

NOTE FROM THE AUTHOR: Below is the draft book proposal for what became THE WRITER'S HUSTLE. After I submitted a 1-paragraph pitch to the Bloomsbury's acquisitions editor, they sent instructions for a detailed proposal. Writing the proposal took several months of back and forth consultation and negotiation with Bloomsbury editors as well as several outside reviewers.

A Textbook Proposal

*The Elements of Hustle:
A Practical Guide for Writers*

"A writer who waits for ideal conditions under which to work
will die without putting a word on paper."

– E. B. White

"Talent is insignificant. I know a lot of talented ruins. Beyond talent lie all the usual words:
discipline, love, luck, but, most of all, endurance."

—James Baldwin

By

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INTRODUCTION

The shelf in my office is full of craft and theory books on how to become a better writer. I've got encouraging, inspirational texts such as Steven King's *On Writing*, Ann Lamott's *Bird by Bird*, and a more recent acquisition: Jenny Bouilly's *Betwixt and Between*. Next to these are a series of more practical textbooks: David Starkey's *Creative Writing: Four Genres in Brief*, *The Practice of Creative Writing*, by Heather Sellers, and *A Writer's Craft* by Kendall Dunkelberg. All these books have one thing in common: They are interested in what a writer does on the page. And that's a good thing. Becoming a better writer means staying at your desk and doing the hard work of drafting and revising your manuscript. However, there's a ton of work that successful writers do when they're not writing at their desks, and the market provides virtually no textbook for that. The *Elements of Hustle: A Practical Guide for Writers* fills this market void by providing pragmatic, systematic advice on the kinds of things successful writers do when they're not actually writing.

FORMAT

The Elements of Hustle will be to creative writing anthologies and craft books what Strunk and White's *Elements of Style* has long been for composition textbooks: A pithy, concise companion text that offers succinct, relevant advice in an inexpensive, easily accessible format. In 10 chapters, this book will follow the progression of a university-level creative writing education, beginning with subjects such as "Mastering the Art of the Workshop," and "Earning a Mentor," and then moving on to "Submitting Your Work," "Deciding on (More) Graduate School," "Preparing for a (Writing) Career," and others. And though the advice contained in this book will be timeless, it will be anything but old-fashioned. The book acknowledges up front that because students come from different backgrounds, operate under different constraints, and have uneven access to various social privileges, there cannot be any singular path to becoming a writer. Rather, the book argues that there are broad skills, habits, and values that young writers can cultivate in order to be successful. Then, using the real-life experiences of a diverse group of students, recent graduates, and seasoned professionals from around the country and across the world, the book offers examples of how these "elements of hustle" can be put into practice.

GOAL

The Elements of Hustle will be an essential resource that combines in one place answers to every major question that student writers have about professionalization in creative writing. The book will offer all this in a slim, concise text driven by both anecdote and hard evidence: a text that professors will rely on semester after semester to help their students succeed from day one of their first workshop all the way through their thesis defense and beyond.

This will not be a book steeped in rhetorical, critical, or creative writing theory, though I'll rely on my awareness of theory as I conduct my interviews and present my ideas. Instead, I see this book as a conversational, personal book, grounded in the practice of creative writing as revealed through the stories and experiences of writers and professors from a wide range of backgrounds. And while I won't be able to address every possible situation, I believe that the diverse selection of contributors and the variety of stories I compile will demonstrate the importance of the general principles of discipline, curiosity, creativity, humility, courage, and grit—or, hustle: principles that are essential to anyone who wants to become a writer in the 21st century, regardless of who they are or where they came from.

