**Sharon Solwitz**

**GENERAL INFORMATION**

**A. EDUCATION**

Ph.D. English, University of Illinois at Chicago, August, 1991.

M.A. Creative Writing, University of Illinois at Chicago, 1981.

M.F.A. Printmaking, University of Illinois at Chicago, 1980.

B.A. English, *cum laude*, Cornell University, 1968.

**B. ACADEMIC APPOINTMENTS**

Associate Professor of English, Purdue University, 1999; tenured 2003.

Visiting Assistant Professor, 1998.

Adjunct Professor of English, Loyola University, Chicago IL, 1993-1998.

Lecturer, Chicago, IL, 1991-3.

Lecturer, School of the Art Institute of Chicago, 1984‑1991.

Lecturer, University of Illinois at Chicago, 1981-4.

**C. AWARDS AND HONORS**

Fellowship, Artistic Endeavor Center, CLA, Purdue University, Spring 2017.

Selected for inclusion in *Best American Short Stories 2016*, “Gifted.”

Selected for inclusion in *Best of* *Cutthroat*: “Sex and Death Fight it Out,” 2016.

Named “Distinguished” in *Best American Short Stories 2015*, “Imposter.”

Finalist, AWP Novel contest, judge Paul Harding, *Once, in Lourdes*, 2015.

Honorable Mention, *New Millenium Writings*, “Gifted,” 2015.

Finalist, Family Matters, *Glimmer Train*, “*Korach*,” 2015.

Honorable Mention, *Nimrod Magazine*’s Katherine Anne Porter short story contest, “Vibrato,”

2015.

Winner, *American Literary Fiction* contest ($1000 and publication), “Magnify, Sanctify,” Spring 2015.

Finalist, *American Short Fiction* contest, “Magnify, Sanctify,” 2014.

2nd place, *Florida Review* Jeanne M. Leiby chapbook contest, “Magnify, Sanctify,” 2013.

Finalist, McGlinn Fiction Contest, “Kaddish,” 2012.

Selected for inclusion in *Best American Short Stories 2012*, “Alive.”

Named “Notable” in *Best Non-Required Reading* *2012*, “Alive.”

Finalist, Flannery O’Connor Short Fiction Contest, *Blood on the Door*, 2009.

Finalist, *American Fiction* “The Snow, the Girl,” 2009.

Finalist, Dana Award for novel *4EVER* (revised as *Once, in Lourdes*), 2005.

Winner of Karma/*Moment* *Magazine* short fiction contest, judge Dara Horn—travel, publication, $1000—for "After Talking, What?" December, 2004.

Special Mentions in *Pushcart Prize Anthology*, “Persistence of Memory” 2001, “Fossilized,” 1995; “Or Live So Long,” 1993; “Small Talk,” 1992; “Her Perfect Life,” 1991.

Finalist, Drue Heinz Literature Prize for story collection *The Universal Daughter*, 2000, judge: Tony Ardizzone.

Winner of Midland Author's Award, best adult fiction, for story collection *Blood and Milk*, 1998.

Winner of Carl Sandburg Prize, best book of fiction, for *Blood and Milk*, Chicago, 1997.

Finalist, National Jewish Book Award, for *Blood and Milk*, 1997.

Winner of Pushcart Prize for story “Mercy,” 1997.

Illinois Arts Council literary awards, $1000: “Mercy,” 1996; “Editing,” 1987; $500 “High

Horse,” 1984.

Winner of the Daniel Curley Award, for “Mercy,” story highest ranked among the Illinois Arts

Council award winners, $1000, 1996.

Nelson Algren Short Story Award from the *Chicago Tribune*: $1000: “Polio,” 1995; “The Country of Herself,” 1992; “Castling, 1990.

Winner of Hemingway Days Festival, $1000, the story “Mercy,” July, 1993; Honorable Mention,

1992.

