

SHAILEN MISHRA

Curriculum Vitae

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EDUCATION

- Ph.D. English Studies, Illinois State University, August 2015
Dissertation: “The Storm Still Echoes: Suspense and Ambivalence as a Way of Life”
Committee: Prof. Ricardo Cruz (co-Chair), Dr. K. Aaron Smith (co-Chair), Dr. Rebecca Saunders, Dr. Krishna Manavalli
- M.F.A. Creative Writing, North Carolina State University, December 2008
Thesis: “Favor”
Committee: Prof. Wilton Barnhardt (Chair), Dr. John Kessel, Prof. Jill McCorkle
- B.E. Mechanical Engineering, Mumbai University, May 2001

TEACHING INTERESTS

First-year composition, advanced composition, creative writing (fiction, poetry, non-fiction), postcolonial literature, contemporary literature, immigrant literature, South Asian literature, and multi-cultural literature.

RESEARCH INTERESTS

Creative writing pedagogy, writing process, constraint-based invention and revision practices, creative writing studies, history of creative writing, creative writing workshop model, narrative craft, narrative theory, suspense theory, and postcolonial theory.

PUBLICATIONS

“A Bit about Genre and Transferring of Skills.” *Writing Research Annual*. Fall 2011. Print.

“Siren.” *The Shine Journal*. August 2010. Web.

ACADEMIC CONFERENCE PRESENTATIONS

- “Teaching Experimentation: The Freedom in Constraints.” Paper Presented. AWP Conference. Minneapolis, MN. April 2015.
- “Not So Bad to be Constrained After All: Oulipian Writing Constraints & the Making of a Thinking Writer.” Paper Presented. SCCC Conference. Amden, NY. April 2014.
- “Not So Bad to be Constrained After All: Oulipian Writing Constraints & the Making of a Thinking Writer.” Paper Presented. The Midwestern Conference on Literature, Language, & Media. DeKalb, IL. March 2014.
- “The Order of Animacy in *The Island of Doctor Moreau*.” Paper Presented. Midwest Interdisciplinary Graduate Conference. Milwaukee, WI. February 2014.
- “Pushing the Limits of Linguistic Hybridity in Indian Fiction: A Critical & Creative Presentation.” Paper presented. Midwest Modern Language Association Conference. Milwaukee, WI. November 2013.
- “When Writing Flows: the Myth about the Creative Writing Process.” Paper presented. Midwest Modern Language Association Conference. Milwaukee, WI. November 2013.
- “Against Difficult Literature: The Rhetoric of Difficulty in Modern Literature.” Paper Presented. English Studies At Large Conference. Normal, IL. February 2012.
- “‘Gid’ is the Name of Contagion: Hybridity as a Source of Danger, Impurity and Disorder in *the Island of Doctor Moreau*.” Paper presented. New Directions in English Studies Conference. Normal, IL. February 2012.
- “Pause & Creative Writing Process: Origin of Ideas in Creative Writing.” Paper presented. New Directions in English Studies Conference. Normal, IL. February 2011.
- “The Broken Road.” Paper presented. New Directions in English Studies Conference. Normal, IL. February 2011.

TEACHING EXPERIENCE

Instructional Assistant Professor, Illinois State University, August 2015 – May 2016

English 101: Composition as Critical Inquiry (6 sections)

A writing-intensive course for the freshmen modeled after a combination of writing process theory and genre studies approach. The aim of this combined approach is to help students become holistic writer by reflecting on their writing process and to be able to carry out genre analysis. Students will

complete four writing projects in total in this course. First two projects (a personal narrative and a hybrid of research/informative essay) will follow the traditional mode of written text. In the last two projects (a photo essay and a local history project) students will take a multimodal approach to producing text.

English 229: Introduction to Literary Genre (1 section)

This Gen-Ed literature course aims to introduce students to the history and characteristics of various literary genres such as novel, play, memoir, short stories, poetry, and graphic novel. By studying closely the aspects of each genre and comparing one genre with another, students will develop a broader understanding of how each genre produces different rhetorical result or narrative effect. Apart from the focus on literary genres, another primary emphasis of this course will be on women's rights, gender disparity, and feminism. By studying texts about women's experiences in different cultures and parts of the world, students will be sensitized to women's struggle around the world and its nuances. The major assignments of the course will be midterm test, final test, a short and a long paper critical analysis paper.