AUDIENCE

The Elements of Hustle will serve as a reference text for creative writing students at every step of their education, from undergraduates preparing for graduate school to graduate students preparing for the job market. For undergraduate students, this book will provide advice on how to get the most out of creative writing workshops and other courses, how to develop relationships with faculty and other professional writers, and how to prepare writing samples and cover letters for applying to graduate school and other employment. For graduate students, this book will reiterate the most important lessons in creative writing professionalization that they may not have learned because classes on the subject are few and far between. Then the book will build on that by offering detailed advice on attending conferences, submitting work to journals, agents, and editors, (self-)publishing, preparing for (more) graduate school, and leveraging a creative writing education into a variety of careers.

This book will help instructors introduce foundational principles to new students, but experienced students will also find plenty of material to help them further their creative writing education. The text will fit seamlessly into a variety of creative writing classrooms, from introductory courses to advanced genre workshops, and even into graduate-level professionalization courses, creative writing workshops, and courses on craft and theory. Instructors can easily adapt the 10-chapter format to fit a quarter or semester calendar, and students will continue to use the book as a ready reference their entire creative writing education.

The Market for Creative Writing Professionalization Textbooks:

Writing well is the keystone of any writing career, and the current market for creative writing textbooks is very good when it comes to questions of craft. There are countless anthologies that provide model texts for students to learn from and imitate. Likewise, there are dozens of craft memoirs that combine personal anecdote with advice on practical, and even metaphorical

aspects of creative composition, not to mention more traditional textbooks that lay out basic elements of creative writing in various genres.

However, beyond a few self-published titles, there are no textbooks on the market that focus solely on the professional aspects of becoming a writer, and none that are focused specifically on professionalization in the context of a university-level creative writing education. The top hit on Google for “Creative Writing Professionalization” is a blog post by Cathy Day from 2013. The only book that comes close to addressing this issue is the *Poets & Writers Guide to the Writing Life*, which has an expected release date sometime in 2020. The publisher describes this book as “the essential source for writers of all stripes to find information, insight, inspiration, and advice on everything from craft to MFA programs, agents and editors to book promotion and beyond. It’s all the information you need, from the organization you trust.” This description makes their book sound like a version of *Poets & Writers Magazine* writ large, which attempts to cast as wide a net as possible in targeting creative writers at all stages of life and career, from high schoolers and hobbyists, to MFA candidates and freelancers. It’s an omnibus approach that has its appeal, but in attempting to be something for everyone, it may fall short of its usefulness to creative writing students in a university setting.

I see *The Elements of Hustle* competing with a *Poets & Writer’s Guide to the Writing Life*, and other books like it the way Strunk and White’s *Elements of Style* has traditionally competed with, say, *Fowler’s Concise Modern English Usage*, or Diane Hacker’s *Rules for Writers*. Where the competition goes big and attempts to be all things for all people, this little book targets creative writers on campus, and address the specific challenges and opportunities that arise in these unique creative writing apprenticeships.

With content based on the sorts of questions creative writing professors field over and over again from their students, *The Elements of Hustle* will be much more than a mere textbook or career guide. It will be a series of frank conversations about the hustle required to make a creative writing education work.

Looking over the current college landscape, it’s clear that a book like this has been a long time coming. According to the [Associated Press](#), more than 700 schools in the United States alone offer bachelor’s degrees in creative writing. That’s up from 592 in 2013. And these numbers don’t include the growth taking place in hundreds of MFA and PhD programs around the country as well. And, interestingly, paralleling the growth of students in creative writing has been a growth in the understanding that students from all over the liberal arts need more help learning how to apply the critical and creative skills of their education to the job market. Put simply, there are thousands of creative writing students today who need specific instruction on

succeeding in the professional aspects of their discipline, and in understanding how their education might be leveraged into future careers.

The book will be written and structured with the university student in mind, but the content will be framed in a way that keeps the book relevant for writers from a variety of backgrounds. A novice writer will come to this book for its sound advice on navigating the pressures and expectations of a writing workshop. They'll also appreciate the book's candor about the necessity of finding a good mentor, and its no-nonsense approach to career exploration. More experienced students will come back to this book for its smart guidance on attending writing conferences, submitting work, completing big projects, and preparing for the job market. Up to now in creative writing, this type of instruction has come largely piecemeal through professors' lectures, one-on-one conversations, and the occasional magazine article—if it has come at all. *The Elements of Hustle* consolidates this instruction and places it in context with students' overall education, encouraging students to see their creative writing experience as a more holistic preparation for whatever professional future they choose.