3rd prize, *Stand Magazine* Fifth International Fiction Contest, judges Iain Crichton-Smith and Emma Tennant, 150L and publication, for “Small Talk,” 1991.

2nd place, Katherine Anne Porter Fiction Prize from *Nimrod Magazine*, for “Altered Eagle,” $500 and publication, 1986.

Winner of *Kansas Quarterly/*Kansas Arts Commission First Fiction Award, $250, 1986.

University of Illinois at Chicago University Fellowship, $6000, 1985-6.

Cited in Who's Who Among Students at American Universities, 1986.

University of Illinois at Chicago University Fellowship $2000, 1980-1.

**D. MEMBERSHIPS**

PEN American Center

Associated Writing Programs

National Writers Union

**SECTION A: DISCOVERY/CREATIVE ENDEAVOR**

Since her promotion to Associate Professor in 2003 Professor Solwitz has published sixteen stories and essays in nationally recognized literary magazines. Her novel *Once, in Lourdes*, the only finalist in the AWP novel contest, is scheduled for publication by Random House (Spiegel and Grau) in 2017, a New York publisher ranked among the top five in literary fiction. A second completed book, *Camp Happiness*, a novel in stories, is comprised of thirteen short stories, of which ten been published.

Many of her stories and essays have received additional honor in the form of prizes, literary awards and republication. Two were selected by world-renowned writers for inclusion in the prestigious *Best American Short Stories*, an anthology of stories that arguably represents the best magazine work in the calendar year. Three others have been reprinted in creative writing textbooks, in current use in creative writing classrooms. Two won first prize in national competitions.

Professor Solwitz’s fiction renders the lives of women and men as they encounter good and bad fortune, love, illness, and death. Her primary characters want and love and fear to excess, inclining them to break from their socialized roles. Her books have been reviewed enthusiastically in such magazines as the *New York Times,* the *Nation,* and the *Chicago Tribune*. [See below for excerpts from reviews.]

**1. Published Work**

**a. Novel**

*Bloody Mary*, Louisville KY: Sarabande Books, August 2003. 290 pp. ISBN 1-889330- 93-0.

**b. Story collection**

*Blood and Milk*, story collection. Louisville KY: Sarabande Books, May 1997. 236 pp. ISBN 1- 889330-02

**c. Short stories**

“Gifted.” *New England Review*, ed. Carolyn Kuebler. Vol. 36, no. 2, 2015: 145-56.

“Magnify, Sanctify.” *American Literary Review,* ed. Bonnie Friedman, spring 2015: [www.americanliteraryreview.com](http://www.americanliteraryreview.com). Republished online by *Great Jones Street*

<https://goo.gl/NmBmnK>, fall 2016.

“Imposter.” *Alaska Quarterly Review.* ed. Ronald Spatz.Vol. 31, nos. 3 & 4, fall-winter 2014: 55-70.

“Korach.” *Jewishfiction.net,* ed. Nora Gold, April 2014.

http://www.jewishfiction.net/index.php/publisher/articleview/frmArticleID/346

“The Place of No Pain.” *Chicago Quarterly Review*, ed. John Blades, winter, 2014:

159-168.

“The 12th Tablet.” *Chicago Tribune, Printers Row, the Journal,* ed. Elizabeth Taylor,

June 30, 2013: literary supplement as chapbook, 18pp.

*“*La Petite Mort.” *Cimarron Review,* ed. Toni Graham, issue 183, spring, 2013: 65-78.

“Sex and Death Duke it Out.” *Cutthroat,* ed. Pamela Uschuk,vol. 14, issue 1*,* winter, 2013: 127- 41.

“Castling.” *Chicago Tribune, Printers Row: the Journal,* ed. Elizabeth Taylor, reprint, Oct. 13, 2012: literary supplement, as chapbook, 22 pp.

