

Creative Writing Master of Fine Arts

University of Massachusetts Boston

Fall 2008

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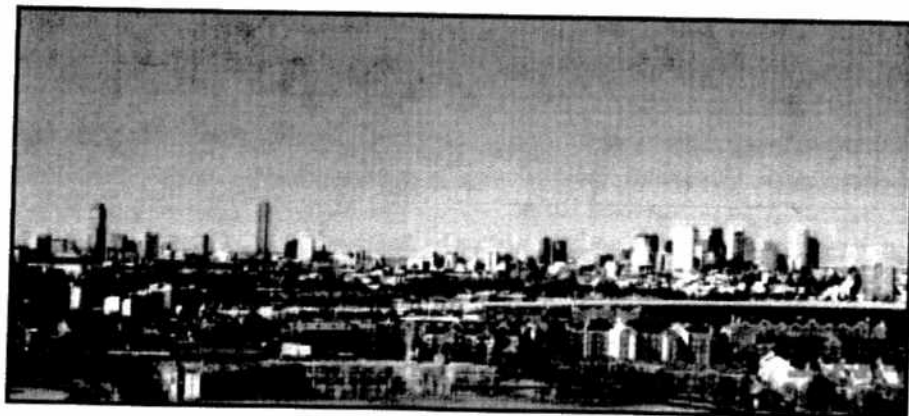
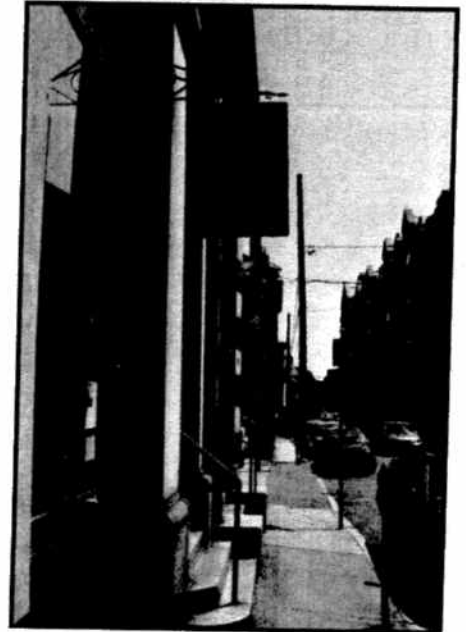
How Has Relocating to Boston Affected Us?

“It was nice to move from a place with a non-existent literary scene to a place where you can go out and see a reading any time by an author whose work I’d only known through text. Also, as a bibliophile, I’ve never lived in an area where there are so many bookstores.”

~Gene Kwak, Omaha, Nebraska

“For me it was such a change in extremes; I swapped the most extreme mountainous area (Utah) for a complete absence of height. Utah was all about vegetation, whereas Boston is all about water. I think there is a balance in the fact that I don’t end up thinking about water because there is such an excess of it.”

~Jeffrey Taylor, Salt Lake City, Utah



Samantha Deal

Samantha has been published in the UNC literary Magazine and was a varsity athlete on the UNC swim team. She completed an internship with the North Carolina Writers Network in the summer of 2007. She will be studying poetry.

Kimberly Duncan-Mooney

At Emerson, Kimberly was awarded the High Distinction in Fiction in the 2003-2004 Senior Writing Awards Competition. Kimberly is the Group Executive Editor at Barefoot Books, an independent children's publisher in Cambridge. She will be studying fiction for her degree.

Jessica Eldredge

Jessica's articles have been published in *Joy Magazine*, *Homelife Magazine*, and *Distinctly Northwest*. Her creative writing has also been profiled in the Featured Artist section in the *Ashland Daily Tidings*. As an undergraduate, Jessica was on the editorial staff of the award-winning student journal *Inscape*.

Alex Gang

Alex came in second place in Alligator Juniper's most recent six word story contest. Though he writes fiction as well, he will be returning to study poetry. Alex's favorite poets at present time include Edward Lear and Ogden Nash. He hopes one day to have a career.

Michelle Harris

Michelle's poems have appeared in *The Rectangle* and are forthcoming in *The Susquehanna Review*. She currently makes her home in Malden.

Gene Kwak

Gene Kwak is from Omaha, Nebraska. He will be studying fiction.

Barbara Perez

Barbara's work has been published in the *Sagebrush Review*, *Columbia Poetry Review*, and *American Letters & Commentary*. Her poem "The Copenhagen Interpretation" was nominated for a 2006 Pushcart Prize. In 2008, she was a finalist for the Goldblatt prize for poetry on the neurosciences and was awarded the Harold F. Taylor Prize by the Academy of American Poets.

Abigail Machson-Carter

Fluent in Spanish, Abigail worked as a youth organizer in East Boston, a medical interpreter, a research assistant at Children's hospital and an ESL teacher. She has fiction and articles published in the local journal *Concrete* and webzine *Alternet*.

Kathleen McKenna

Kathleen has written essays and articles for many other publications, including *Yankee*, *Parents*, and *American Baby*. For eight years she wrote a monthly column about her experiences as a stay-at-home mother for *Parents & Kids*, a South Shore newsmagazine. Currently she writes for the *Boston Globe*. She also reads and reviews manuscripts for the literary agency Zachary Shuster Harmsworth in Boston

Shea Mullaney

Shea's first full-length collection of poems, *Follow the Wolf Moon*, appeared in January 2005. His poems and artwork have appeared and/or will appear in *The Watermark*, *The New York Review*, *Soundings East*, and *Hoi Polloi*. He is also a regular contributor to the online political journal *Pemmican*. His first spoken word album, "Silent Trumpeter", is available from Brave Records at www.BraveRecords.com.