APPROACH

The Elements of Hustle will include 10 chapters plus an introduction. The arc of the book follows the arc of a writer's career as a student, beginning with granular advice on getting the most out of the workshop experience, and moving on to skills related to working with mentors, maximizing the value of other coursework and life experiences, submitting work to literary magazines, soliciting agents, self-publishing, attending writing conferences, applying for graduate school, establishing career plans, and maintaining creative discipline after graduation. Each chapter will rely on anecdotes gleaned from biographical research on canonical authors as well as interviews with a diverse group of current students, recent graduates, and seasoned professionals from around the country and across the world. When relevant, chapters will also include advice based on industry data. For example, the chapter on applying to graduate schools will compare the acceptance rates, tuition fees, and career placement stats of MA, MFA, and PhD programs, and use that analysis to draw broad conclusions about the relative value of each type of graduate degree. The book will read like a series of conversations rather than an encyclopedia of creative writing, and I envision the book filling 100 to 150 pages.

To begin hunting down anecdotes from a diverse group of students, writers, and other professionals, I have compiled a list of more than 50 creative writing professors from a wide range of universities and writing programs from all over the United States and around the world (I've included a list of their names and university affiliations at the end of this proposal). On this list are women and men from diverse cultural backgrounds and experiences who are

actively teaching and publishing, and I intend to rely heavily on their experiences to demonstrate to readers the many ways of succeeding as a creative writer.

For instance, a chapter titled “Becoming a Good Literary Citizen” will open with a cautionary tale from American author E. J. Levy about the professional dangers of following traditional “networking” advice. Then the chapter will lay out practical ways readers can build healthy professional relationships based on what Levy calls “honest engagements” that are “free of the taint of professional considerations.” In a chapter titled “Mastering the Art of the Workshop” an anecdote from Silas Hansen, a transgender male nonfiction writer working in Ohio, will help illustrate ways of making workshop a safe space for a diverse student body. The chapter titled “Preparing for a (Writing) Career” will include a sketch of the memoirist Huan Hsu, a Chinese-American writer who has an MFA from George Mason University, but has also worked as a journalist in Washington D.C. and Seattle, and who currently teaches journalism and Creative Writing at Amsterdam University College in the Netherlands. Voices such as these will highlight the many idiosyncratic paths that students can take toward success in creative writing, but will also help identify the elements of hustle common to each unique story.

I’m currently in the process of contacting each professor on my list for an initial interview. Once I clarify the expertise of each contact, I’ll conduct more thorough interviews to record anecdotes to be used in the various chapters. When relevant, I will also ask these professionals to put me in touch with select students and recent graduates who can in turn provide their perspectives on the various topics in the book when relevant.

BOOK ORGANIZATION

What follows is a chapter-by-chapter outline of the book, though I am open to any suggestions.

Introduction

· Becoming a Writer

This opening chapter establishes the philosophical foundation for the entire project: namely, that there’s no shortcut to writing success—that no amount of networking or professionalization effort will make anyone a better writer if they don’t first sit down and do the hard work of actually writing. This introduction explains to students my assumption that they have already committed themselves to staying in the chair and pushing through the challenge of completing a draft, that they’re determined to write what matters to them, and that they’re interested in sharing their work with an audience beyond their significant others, their roommates, or their parents. Then it goes on to argue that while there are many paths to becoming a writer, all paths require the same set of core principles: discipline, curiosity,

creativity, humility, courage, and grit—or, hustle. It explains how this book will introduce readers to a broad range of writers, students, and other professionals who've found success by putting their own version of hustle to work for them. It explains the rationale for the book's organization, and invites readers to consider the book as a companion to their creative writing education, full of advice on how to make the most of their creative writing experience at every step of the way.

