

# Emily Wall, M.F.A.

## CURRICULUM VITAE

University of Alaska Southeast  
Humanities Department  
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### CURRENT ACADEMIC POSITION

**Assistant Professor of English**, University of Alaska Southeast

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### TEACHING EXPERIENCE

**University of Alaska Southeast, Juneau Campus**  
(Spring 1997 – Present)

**UAS Faculty Teaching Award 2012**

This prize is awarded annually to one faculty member at UAS. I was nominated by my colleagues and awarded the prize by the administration.

**Wilson Fund Award 2012**

This monetary award is given to faculty who are presenting at a national conference.

**UAS Humanities Faculty Award 2008**

This annual prize is awarded to one member of the Humanities faculty.

***Assistant Professor of English (Fall 2009 – Present)***

*Term Assistant Professor of English (Spring 2006– Spring 2009)*

*Adjunct Instructor, via distance (Fall 2002- Fall 2005)*

*Term Assistant Professor of English (Fall 2000 – Summer 2002)*

*Adjunct Instructor, Juneau Campus (Spring 1997 – Spring 2000)*

**Creative Writing Courses at UAS:**

*Beginning Creative Writing Workshop (ENGL 261)*

*Taught on campus and via distance*

Multi-genre workshop for beginning writers, focusing on form, technique, and creative reading skills.

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**TEACHING EXPERIENCE***Advanced Creative Writing Workshop (ENGL 461)*

*Taught on campus and via distance*

Multi-genre workshop in which students study advanced editing techniques. This class is taught with a new theme and new texts each time it's offered.

*The Art & Craft of Creative Writing (ENGL 393)*

*Taught via distance*

An introductory course in creative writing intended to teach students the basics of prose and poetry writing.

*Independent Study (ENGL 493)*

In this course creative writing students focus intensively on individual projects such as novels or collections of poems.

*Creative Writing Thesis (ENGL 499, LA 499)*

In this course advanced students create a chapbook-length book of poems or stories. Several of my students have used this work to submit as a portfolio for M.F.A. programs.

**Composition Courses at UAS:***Basic Writing (ENGL 110)*

*Taught on campus and via distance*

This is a pre-college writing course that focuses on basic writing techniques. A unique aspect to this course is its portfolio. Students must "pass" the portfolio (evaluated by composition faculty from all UAS campuses) in order to pass the course.

*Methods of Written Communication (ENGL 111)*

*Taught on campus and via distance*

A required composition course. In my distance version of this course I have focused entirely on Alaskan writers (such as Nick Jans and Nora Dauenhauer) and on arguing Alaskan issues such as the drilling of ANWR. I place a high emphasis on rhetorical analysis in this course to help prepare students for ENGL 211.

*Intermediate Composition: Writing about Literature (ENGL 211)*

*Taught on campus and via distance*

A hybrid course blending intermediate composition with introduction to literature. Special emphasis is placed on introducing students to critical theory.

*Advanced Composition (ENGL 311)*

*Taught on campus and via distance*

To reinforce the basics of composition while making the material new and exciting, I teach this as a literary non-fiction course. Emphasis is placed upon producing "publishable" work, and extra credit is offered for any essays published.

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**TEACHING EXPERIENCE**    *Portfolio Writing* (ENGL 395)

*Taught via distance*

This course prepared students for the Junior BLA portfolio; the class was designed to teach students advanced editing and rhetorical analysis skills.

*Research Writing* (ENGL GL414)

In this course students wrote independent research papers that ranged from 60 – 100 pages. This was a popular course for upper division students outside of the humanities.

**Literature Courses at UAS:**

*Literature of the Environment: Reading the World Around Us* (ENGL 418)

*Taught via Distance*

A senior-level course that focused on American environmental writers; Alaskan writers Carolyn Servid and Richard Nelson “visited” the class via the internet.

*Selected Topics: Canadian Literature* (ENGL 418)

*Taught via Distance*

A senior-level course that focused on modern Canadian literature. Poems, novels, and short stories were studied; a variety of critical theories were applied to the texts.

*Shakespeare: A 21<sup>st</sup> Century Perspective* (ENGL 430)

*Taught via Distance*

A senior-level course that focused on modern political perspectives of Shakespeare’s plays. Postcolonial, Feminist, and Eco-critical criticism were used as methods of interpretation.

*Contemporary American Poetry* (ENGL 418ds)

For this summer course with a small enrollment, I created an Oxford-style tutorial class. I met with students once a week, and during that time they presented 3-5 page analytical research papers on the book we had read during the week. These essays formed the basis of discussion.