“Alive.” *Fifth Wednesday*, guest ed. Carolyn Alessio, issue 8, spring 2011: 178-188. Republished

online by *Great Jones Street*, <https://goo.gl/Jj6WnS>, fall 2016.

“What Doesn’t Kill Me.” *Superstition Review*, issue 6, fall 2010. https://superstitionreview.asu.edu/.

“The Snow, the Girl.” *American Fiction*, guest ed. Clint McCown , vol. 11, 2010: 275-288.

"After Talking, What?" *Moment*, ed. Harvey Grossinger, Dec. 2004: 64-8; 92-3.

“The Pure Moment.” *Rattapallax* 8, ed. Alan Cheuse, 2002: 86-111.

"The Universal Daughter." *TriQuarterly*, September, 2001: archived, http://www.highbeam.com/doc/1G1-80176021.html.

“7 Lectures.” *The Crescent Review*, ed. J. Timothy Holland, vol. 16, no. 2, 2001: 156-65.

“Bloody Mary.” *Crazyhorse*, no. 59, ed. Ralph Burns, winter, 2000: 79-98.

"The Persistence of Memory." *Crazyhorse*, ed. Ralph Burns, no. 57, vol. XXV, 1999: 144-160.

"The Weight of Love." *Crazyhorse*, ed. Ralph Burns, no. 57, 1999: 126-143.

"The Fairy's Gift." *Boulevard*, ed. Richard Burgin, vol. 14, nos. 1&2, fall 1998: 151-166.

"Girls with Red Hair." *Fiction*, ed. Mark Mirsky, vol. 15, no. 1, 1998: 69-82.

"The Color of the Sky Just before Sunset." *Bellingham Review*, ed. Robin Hemley, vol. XX, no.

1, spring 1997: 111-120.

"My Sister Is Not as Pretty as I Am." *Georgetown Review*, ed. Victoria Lancelotta, vol. 4, no. 2, fall, 1996: 62-77.

"Space Options."*Midwesterner Magazine*, ed. David Schabes, Nov-Dec., 1996: 56-60.

"Polio.” *Chicago Tribune*, Oct. 1, 1995. Literary supplement: 9, 18, 19.

"Voodoo Sonata," *The Chicago Review*, ed. David Nicholls, vol. 41, nos. 2&3, 1995: 120-128.

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"After Image," *Sequoia*, vol. 36, ed. Mark Clevenger, 1994/1995: 27-39.

"Mercy." *TriQuarterly 92*, ed. Susan Hahn, winter 1995: 181-88.

"Cuddling the Harlot." *Fiction*, vol. 12, no. 1, ed. Mark Mirsky, spring, 1994: 155-168.

"Fossilized." *Manoa*, vol. 6, no. 1, ed. Ian MacMillan, spring, 1994: 1-13.

"Blood on the Door," *The Chicago Tribune Magazine*, March 6, 1994: 20-1, 24-5.

"Grace, in Fact," *Illinois Review*, vol.1, no. 2, spring 1994: 35-41

"Dinner," selected for Pen Syndicated Fiction Project, 1993-6, for publication in periodicals and

for broadcast on The Sound of Writing, National Public Radio; published in *Witness,* vol. 7, no. 1, 1993: 88-97.

"If You Step on a Crack." *Tikkun*, ed. Melvin Jules Bukiet, March-April, 1993: 25-7; 69-71.

"Blood." *Chicago Tribune Magazine*, November 29, 1992: 19, 20, 22.

“Obst Vw." *Ploughshares*, ed. Tobias Wolff, vol.18 nos. 2&3. Sept. 1992: 151-162.

Shorter version rpt. in *Sassy*, ed. Christina Kelly, as "Daddy, Can't You Hear Me?" April, 1993: 70, 72, 77.

"The Country of Herself." *The Chicago Tribune*, Sept. 27, 1992. Literary supplement: 10, 11, 17.

"Or Live So Long." *Boulevard*, ed. Richard Burgin, vol. 7, nos. 2-3. Sept., 1992: 252-265.