Main Body

· Chapter 1: Mastering the Art of the Workshop

This chapter discusses how students can contribute to community in a creative writing workshop and includes strategies for engaging with reading assignments, participating in class discussions, responding to writing prompts, offering constructive feedback, and receiving criticism from classmates. Relying on anecdotes from workshops around the country, it makes particular mention of how to handle difficult topics in classroom discussions, how to respect differences, check privilege, listen carefully, challenge respectfully, and avoid writing by committee. It also discusses the value of submitting polished, professionally formatted manuscripts, and offering thorough, constructive feedback. This chapter encourages students to think of the workshop as an opportunity to build a community of support that can last well beyond a given semester, and, in general, to follow the golden rule of workshop: Treat your classmates and their work the way you would have them treat you and yours.

· Chapter 2: Making the Most of Your Daily Life

This chapter emphasizes that no writing happens in a vacuum, and that students can find writerly inspiration anywhere—while they're sitting in other classes or meeting with other teachers, while they're working or travelling or playing on the weekend; while they're visiting extended family, or taking care of their own. This chapter highlights how several professional writers take note of the world around them, and asks students to follow their lead: to pay attention to creative moves made in the language they encounter every day—in their other textbooks and course readings, with folks on the elevator or the subway. It challenges students to take advantage of the interdisciplinary nature of a university education, and leverage that exposure into richer, deeper, more interesting creative work, but it also challenges them to look for inspiration in unexpected places.

This chapter also encourages students to treat every writing project, no matter the context, like a creative project: an opportunity to express some portion of themselves and connect with another human being, even if through a lab report, a history paper, a newsletter, or an email.

Finally, the chapter will discuss the pros and cons of spending time online as a writer, and the reality that time is almost always better off spent writing than posting to social media. Within that context, the chapter will highlight ways that writers are using social media as an effective way to improve their work and cultivating productive, meaningful online relationships with other writers and readers.

· **Chapter 3: Earning a Mentor**

Chapter three introduces students to the value of the mentor relationship in creative writing. A good mentor offers vital criticism and editorial guidance, introduces students to the local creative writing community, and exposes students to the larger literary conversation, including essential canonical texts and important contemporary voices. A good mentor provides encouragement and accountability while modelling ways of living the writing life. Good mentors are priceless, and must be earned. This chapter presents a few model mentor relationships and offers students suggestions on how to cultivate such relationships with integrity and humility, using boldness while also respecting the time and space of busy professionals.

· **Chapter 4: Becoming a Good Literary Citizen**

This chapter continues the discussion on professional relationships by framing the development of mentor relationships as one aspect of good citizenship in the literary community. It then asks readers to consider other aspects of literary citizenship, including reading widely and deeply in a range of genres and formats; buying and reading books by authors from a variety of socio-cultural backgrounds; subscribing to literary magazines; writing book reviews; attending readings, book festivals, and conferences; joining a writing group or book club; offering to read a friend's manuscript; and finding ways to serve in the local writing community.

This chapter will also examine the professional and artistic value of using social media and other online venues to discuss and promote work that you admire, and will emphasize the most effective ways of using the internet as a member of the writing community (avoiding the appearance of bald-faced marketing and participating in meaningful interactions online). Relying on anecdotes from writers at various stages in their careers, this chapter will highlight many ways to participate in writing communities, and focuses in particular on how literary citizenship can help develop important professional relationships that go well beyond shallow networking.