Jonathan Papas

A jazz saxophonist, Jonathan is interested in poetry that exhibits a sense of play and sound, and he has worked as a music journalist while interning at *Spin* magazine. His poem "Cannon Song (for Gannon Werner)" has also been published in the NYC magazine *Stretching Panties*.

Angela Voras-Hills

From 2005-2007, she was a member of the fiction staff at *The Madison Review*, and served as fiction co-editor until 2008. She is interested in the interwoven histories of science, religion, and myth (particularly within didactic medieval literature), the changing roles of family and motherhood in society, and complexities of perspective. Her poetry and fiction have appeared in *Fox Cry Review* and *Mary Journal* (online).

Lily Rabinoff-Goldman

Lily grew up in Albany, New York. She has a degree with honors in History from Brown University and completed the Teach for America Program in New York City. Lily is studying for her degree in fiction.

Gregory Stenta

Gregory won an award for poetry his senior year at UNH from the English Department. His poetry has appeared in *paper wasp* and will be in an upcoming issue of *Nomad's Choir*. His poem "Lines Written in Medford, MA" appeared in *Prick of the Spindle* last June. He will be pursuing a degree with a concentration in poetry.

Jeffrey Taylor

In 2007-2008 Jeffrey was the poetry editor for *Prick of the Spindle*. And in 2008 he was the poetry editor of *The Watermark*. Jeffrey's poetry and fiction have appeared in *The Enormous Room*, *Subtle Tea*, and *Centrifugal Eye*. His chapbook of poetry, *don't put it in your mouth*, was published by Elik Press in 2008.

Joleen Westerdale

Joleen is a poet and dancer who grew up in Massachusetts and New Hampshire. She is fluent in French and German. Her interests include creative writing pedagogy and examining the creative process. Her poetry has appeared in the online journal *Hot Metal Bridge*. She is studying poetry for her degree.

Kris Evans

Born and in Northern Michigan, her fictional characters are often found wandering around those parts trying to make sense of their sexually complex and eternally lonely selves. Her work had appeared in *Harvard Summer Review*.

George Kovach

After a career managing pension fund investments, George returned to school to study and write poetry. He runs a series of writing workshops for war veterans at the Brockton Vet Center.

Jeremy Lakaszcyck

At Salem State College, Jeremy was the poetry editor for *Soundings East*, as well as a Presidential Arts Scholar. He received the first Jack Kerouac Creative Writing Scholarship from John Sampas and represented UMass-Lowell in the Greater Boston Undergraduate Poetry Festival.

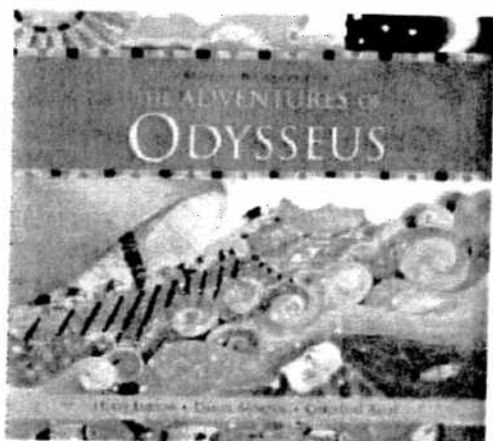
Barbara Neely

Barbara Neely is the author of four novels published by Viking/Penguin: *Blanche on the Lam*, *Blanche Among the Talented Tenth*, *Blanche Cleans Up*, and *Blanche Passes Go*. She won the Anthony Award, the Agatha Award, and the Macavity Award for best first novel for *Blanche on the Lam*. She will be studying fiction for her degree.

Jenn De Leon

Jenn is a recipient of the 2007 Waiver Scholarship from the Bread Loaf Writer's Conference. In 2006 and 2007, she studied prose with Junot Diaz and ZZ Packer in the Voices Summer Writing Workshops.





As an editor, Kimberly worked on
The Adventures of Odysseus

Kimberly Duncan-Mooney on Barefoot Books

Kimberly

So this is your first year in the MFA program, how long have you been working at Barefoot Books?

I've been there 5 years now.

Do you find it hard to balance school and work? How do you keep up with everything?

Yeah, it's definitely a challenge to stay on top of everything, I just have to budget my time well.

How did you get into children's publishing? Did you initially want to be a part of that industry?

Not initially, but I was very taken with the art and design aspects of children's literature. I love searching out the perfect art for a story.

What is it about Barefoot that makes it a unique publisher?

Barefoot publishes books that you can't find anywhere else on the market, books that are all about broadening horizons.

Jenn De Leon on reading for *Ploughshares*

Jenn

So how did you get started reading at Ploughshares? Was it a difficult process?

I've been reading there since August, they give you a reader test before you start that's pretty stressful. They give you three stories and you have to critique them and rank them 1 to 3. It was difficult because I'm not used to having a right and wrong answer in literature.

So how is the actual reading process structured?

They typically give you 25 stories at a time, some of them have cover letters and some don't. We read the first three pages and we only keep reading if we think there is something there. It's really surprising the kinds of things people will submit, it reminds you that a lot of people really don't know what to submit.

Do you think Ploughshares has a specific aesthetic?

I've definitely read good stories that just don't fit with the overall journal. We don't publish anything punchy or "in your face," we're not really about the shock value, we like to publish quieter stuff, more "slice of life" fiction.

