present Tense Machine,” *West Trade Review*, Jan. 2022
- “Too Much is Not Enough: Satire and Superfluity in Will Aitkin’s The Swells,” *Chicago Review of Books*, Jan. 2022
- “The Novelist’s Complaint: Metafiction and Convention in Francisco Pacifico’s The Women I Love,” *Chicago Review of Books*, Dec. 2021
- “Nataliya Deleva’s Four Minutes,” *The Rupture*, Dec. 2021
- “(Self)Portrait of the Artist: Identity and Storytelling Cara Blue Adams’ You Never Get It Back,” *West Trade Review*, Dec. 2021
- “Descent with Modification: Point of View and Literary Ancestry in Ayşegül Savaş’ White on White,” *Chicago Review of Books*, Nov. 2021
- “An Honest Portrait: Place and Perspective in Claire Vaye Watkins’ I Love You But I’ve Chosen Darkness,” *West Trade Review*, Oct. 2021
- “Lucy Corin’s The Swank Hotel,” *The Rupture*, Oct. 2021
- “Fulfilling Expectations in Claire Chambers’ Small Pleasures,” *Chicago Review of Books*, Oct. 2021
- “Time and Tense in Louise Nealon’s Snowflake,” *Chicago Review of Books*, Sep. 2021
- “Simple Pleasures: The Unadorned Grace of Claire Luchette’s Agatha of Little Neon,” *Chicago Review of Books*, Aug. 2021
- “A Quiet Confidence: Marisa Matarazzo’s ‘The Terrarium,’” *West Trade Review*, July 2021

“Locating the Now: Temporal Distance in Kelly McClorey’s *Nobody, Somebody, Anybody*,”  
*Chicago Review of Books*, July 2021

“A Perfect Marriage: Uniting Form and Function in Kristen Arnett’s *With Teeth*,” *Chicago Review of Books*, June 2021

“Unwavering Progression in Maggie Shipstead’s *Great Circle*,” *Chicago Review of Books*, May 2021

“The Once and Future Form: Rachel Cusk’s *Second Place*,” *West Trade Review*, Apr. 2021

#### MEMBERSHIPS and AFFILIATIONS

**Virginia Woolf Society of Great Britain**, May 2024-Present

**International David Foster Wallace Society**, May 2024-Present

**Association of Writers and Writing Programs**, August 2018-Present

**PEN America**, August 2018-Present

**Poets & Writers**, August 2018-Present