· **Chapter 5: Attending a Writing Conference**

Chapter five presents specific strategies for navigating writing conferences large and small, including how to choose which conferences to attend, how to pay for travel, how to write a

proposal, how to prepare and give a presentation, and what to do with the rest of your time at the conference. This chapter introduces the pros and cons of various events at writing conferences—panel presentations, round-table discussions, receptions, readings, book fairs, plenary sessions and keynote addresses—and offers advice on how to customize a conference experience based on where writers are in their careers. Finally, it considers the value of introducing yourself to fellow writers as well as panel presenters, editors, and publishers, while noting the pitfalls of treating what should be authentic human interactions as “networking opportunities.”

· Chapter 6: Submitting Your Work

This chapter will have two parts. The first will be a discussion on how seeing submission as an end goal is essential to improving as a writer. Too often young writers convince themselves that they're not ready to share their manuscripts, and as a result they give up on good ideas, never learn to hear their own voice, and miss out on essential learning opportunities that come only from rejection. Part one of this chapter explains precisely how preparing and submitting work to appropriate venues can help writers elevate the quality of their work and facilitate the transition from being students who write for teachers to writers who write for readers.

Part two of this chapter will focus on the nuts and bolts of submitting, and will include advice on learning to evaluate one's own work, choosing venues for submission, tracking submissions, corresponding with editors, reacting well to failure, and building on successes. This part will discuss the traditional routes of finding and working with an agent, submitting proposals to publishers independently, and submitting work to literary magazines, contests, and other print and online venues. It will also cover alternative forms of publishing including blogs, social media, and self-publishing, with a particular mention of Amazon's process. This section will include anecdotes from writers who have had both good and bad experiences with self-publishing, will underscore the value of editorial gatekeepers, and the important lessons writers learn by working through such gatekeepers. Ultimately this chapter will caution students to resist the urge to self-publish simply to see their name in print, but will provide sound counsel on doing it right if they choose to do it.

· Chapter 7: Finishing that Big Project

Whether writing a senior portfolio for a creative writing major, an MFA thesis, a dissertation, or some other endeavor, most creative writers will eventually face the daunting task of managing a big project. Using anecdotes from students and experienced authors, this chapter sets forth specific strategies for tackling large projects, including advice on narrowing a topic, deciding on form and structure, selecting and working with mentors, writing proposals, setting writing

goals, and staying open to serendipity, and flexible in the face of unexpected changes and other obstacles.

· Chapter 8: Deciding on (More) Graduate School

All students of creative writing must ask themselves, almost before they begin their studies, what they hope to accomplish in the future (certainly, when they go home for the holidays, a relative will be asking). This chapter first asks students to consider their ultimate goals as writers, and invites them to consider whether or not graduate school will help them meet those goals. Then it describes the relative value of an MA, MFA, or PhD in creative writing, and offers some research-based advice on choosing a graduate degree and program that is right for them. It considers such variables as acceptance rates, tuition costs, program length, teaching load, and the opportunity for other professional training. Drawing on stories from recent graduate students, this chapter offers tips on researching programs, soliciting letters of recommendation, preparing professional cover letters and CVs, writing personal statements, and compiling writing portfolios. Finally, it discusses how to choose between good offers when they come, and what to do if they don't.

· Chapter 9: Preparing for a (Writing) Career

Some students may be planning on graduate school and an eventual career in the academy, but the vast majority of creative writing students will need to find other professional avenues for their creative skills. This chapter will highlight several recent graduates who have gone on to successful careers in such fields as public relations, video game design, advertising, marketing, business, instructional design, technical writing, web content strategy and search-engine optimization, non-profit promotion, copy writing, and social media. This chapter explores specific steps students can take now, while they're still in school, to leverage their education into preparation for a variety of careers. Topics will include pairing creative writing with complementary major or minor fields of study, making the most of campus employment, finding freelance or other practical work experience, creating a clean, simple online CV or portfolio, and using social media platforms such as Twitter, Facebook, Instagram, and LinkedIn to promote yourself and your skills online. This chapter will make particular mention of the increasing importance of internships as a way to translate creative skills for potential employees, and will emphasize the value of staying open to unexpected opportunities as they come along. This chapter will discuss ways of framing the soft skills of creative writing in concrete ways—and to invite students to think of themselves as not only learning to write in a particular creative genre, but also learning to communicate clearly, convey emotion honestly, and read and analyze critically, regardless of the rhetorical situation.