Graduate Assistant, Illinois State University, August 2010 – May 2015

English 101: Composition as Critical Inquiry (9 sections)

A writing-intensive course for the freshmen with emphasis on genre-centric writing approach. Usually students tackled four to five writing genres as diverse as personal essay, opinion essay, short story, research article (modeled after *How Stuff Works*), humor essay, travel writing, etc. The students developed skills like analyzing a writing genre, identifying its conventions, challenges and rhetorical purpose, conducting research, and write/revise drafts in that genre.

English 101.10: Composition as Critical Inquiry (2 sections)

This course was similar to ENG 101 except for the added responsibility of mentoring the incoming graduate students whose role was to assist me as the primary instructor for the course. The challenge was to make the teaching process collaborative and seamless, while at the same time creating enough opportunities for the new graduate students to test their pedagogical strengths and gain enough experience to become independent instructors.

English 145: Writing in the Academic Disciplines (1 section)

The objective of this course was to help the students become better writers and researchers in their discipline. The learning process developed through the stages of analyzing various academic writings in one's discipline, identifying the genre conventions, identifying the purpose, intended audience, affect/effect of the conventions, developing genre-specific writing strategies, conducting independent research, developing original content by employing relevant writing strategies, and

finally, revising, revisiting and modifying not only the content but also the writing strategies. The writing assignments that the students undertook are conference paper, research paper, and literature review.

English 125: Literary Narrative (3 sections)

A Gen-Ed course, the emphasis was on introducing students to various forms of literary narratives, and exploring their purpose and effect. In the first two sections, the theme was how writers from different cultural backgrounds were influenced by their respective storytelling traditions. For example, how Kafka's works were shaped by the popular Yiddish Theater of his time? How Márquez's most popular book was influenced by the imaginative aptitude of Colombian folk legends, popular lore, fairytales, and myths/superstitions? Apart from literary criticism, this course allowed for analysis of writing techniques and learning of elemental narrative concepts pertaining to characterization, time/order, setting, and plot.

In the last iteration of this course, the theme was upheaval. Students studied texts like Marjane Satrapi's *Persepolis*, Junot Díaz's *This is How You Lose Her*, Edwidge Danticat's *The Farming of Bones* to contextualize violence, disturbance, resistance, and coping mechanisms in various cultural and social contexts.

English 227: Introduction to Creative Writing (1 section)

As an introductory level creative writing class, students worked in three major genres such as fiction, poetry, and non-fiction. Students were encouraged to experiment and take risks in various genres through craft-related writing exercises, which were a mix of open-ended and constraint-based exercises. The purpose was to make students aware of the experimentation potential available to them to generate creative content and learn writing techniques.

English 241: Growth and Structure of English Language (2 sections)

This course introduced students to the history of English language from Old English to Middle English to Modern English period. The emphasis of the course was not simply to track the variation in the language over time but isolate the historic contexts that motivated various changes. As one of the teaching assistants in this course my primary responsibility was to grade the quizzes and assignments. I also instructed one class for this course identifying the political pressure and historic context that led to the introduction of English language under the colonial rule in India.

English 247.02: Intermediate Creative Writing: Fiction (1 section)

This intermediate fiction writing class followed predominantly a constraint-based writing approach. Most of the writing assignments demanded of students to tackle one or more writing constraints. For example, the flash fiction writing assignment was limited to 500 words. In one of the short story exercises, students were asked to produce content by selecting a writing constraint like lipogram or

acrostics; or writing a story without adjective, comma, or period; or writing a story where each sentence is a question or has increasing/decreasing word count. Further, for revision students were asked to convert a freely written story beforehand to a single scene story. The purpose of such writing challenges was to raise students' awareness of craft, provide students options to experiment, and make their writing processes more deliberate.

Adjunct Lecturer, North Carolina State University, Summer 2009

English 208: Studies in Fiction (1 section)

This introductory level, Gen-Ed class aimed to develop in students critical appreciation for various fiction genres like classic, realism, sci-fi, fantasy, and different prose forms such as short story, novella, and novel. Students' performances were evaluated on class participation, creative writing, critical writing, and quizzes.

Teaching Technician, North Carolina State University, Spring 2009

English 288: Fiction Writing (1 section)

An introductory level creative writing class, where the basic narrative concepts were explained and techniques were practiced. After tackling several writing exercises, students wrote two short stories of varying lengths and their works were subsequently peer reviewed in a traditional workshop format.