"Private Lives," *The Indiana Review*, ed. Allison Joseph, vol. 15, no. 1. 1992: 97-104.

"The Hand Is Not Ironic." *American Short Fiction*, no. 5, ed. Laura Furman, spring 1992: 91- 107.

"Small Talk." *Stand*, vol. 32, no. 3, 1991: 29-38.

"The Real World." *Sassy*, ed. Jane Pratt, May, 1991: 72-3.

"Castling." *The Chicago Tribune*, Sept. 16, 1990. Literary supplement: 12, 13, 21.

"Her Perfect Life." *Other Voices 12*, ed. Lois Hauselmanvol. 4, no. 12. 1990: 88-98.

"Milk."*Playgirl*, ed. Mary Ellen Strote, vol. XVII, no. 4. Sept., 1989: 74-5, 90-5.

"You Ask Me to Plow the Ground." *Carolina Quarterly,* ed. Paul Lyons, vol. 40, no.2. 1988: 71- 90.

"All The Men She Loved and Lost." *Mademoiselle,* ed. Amy Levin Cooper, Nov., 1987: 162, 164, 170, 292.

"On Time." *New American Writing* 2, ed. Maxine Chernoff, 1987: 125-34.

"Altered Eagle." *Nimrod*, ed. Francine Gold, vol. 30, no. 1, 1986: 25-38.

"Editing." *Other Voices*, ed. Dolores Weinberg, vol. 1, no. 4, 1986: 55-66.

“On the Second Sting,” Northern Lit Quarterly, vol. 87, no. 10, 1986: 3-4.

"Joshua Alexander." *Telescope*, ed. Julia Wendell, vol. 4, no. 3. 1985‑6: 59-65.

"Cold Fries." *Kansas Quarterly*, ed. Harold Schneider, vol. 17, no. 4. 1985: 25-47.

"High Horse." *Another Chicago Magazine*, no. 9, ed. Barry Silesky, 1983: 82-97.

"Amazing Grace." *Playgirl*, ed. Mary Ellen Strote, July, 1983: 85-8.

"Eggshells." *Playgirl*, ed. Mary Ellen Strote, June, 1982: 83-6.

**d. Novel Excerpts**

“The Prince of Wales” from *Boy, in Exile.* In *Story Quarterly*, ed. M.M.M. Hayes, 2007. Online;

archive available.

"Angst," from *Karen and Me*. In *Attencion*, San Miguel de Allende, Gto., Mexico, July 2005: 35.

“Kalifornia,” from *4EVER*, retitled *Once, in Lourdes.* In *Crazyhorse*, no. 59, ed. Ralph Burns,

winter, 2000:99-113.

“High and Low,” from *4EVER* retitled *Once, in Lourdes.* In *Crazyhorse*, no. 59, ed. Ralph Burns*,*

winter, 2000: pp. 114-129.

"Kay," from *Allegiance,* retitled *Once, in Lourdes.* In *Crab Orchard Review*, ed. Carolyn . Alessio, vol. 2, no. 1, 1996: 130-139.

"Miriam, 1946," from *Castling.* In *Other Voices*, ed. Lois Hauselman, vol. 7, no. 20, spring, 1994: pp. 46-51.

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**e. Essays**

“Alice Munro, Secrets and Lies,” *Writer’s Chronicle*, ed. Supriya Bhatnigar, May, summer 2015: 82-90.

“Jennifer Egan’s *Visit from the Goon Squad,* Literary Hijinks with the Notion of Time,” *World Literature Forum*, ed. Zhuo Wang vol. 6, no. 4, Dec. 2014: 599-607.

“Days and Nights with MS: the Witness Complains.” *The Missouri Review*, ed. Speers Morgan, vol. 33, no. 2, summer, 2010: 76-95.