· Chapter 10: Staying in the Game after Graduation

The final chapter brings us back to the main point of the introduction—no matter how many conferences students attend or how many workshops they take or how many internships they complete, if they aren't writing, and writing well, they have little hope of progressing in a writing career. And because school creates a temporary, somewhat artificial environment of support and accountability, students must prepare themselves to keep up their writing long after they leave the campus community. This chapter focuses on what students can do to keep writing even after they've graduated and they no longer have workshop deadlines, thesis advisors, and all the structure of school to keep them writing. It emphasizes the importance of staying involved in the writing community, of relying on both self-imposed and external deadlines, of submitting work, of reading, of finding ways to write in a professional capacity, of working with a writing group or writing partner, of keeping a journal or writer's notebook, of setting goals, and of maintaining the helpful thinking and writing habits they developed in school.

This chapter will include a discussion of how an online presence can help writers continue to develop their craft, cultivate professional relationships, and seek out venues for submitting work. Then, the book ends on a simple promise: While studying creative writing may not guarantee a clear path to some specific professional future, dedicating yourself to the writing life will, without a doubt, help you see the world and yourself more clearly, and few things in life are more important than clarity.

ANCILLARY PRODUCTS

A companion website could include the following:

1. A splash page with marketing material for the book including blurbs, an excerpt, and links to sample syllabi for a variety of creative writing classes.
2. A page that grants access to a large variety of sample documents including cover letters, query letters, book proposals, conference panel proposals, manuscript templates, submission trackers, personal statements, CVs, resumes, etc.
3. A page with links to creative writing resources from around the web, including journal and program rankings, contests, residencies, calls for submissions, conference information, publishing venues, and a linked bibliography of news media, research, and other online resources related to the study of creative writing.
4. A page that includes a list of literary magazines specifically for undergraduate and graduate students.

5. A page that houses a genre-based forum that facilitates pen-pal-type writing exchanges between students from around the world.
6. A page that serves as a forum for students to collaborate, ask questions, give and receive advice, share news, etc.
7. Information about a (proposed) yearly *Elements of Hustle* creative writing contest (sponsored by Bloomsbury) in two categories (graduate and undergraduate) open to anyone who buys the book. The prize would be \$250 each in poetry, fiction, nonfiction, and playwriting, and publication in a participating undergraduate or graduate literary magazine, or on the book's website.

LIST OF POTENTIAL INTERVIEW SUBJECTS

Below is a list of the creative writing professionals I will be reaching out to for interviews on the various topics of this book. They represent a broad swath of the writing community around the United States and around the world, and I have previous professional contact with several of them.

Writer:	University:	Genre:
Susan Davis	University of California Irvine	Poetry
Michelle Latiolais	University of California Irvine	Fiction
Alexia Arthurs	University of Iowa	Fiction
Elena Passarello	University of Oregon	Creative Nonfiction
Rachel Toor	Eastern Washington University	Creative Nonfiction
Alice Fulton	Cornell University	Poetry
Sarah Jefferis	Cornell University	Poetry
Timothy Denevi	George Mason University	Creative Nonfiction
Michael Martone	University of Alabama	Creative Nonfiction
George David Clarke	Washington & Jefferson College	Poetry
Joshua Hennkin	Brooklyn College	Fiction
Tim Skeen	Fresno State University	Poetry
D.A. Powell	University of San Francisco	Poetry
Layli Long Soldier		Poetry
Melissa Febos	Monmouth University	Creative Nonfiction
Toni Jensen	University of Arkansas	Creative Nonfiction
Terese Marie Mailhot	Purdue University	Creative Nonfiction