*Literature of Alaska: Native & Non-Native Texts* (ENGL 293/393)

Local storytellers and members of the community came to this class to guest lecture on current native issues and the oral tradition. Visitors included Nick Jans, Dick & Nora Daunhauer, and Ernestine Hayes. Class discussions and lectures focused on Alaskan environmental, political, and community issues as a way to contextualize these literary works.

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**TEACHING EXPERIENCE*****Native American Literature (ENGL 270/370)***

A survey class beginning with oral Tlingit texts, and culminating with Sherman Alexie's film *Smoke Signals*. These texts were used as a basis for discussions on racism, community values, modern interpretation of ancient stories, and perspectives of minority cultures. Guest speakers included N. Scott Momaday and Paul Berg, a teacher who taught on the Pine Ridge Indian Reservation in the 1970s.

***Survey of British Literature I (ENGL 223/323)***

A survey class covering writers from Chaucer up through Swift. Special emphasis was placed on early feminist writers and on Shakespeare's *Othello* and the study of mixed-race marriages.

**University of British Columbia****Recipient of the Ian Fairclough Prize for Teaching 2005**

This annual prize is awarded to the English Department Sessional Lecturer with the highest teaching evaluation scores. The English department regularly employs 35-40 Sessional Lecturers.

***Sessional Lecturer in the English Department (Fall 2002- Fall 2005)***

Sessional Lecturer positions in Canada are akin to our term positions. They are full time (6 classes a year), salaried positions renewable by year. After the third year of teaching and a peer evaluation, this position advances into a "Continuing Sessional Lecturer" position which affords some seniority and more job security. I obtained "Continuing" status my final year there. Sessional Lecturers typically teach 1-2 writing courses a semester and 1-2 courses in specialty areas.

**Writing Courses at UBC:*****Strategies for University Writing (ENGL 112)***

First-year English course that addresses rhetorical strategies and analytical writing. I focused my course on identifying the differences between scholarly and popular writing, and on analyzing the ways popular writing can be manipulative.

***Technical Writing (ENGL 301)***

Writing course that teaches the basics of technical communication. I brought in the Assistant Director of Public Relations at UBC as a guest lecturer. Twice my students won the annual technical writing prize given out by the English Department.

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**TEACHING EXPERIENCE**    **Literature Courses at UBC:**

*Poetry* (ENGL 225)

Second-year English course that focuses on reading, analyzing, and writing about poetry. Instructors are given the freedom to design these courses themselves. I focused my course on contemporary American and Canadian poetry and designed the class around the question: *What Are Poets For?*

*Introduction to Literature* (ENGL 110)

First-year English course that focuses on literary analysis writing. My class took the theme *Love & Sexuality* and explored a variety of ethnic and international texts looking at these themes. Critical theory was introduced and applied to the texts.

**Pima Community College, Tucson Arizona**

***Adjunct Instructor (Fall 1995 – Spring 1996)***

I taught two courses while finishing up my graduate degree. I was asked to continue teaching for Pima, but moved to Alaska to teach for UAS instead. Pima has a very mixed ethnic population; its students are primarily Native Americans or Mexican-Americans.

*Writing 1* (WRT 101)

*A composition course in which students studied various forms of the five paragraph essay and worked up to a small research essay.*

*Writing Fundamentals* (WRT 100)

A basic composition class in which students began writing cohesive paragraphs and worked up to writing a five-paragraph essay. Many of the students were ESL students and a few had acute learning disabilities.

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**EDUCATION**

**Master of Fine Arts.** University of Arizona, 1996.

***Honors: Graduate Fellowship***

Emphasis in poetry, with workshop experience also done in fiction and creative non-fiction. Coursework included workshops, writing seminars, and literature courses. I studied with Richard Shelton, Jane Miller, Jon Anderson and Steve Orlen. My thesis was titled *Toward Juneau* and was a selection of original poems.

**Bachelor of Arts in English Literature.** Colby College, 1994.

*Honors: Cum Laude, Dean's List*

Minor: Creative Writing. I studied with Ira Sadoff, Susan Kenney, and Mary Rueffel.

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**EDUCATION**

**Bachelor of Arts in German.** Colby College, 1994.

*Honors: Cum Laude, Dean's List*

Senior thesis was a 30-page paper, in German, on the poet Rainer Marie Rilke.

***Additional study:***

**Harris Manchester College, Oxford University.** Oxford, England, 1993

I spent two terms at Oxford working with tutors and writing papers on Shakespeare and the Romantics.

**Lübeck Gymnasium.** Lübeck, Germany, 1991

I spent one semester studying in Germany at the beginning of my time at Colby; this semester brought me to fluency in German.