“The Gospel According to Gordon Lish." *Chicago Reader*, June 10, 1988: 8, 9, 16, 18; Rpt. *City Paper*, Washington D.C., Aug. 5‑11, 1988.

**f. Stories in Anthologies**

“Sex and Death Duke It Out,” *The Best of Cutthroat*, ed. Pamela Uschuk. *Cutthroat* vol. 20,

Issue 1, Spring 2016: 180-192. ISBN 978-0-9795634-9-2.

“Alive,” *New Stories from the Midwest*, eds. Jason Brown and Rosellen Brown. New American Press, 2013: 215-230. ISBN 978-0-9849439-7-5.

“Castling,” *Short Stories from Printer’s Row,* vol. 1 (Agate), Aug. 22, 2013. Ebook: ISBN-10 1-

57284- 462-0.

“Alive,” *Best American Short Stories 2012*, eds. Heidi Pitlor and Tom Perrotta.

Houghton Mifflin Harcourt, Oct. 2012: 268-280. ISBN 978-0-547-24210-1.

“Abracadabra,” *In the Middle of the Middle West*, ed. Becky Bradway. Indiana University Press, 2003: 101-116. ISBN 0-253-21657-5.

“Ballerina,” *What Are You Looking at? The First Fat Fiction and Poetry Anthology*, eds. Jarrell and Sukrunguang. Harcourt-Brace, 2003: 213-221. ISBN 0-15-602907-3.

"Mercy," *Pushcart xxi*, ed. Bill Henderson. Pushcart Press, 1997: 430-437. ISBN 1-8888889-00- 4.

“The Country of Herself,” *The Country of Herself,* ed. Karen Osborne. Third Side Press, 1993: 199-231. ISBN 1-879427-14-1.

**g. Stories/Essays in Textbooks**

“Abracadabra,” *Creating Nonfiction*, Becky Bradway. Bedford/St. Martin’s, 2009: 671-685.

**ISBN 13:** [9780312447069](http://www.abebooks.com/servlet/SearchResults?isbn=9780312447069).

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| “Obst Vw,” *Three Genres*, Stephen Minot and Diane Thiel 9th ed, Longman, 2012: 224-232.  ISBN-13: 978-0-13-403800-1**;** Pearson, 2012. ISBN-10: 0205012752; ISBN-13:  978-0205012756. |  |  |

“If You Step on a Crack,” *Turning Life into Fiction,* Robin Hemley. Story Press, 2006: 245-258. ISBN-13: 978-1555974442.

**h. Book Reviews**

*Dream House* by Barbara Bean (Center for Literary Publishing). ACM, spring, 2003.

*Days of Awe* by Achy Obejas (Random House). *Shofar*, fall, 2002.

*The Last Studebaker* byRobin Hemley (Graywolf). *Chicago Tribune,* Jan. 4 1993.

*Where Is Here?* by Joyce Carol Oates (Ecco Press). *Chicago Tribune*, Nov. 1, 1992.

**i. Quality of Venues**

*Tri-Quarterly, Ploughshares*, the *New England Review* and *American Short Fiction* are top tier literary magazines, paying good rates and widely read in the writing/ reading community. *Mademoiselle, Playgirl* and *Sassy* no longer publish fiction, and the latter two no longer publish at all, but they are known for having published good literary fiction. *Moment* and *Tikkun* are national magazines with a Jewish cultural and political orientation.

Regarding work published in anthologies, *Best American Short Stories* and The Pushcart Press are two of the top three. The textbooks *Creating Nonfiction* and *Three Genres* are in wide use in creative writing classes.

**2. Work in Press**

*Great Jones Street,* to republish on-line the short stories“Magnify, Sanctify” and “Alive”from

*Camp Happiness.2016.*

*Once, in Lourdes*, novel, accepted for publication by Cindy Spiegel of Spiegel and Grau, a

Random House imprint. Contract signed. Tentative publication date Aug 2 2017.