Derek Palacio	Institute of American Indian Arts	Fiction
David Treuer	University of Southern California	Fiction, Creative Nonfiction
James Thomas Stevens	Institute of American Indian Arts	Poetry
Eric Gansworth	Canisius College	Fiction, Poetry
Silas Hansen	Ball State University	Creative Nonfiction
Mary Cappello	University of Rhode Island	Creative Nonfiction
Jennifer Boylan	Barnard College	Fiction
Danez Smith		Poetry
Dawn Lundy Martin	University of Pittsburg	Poetry
Carl Phillips	Washington University	Poetry
Chantel Acevedo	University of Miami	Fiction
Erica Mena	Brown University	Poetry
Angie Cruz	University of Pittsburg	Fiction
Carolina De Robertis	San Francisco Southern University	Fiction
Jose Orduna	University of Nevada Las Vegas	Creative Nonfiction
Oscar H. Casares	University of Texas Austin	Fiction
Alberto Rios	Arizona State University	Creative Nonfiction, Fiction
Aisha Sabatini Sloan	University of Michigan	Creative Nonfiction
Erica Dawson	University of Tampa	Poetry
Hope Wabuke	University of Nebraska	Creative Nonfiction, Poetry
Danielle Evans	Johns Hopkins University	Fiction
Jesmyn Ward	Tulane University	Fiction
Maaza Mengiste	New York University	Fiction, Creative Nonfiction
Jericho Brown	Emory University	Poetry
Major Jackson	University of Vermont	Poetry
Caryl Phillips	Yale University	Fiction, Nonfiction
Colin Channer	Brown University	Poetry, Fiction
Chris Abani	Northwestern University	Creative Nonfiction, Poetry
Porochista Khakpour	Vermont College of Fine Arts	Fiction, Creative Nonfiction
Prageeta Sharma	University of Montana	Poetry
Shawna Yang Ryan	University of Hawaii	Fiction
Jaswinder Bolina	University of Miami	Poetry
Ha Jin	Boston University	Fiction
Srikanth Reddy	University of Chicago	Poetry

Chen Chen	Brandeis University	Poetry
Sarah Holland Batt	Queensland University of Technology	Poetry
Shelley Harris	University of Reading	Fiction
Kate Clanchy	University of Reading	Fiction, Poetry
Deirdre Madden	Trinity College Dublin	Fiction
Huan Hsu	Amsterdam University	Creative Nonfiction, Fiction
Larissa Lai	University of Calgary	Fiction
Bronwyn Law Viljoen	University of Witwatersrand	Fiction
Runar Helgi Vignisson	University of Iceland	Fiction
Anjum Hasan	Ashoka University	Fiction, Poetry
Andrea di Robilant	John Cabot University	Creative Nonfiction
Amit Chaudhuri	University of East Anglia	Fiction

AUTHOR BIOGRAPHY

Joey Franklin is the author of the forthcoming essay collection *Delusions of Grandeur: American Essays* (Nebraska 2020) and *My Wife Wants You to Know I'm Happily Married* (Nebraska 2015). His essays have appeared in many top literary magazines, including *Hunger Mountain*, *Gettysburg Review*, *Ninth Letter*, *Brevity*, and *Fourth Genre*, and he's had work anthologized in *The Norton Reader*, *Bedford Select Custom Database*, and several other books for creative writing students. He has published critical essays on creative writing in *Writer's Chronicle*, *Triquarterly Review*, and *Assay*, and several articles on creative writing professionalization in *Poets & Writers Magazine*. Three of his essays have appeared on the *Best American Essays* "Notable Essays" list, and in 2018 he was nominated for a Pushcart Prize. He currently directs the MFA program in creative writing at Brigham Young University in Provo, UT, and in Fall of 2019 will take over as co-editor at *Fourth Genre: Explorations in Nonfiction*, one of three flagship literary magazines in creative nonfiction in the United States.