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**PUBLICATIONS**

**Scholarly Publications**

- "Canyons of Darkness": Omnibus Review of Ball, Gillis, and Mordecai (forthcoming)
- "Poems of Sensual Clutter": Omnibus Review of Spears, Moeller, and Winger (2012)
- "Throats and Claws": Omnibus Review of McKenzie, Reynolds, and Lynes (2010)
- *Tasting this Place: The Poetry of Sesanarine Persaud, Fred Wah, E.D. Blodgett, and Gillian Jerome* (2010)
- "Three Cassandras: Sighting Along the Woman" in *Canadian Literature* (2009)
- "The Utopia of a Remembered Spring: Omnibus Review of Norris, Collis, and Pick" in *Canadian literature* (2009)
- "Rolling Over the Stone: Omnibus Review of Dalton, Janzen, and Helwig" in *Canadian Literature* (2008)
- "Peeling Back the Skin: Omnibus Review of Simpson, Schulz, and Wayman" in *Canadian Literature* (2007)

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## PUBLICATIONS

### Creative Publications

#### Books & Anthologies

***With Reverence.*** Origami Poems Project, 2013. This is a micro-chapbook of six poems.

***Liveaboard.*** Salmon Poetry, Ireland, 2012. This is my second book of poems.

***Freshly Rooted.*** Salmon Poetry, Ireland, 2007. This is my first book of poems.

***Dogs Singing: A Tribute Anthology.*** My poem "This is not a poem about dogs" appears in this anthology published by Salmon Poetry. 2011.

***Salmon: A Journey in Poetry 1981- 2007:*** Three of my poems appear in this anthology published by Salmon Poetry. 2007.

***Jacob's Ladder:*** I have poems published in the 2<sup>nd</sup> edition of this Six-Gallery Press anthology.

***Poetry: Reading It, Writing It, Publishing It:*** Salmon Poetry, Ireland, 2009. I have an essay about writing and publishing in this anthology.

#### Literary Journals

I have had poems published in the following literary journals and newspapers:

- "Meeting William" (a short essay) in *Friends of William Stafford: A Newsletter for Poets & Poetry* (forthcoming)
- "Henry's Birth" in *WomenArts Quarterly* (forthcoming)
- "This Kind of Fairytale" in *Room* (forthcoming)
- "Heart Lottery" in *Naugatuck Review* (forthcoming)
- "Where I'm From" in *Cirque* (2013)
- Book excerpts in *Extract(s)* (2012)
- "Eve, Sailing" in *Silk Road Review* (2011)
- "Grace Harbor" in *Salamander* (2011)
- "Names" in *Terrain.org* (2010)
- "Leaving the Islands" in *Terrain.org* (2010)
- "Liveaboard (Sleeping...)" in *Terrain.org* (2010)
- "Naming the Birds" in *Cirque* (2010)
- "September 27, 58° North" in *Latitudes* (2010)
- "Winter Night" in *Latitudes* (2010)
- "In response to your email about the dark..." in *Latitudes* (2010)
- "Proof" in *Northern Review* (Canadian journal) (2009)
- "Juneau Framed" in *Northern Review* (Canadian journal) (2009)
- "Great Blue" in *Room of One's Own* (Canadian journal) (2006)
- "Hunger" in *Barnwood* (2006)
- "Calling" in *Permafrost* (2006)