“Gifted,” story, forthcoming in *Best American Short Stories 2016*. Pub date October, 2016.

**3. Work Submitted**

# a. Books

*Camp Happiness*(stories***)—***AWP and Drue Heinz

*Imposter* (stories)—AWP and Drue Heinz

# b. Stories

“Camp Happiness,” “A Small Bright Room,” and “Vibrato” are circulating among national magazines.

**4. Work in Progress**

Novel, *Boy, in Exile.* A mother seeks her lost son in Eretz Yisrael while his brother gets in trouble in Chicago. A 500-page first draft has been completed.

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**5. Presentations**

**a. Invited Readings**

# Valparaiso University, “Welcome Project,” Sept. 7 2016.

# *Chicago Quarterly Review,* Celtic Knot, Evanston IL, May 17, 2015.

# *American Literary Review*, for prize winners, O’Donovan’s Irish Pub, Minneapolis MN,

# April 9, 2015.

# Sunday Salon, a Chicago IL series run by Christine Sneed, Riverview Tavern, Nov. 23, 2014.

# *Chicago Quarterly Review*, Chicago issue reading, Chicago IL, May 7, 2014.

Northwestern University Master’s Program, Chicago IL, March 19, 2010.

University of New Orleans, San Miguel de Allende, Gto. Mexico, July 2008.

Women and Children First Bookstore, Tribute to Grace Paley, Chicago IL, Feb. 21, 2008.

Illinois Book Fair, reading and signing, Springfield IL, Nov. 18, 2006.

IUPUI, Indianapolis IN, reading and workshop Oct. 12, 13, 2006.

Oakton Community College, March, 2006.

San Miguel de Allende, Mexico, "Writer's Sala," July 15, 2005.

Printer's Row Book Fair, Chicago IL, June 5, 2004.

AWP conference, reading and signing, March 2004.

Borders, Norris Books, reading and signing, Northwestern University, 2003.

Books-on-Vernon, reading and signing, 2003.

River Oak Arts, reading and signing, Oak Park Library, 2003.

Barbara's Books, reading and signing, Oak Park, IL, 2003.

Woman and Children First, Chicago, IL, reading and signing, 2003.

Artstour, selected for talks and readings; director, Charles Harris, Illinois Arts Council, 2001-

2004.

Loyola University, Chicago IL, April 3, 2003.

Illinois State University, Bloomington IL, March 28, 2003.

Millikin University, Decatur IL, March 4, 2002.

Women and Children First Bookstore, Chicago IL, “Dangerous Passages,” with S.L. Wisenberg and Rosellen Brown, March, 2000.

National Writers Union Conference, March 19, 1998.

Oklahoma Fall Arts Institute, Oklahoma State University, Stillwater OK, Oct. 23-6, 1997. Reading and workshops.

University of Nebraska at Lincoln, reading and lecture, Oct. 9, 1997.

Borders Books, Evanston IL, Sept. 17, 1997.

Guild Complex, Chicago IL, Sept. 3, 1997.

Women and Children First Bookstore, Chicago IL, July 9, 1997.

Good Thunder Reading Series, Mankato State University, Mankato MN, May 18, 1997.

Unabridged Bookstore, Chicago IL, Nov. 30, 1993.

Women and Children First Bookstore, Chicago IL, Oct. 26, 1993.

Bradley University, Peoria IL, Oct. 21-22, 1993. Plus workshop and discussion.

Writers Harvest, National Reading for the Hungry, Chicago IL, 5, 1993.

University of Wisconsin at Green Bay, reading and panel, Apr. 28, 1992.

Guild Complex NEA Poetry/Fiction series, Chicago IL, Feb. 19, 1992.

The Poetry Center, New York City, Nov. 21, 1988.

**b. Conferences Panels and Lectures**

# “Alice Munro, Keeper of Secrets,” OLLI Lifetime Learning Institute, capstone speaker, Northwestern University, Chicago IL, May 9, 2014.