AWARDS, HONORS, & GRANTS

Awards

Tom Kuster Creative Writing Award (\$700), Illinois State University, 2012.

Grants

Dissertation Completion Grant Award (\$2,000), Illinois State University, 2014.

International Travel Grant Award (\$1,000), Illinois State University, 2013.

Honors

Finalist for Brenda L. Smart Award for Short Fiction, North Carolina State University, 2007.

Finalist for Brenda L. Smart Prize for Fiction, North Carolina State University, 2006.

INDEPENDENT WRITING WORKSHOPS

Invited Instructor, *Conversational Writing Workshop*, Orissa Television Network, Bhubaneswar, India, October 2016

In this 6-hour long workshop, I instructed close to seventy participants on how to develop engaging 'TV news stories and TV serials' content. The emphasis was on developing content that was thoughtful, riveting, well-researched, and creative.

Organizer & Instructor, *Fiction Writing Workshop*, Bakul Foundation, Bhubaneswar, India, July 2013

This 3-week or 20-hour long workshop introduced participants to basic techniques of fiction writing, aesthetics of contemporary fiction, exploring individual writing process, critiquing peers' works through the workshop model, and sending works out for publication.

Invited Speaker, *Creative Writing Workshop*, Oxford Bookshop, Bhubaneswar, India, July 2013

In this 2-hour long workshop, participants were given constraint-based writing prompts. The works they produced became the focus of the discussion of narrative elements and writing process.

Invited Instructor, *Narrative Structure Workshop*, Orissa Television Network, Bhubaneswar, India, June 2013

The focus of this 6-hour long workshop with the television journalists was on narrative structure. The participants analyzed how the opening, middle and end of a narrative should seamlessly interconnect for an effective narrative and thematic appeal.

Organizer & Instructor, *Young Writers Workshop*, Bakul Foundation, Bhubaneswar, India, June 2012

The participants of this workshop were 9th and 10th graders, who learned fiction writing techniques and the workshop model to exchange feedback.

OTHER WRITING & EDITING EXPERIENCE

Blog Editor & Sr. Editorial Assistant, Spoon River Poetry Review (SRPR), May 2012 – Present

Under this role, I conceptualized and developed the journal's blog as a critical and scholarly platform where SRPR's poetics can enter into a dialogue with other disciplines, research areas, and poetic traditions. One of the prominent contributors to the blog are the Series Contributors, poets and/or scholars, who are invited by me to write blog posts on regular basis exploring the intersection points between SRPR's poetics and their research interests.

Content Writer, Obsidian, May 2009 - Oct 2009

Responsibilities included proofreading the drafts for the upcoming issues of the journal, designing and maintaining the web content of the journal, and writing the process-chart so that other users can manage the website's content.

Editor, Bennett Aerospace, LLC, Cary, NC, August 2009 - September 2009

Responsibilities involved writing, editing, and proofreading 20-25 page technical proposals in response to DoD's (Department of Defense) solicitations for future research and development works. Because of the stiff competition involved in winning contracts, it was my responsibility to ensure and review the persuasiveness of the proposals from a rhetorical standpoint.

SERVICE

Website Manager, Spoon River Poetry Review (SRPR), August 2012 – Present

Services included designing the SRPR's website from scratch using programming languages like HTML and CSS, determining the website's layout and content, and adhering to web designing standards. To meet the rising demands of digital interaction, the entire submission, subscription and donation processes were moved from traditional paper-based model to online with the coordination of other web professionals. With my leadership the entire backend process of the journal was streamlined in coordination with the publication and distribution units. Further, the social media presence of the journal was created and embedded to the website. My current responsibilities include regularly updating the website content with the release of each new issue, and preparing a thorough documentation for the website management for the current and future staffs of the journal.

Graduate Teaching Assistant, North Carolina State University, August 2006 – May 2008

As the assistant to the Director of the Creative Writing Program, the responsibilities included assisting with the fiction and poetry reading series, helping with the flyer design, and acting as support staff for various administrative needs of the program Director.

Organizing Committee Member, SCLA, North Carolina State University, September 2007

Southern Comparative Literature Association's (SCLA) thirty-third annual conference was international in scope with over 200 attendees. As the sole graduate student representative in the organizing committee, my responsibilities included screening/selecting conference proposals, managing various logistical requirements, and recruiting, scheduling and coordinating with graduate student volunteers.