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**PUBLICATIONS**

- “Saturday Morning” in *Ice-Floe* (2006)
- “God Gardening” in *Radix* (2005)
- “Gemini” in *The Silt Reader* (2005)
- “Living in the City” in *Room of One’s Own* (Canadian journal) (2005)
- “Who would want to be God for a day?” in *Cresset* (2005)
- “God Gardening” in *Cresset* (2005)
- “Where God Lives” in *Cresset* (2005)
- “Living in the City” in *Jones Av* (Canadian journal) (2005)
- “The City can be beautiful if” in *Jones Av* (Canadian journal) (2005)
- “Permission” in *The Wisconsin Review* (2004)
- “Returning” in *Red River Review* (2004)
- “Georgia” in *Taproot* (2004)
- “Saying Thanks” in *River Oak Review* (2003)
- “Hibernation” in *South Dakota Review* (2002)
- “Easy Love” in *South Dakota Review* (2002)
- “In defense of cloudy days” in *Red River Review* (2002)
- “September” in *Ice-Floe* (2002)
- “Palm Smoke and Tobacco Birds” in *Soundings East* (2002)
- “Restoration” in *Soundings East* (2002)
- “Watching for Angels” in *Connotations* (2002)
- “Marimba and Wind in July” in *Connotations* (2002)
- “River of Life Gospel” in *Connotations* (2002)
- “The Woman in the Moon” in *Connotations* (2002)
- “The Woman in the Moon” in *Rio Grande Review* (2002)
- “River of Life Gospel” in *Ice-Floe* (2001)
- “Freshly Rooted” in *Ice-Floe* (2000)
- “Composition: Ravens” in *The Fairbanks Daily News-Miner* (2000)
- “Under the Kitchen Window” in *Parnassus Literary Journal* (2000)
- “Subsistence Stories” in *Owen Wister Review* (2000)
- “Baptism” in *Parting Gifts* (2000)
- “Poem After Bathing” in *Parting Gifts* (2000)
- “Chinese Gift Exchange” in *Parting Gifts* (2000)
- “Portrait” in *Parting Gifts* (2000)
- “Talisman” in *Luna Negra* (2000)
- “Herring Rain” in *No Exit* (1999)
- “January Fishing” in *Hard Row to Hoe* (1999)
- “During Open Mike” in *Illya’s Honey* (1999)
- “Miracle Soup” in *Illya’s Honey* (1999)
- “Only 21 Days to the Vernal Equinox” in *Illya’s Honey* (1999)
- “Butterfield Minnesota” in *Blind Man’s Rainbow* (1999)
- “Bluegrass Spiderweb” in *Blind Man’s Rainbow* (1999)
- “Talisman” in *Blind Man’s Rainbow* (1999)
- “House Hunting in September” in *Carpe Laureate Diem* (1999)
- “Stories at Dawn” in *Carpe Laureate Diem* (1999)
- “Douglas Highway, Friday Night” in *Carpe Laureate Diem* (1999)
- “Talisman” in *The Juneau Empire* (1999)
- “Garden Bramble...” in *The Ever Dancing Muse* (1999)
- “All the Secret Bones” in *Footprints* (1999)
- “Waterfall beside Thane” in *Footprints* (1999)
- “Palate Painting” in *Footprints* (1999)
- “Composition: Ravens” in *Footprints* (1999)

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- "Garden Bramble..." in *The Ever Dancing Muse* (1999)

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## CONFERENCES & WORKSHOPS

AWP Conference/Chicago: Associated Writing Programs is the governing body for the academic creative writing field; this is the largest creative writing conference in the country and typically 10,000+ writers attend. Some of the most notable literary figures in the country give talks and readings. It's a 3-day conference. This year I attended a number of panel discussions and talks, and also spent some time at the Salmon Poetry table signing copies of my book *Liveaboard*. I also gave two readings at various venues along with other poets from the press (2012).

Willamette Writer's Conference: I attended this regional creative writing conference. It was a 3-day conference of workshops and panel discussions by writers, editors, publishers, agents, and marketing experts (2011).

Kachemak Bay Writer's Conference: I attended this conference as a faculty member. I sat on two panels, gave two solo presentations, and a reading of my work (2010).

AWP Conference/Denver: This year I attended a number of panel discussions and talks, and also spent some time at the Salmon Poetry table signing copies of my book *Freshly Rooted* (2010)

AWP Conference/NYC: I attended a number of panels and discussions. I also gave a reading from my book *Freshly Rooted* at the Bowery Poetry Club. This was an "off site" event of the AWP Conference (2008).

AWP Conference/Vancouver: I attended this conference in Vancouver in 2005. While there I met with my editor at Salmon Publishing; it was our first face-to-face meeting and we talked about the timing of my book launch (2005).

TYCA Conference: I presented a short talk titled "Writing with the Ear" on the importance of reading while writing in the creative writing and composition fields (2002).

Anchorage Writer's Rendezvous: I attended this writer's conference as a faculty member, and offered a two-hour seminar for beginning poets focusing on how to start revising "raw material." I also gave a short reading of poems along with other Alaskan writers (2002).

Collaborative Workshop:. Along with Professors Elise Tomlinson and Alexis Easley, I gave a community workshop on the collaborative creation process at the Juneau-Douglas City Museum (2001).

Tell Me What You See: Poems & Paintings by Women Show: Professors Elise Tomlinson (painter), Alexis Easley (poet), and I spent a year creating a collaborative project that looked at various perspectives on images of women. For the show we printed and hung the poems along with the paintings and on opening night invited a community dialogue about women. The show was held at the Juneau-Douglas City Museum and was sponsored by the University of Alaska Southeast (2001).

Sitka Writer's Symposium: This conference focused on community and writing (2001).

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**CONFERENCES &  
WORKSHOPS**

University of Alaska Composition Conference: I presented on a panel for Intermediate Composition (2001).

Ketchikan Humanities Conference: I was a panel participant, and also helped organize the conference Poetry Slam (2000).

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**PROFESSIONAL  
MEMBERSHIPS**

**AWP**: The Association of Writers and Writing Programs

**Canadian Literature Scholar**: I was recently added to the roster of Canadian Literature Scholars

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**REFERENCES:**

**Dr. Richard A. Caulfield**

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