“The Art of the Short Story,” Chicago Book Expo: with Garnett Kilberg-Cohen and Jac Jemc, Chicago IL, Dec. 7, 2014.

# “Voice in Fiction.” Presenter San Miguel Writers Conference, San Miguel de Allende, Gto. Mexico, Feb. 13, 2013.

# “Neither Fish nor Fowl,” Printer’s Row Book Fair, Chicago IL, June 9, 2012.

# 25th anniversary of Purdue MFA program, Chicago IL, panel, AWP Conference, Chicago IL, Mar 2, 2012.

“A Conversation with Lincoln Park Authors,” DePaul University, Chicago IL, June 8, 2010**.**

“Fact and History in Fiction,” AWP panelist, AWP conference, Denver, CO, April 9, 2010.

"How to Read Literary Fiction," St. Charles Library, St. Charles IL, March 15, 2006.

Illinois Book Fair, Springfield IL, includes signing. Nov. 17-18, 2006.

"How an Editor Reads a Submitted Fiction MS," Northwestern University M.A. Program in Creative Writing, May 2005.

“Family Life,” Printers Row Book Fair, Chicago IL, June 5, 2004.

“Voice in Fiction,” Indiana University Writers' Conference, Bloomington IN, June 21-6, 1998.

“Imagination Intersection: Women Writing Self, Spirit, Community,” Guild Complex third annual Women Writers Conference: Oct.17-19, 1997.

"Help Your Creativity Blossom," principal speaker, National League of American PEN Women,

Evanston IL, Oct. 23, 1993.

**6. Involvement in Graduate Program**

**a. Chair: M.F.A. Committees**

2016 Samantha Atkins

Robert Powers

2015 Munib Khan, stories, *Defenders of Patrimony.*

2014 Bethany Leach, novel, *Savage Girlhood.*

2013 Terrance Manning, stories, *Dynamo Sideways*.

2012 Natalie Van Hoose, short stories *How to Tie a Blood Knot*.

2011 Geordie Flantz, novel *Monster Heart*.

Kelsey Sandy, novel *The Looking-Glass House.*

2010 Tony Cook, *The Espada.*

2009 Michael X Wang, stories *Further News of Defeat*.

Daniel Tyx, novel, *The Sir*.

2008 Jessica Mehr, novelhttps://bay175.mail.live.com/ol/clear.gifhttps://bay175.mail.live.com/ol/clear.gifhttps://bay175.mail.live.com/ol/clear.gifhttps://bay175.mail.live.com/ol/clear.gif *What You Can Live With*

Benjamin Kolp, short stories *Partial Map of the Known Universe*

2007 James Tadd Adcox, novel *The Caprichos.*

Theresa Martin, novel *Skin Deep.*

2005 Cassander Smith, novel *Fruit of the Magnolia*.

2004 Lisa Summers, stories *World’s Fair*.

Jeff Bealls, stories *The Prayer Chain*.

2003 Nicholas Reading, stories *The Oddity of Human Failure.*

Aaron Morales, linked stories *Drowning Tucson.*

2002 Barbara Lawhorn-Haroun*,* stories *Dark Eels and Water Songs*.

Joseph Barbato, novel *Brother Lamb, Brother Lion*.

Ricky Davis [did not complete].

2001 Rebecca Rauve, stories *You Turn It Off like That*.

Lily Fisher*,* stories *The Teays River.*

2000 Alicia Bennett, stories *Marked Women.*

1999 [as visitor] Wungi Lau, novel, *Untitled*

Gretchen Gize, stories *Three Names*

**b. Co-chair or Member: M.F.A. Committees**

2015 Wendy Wallace, stories, *Believe Me When I Tell You* (co-chair).

Jacob Zucker, novel, *House in Winter*.

2014Natalie Lund, novel *All in Spin.*

Katie McClendon,stories*Where the Birds Rise Higher* (co-chair).

2013 Kelsey Ronin, connected stories *Chevy in the Hole*.

Michael Campbell*,* novel *Inheritance*.

Tiffany Chiang, novel *Beyond the Imperial Walls* (co-chair).

2012 Shavonne Clarke, novel *The Marrow.*

2011 Kristin Griffin, novel *The Left-Over Room.*

2009 Katie Connor, stories *The Boundaries of Water.*

Christopher Arnold, novel *Shadow Life*.

2008 Tamara Minks, stories *Hardscape.*

2005 Rita Rud, stories *Love Me Do*.

Patrick Kelly, novel *Toroweap.*

Kevin Vandevoorde, stories *Standing Count*.

2004 David McClure, stories *After Pleasure*.

Lindy Patterson, novel *The Time of their Migration*.

2003 William Meiners, *Swinging Low: Eleven Stories of Sin and Redemption*.

Jacob Knabb, novel *Beacon*.

Chielozona Eze, novel *Near to the Gate of Heaven.*

2002 Trystan Lindquist, novel *Northern Famine.*

2001 Scott Campbell, novel *As When a Prowling Wolf.*

2000 Steve Edwards, stories *Cicadas Rising.*

Launa Hall, novel *Sisters in Arms.*

**7. Grants Related to Research**

Fellowships, Center for the Creative Arts, Purdue University: 2017, 2012, 2006.

Finalist, Illinois Arts Council fellowship, “The Universal Daughter,” $700, 2000.

Illinois Arts Council fiction fellowships: $5000 “Fossilized,” 1996, 1991; $2000 “Altered Eagle,” 1987.

Tara Fellowship in short fiction from The Redman Foundation, “7 Lectures,” $1500, 1996.

**8. Evidence of National Recognition and Creative Excellence**

**a. Selected Reviews:**

Prepublication blurbs, *Once, in Lourdes*:

What makes Once, in Lourdes such a moving read is how deeply and finely [The Author] has observed and portrayed her characters. They are recognizable teenagers with recognizable desires and miseries and hardships, but they are so well rendered in their particulars that we follow them less and less as familiar types and more and more as the actual friends with whom we attempt to struggle through this part of life, making promises and pacts, breaking and keeping them, living and dying by them.  —Paul Harding, National Book Award winner

This astonishing novel dives deep into the minds and bodies of four teenagers at the height of the sixties.  Self-loathing Kay, ethereal but deformed Vera, precariously balanced CJ and stoic Saint are self-declared outcasts from what passes for normal in their school and families. Bonding through sexual awakening and confusion, love of each other and dismissal of the world’s intrusion on their freedom, the 4Ever friends decide on a suicide pact – and the reader is hooked into their intensity, on tentacles to find out who, how, and whether they will carry out their pledge.  This is a story that reads achingly true to young angst, then, now and always. It's an achievement of remarkable empathy – and gorgeous prose.

—Janet Burroway, author of *Writing Fiction*

Reviews*, Bloody Mary*

After her debut with the widely praised stories in Blood and Milk, Sharon Solwitz offers up her first, darkly radiant, full-length novel. Bloody Mary, which takes its title from the childhood game, tells the story of socially adept, 12-year-old Hadley and her protective mother. They live a privileged life in the Chicago neighborhood of Lakeview, but soon find themselves in a state of chaos and flux. –Starred review in *Booklist*

*[Bloody Mary]* is a book with a very big heartbeat. Either you'll want not to put it down or you'll want to savor it slowly, sentence by sentence. –Marilyn Krysl, *Prairie Schooner*

Reviews*, Blood and Milk*

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| Solwitz's debut collection is trenchant and unnerving. She specializes in dislocation, dysfunction, and distress as she writes about the imperfect emotional fit between men and women, cultural displacement, and madness both personal and societal. . . . Indeed, as Solwitz traces the jagged edges of our collective soul, she reminds us that even home can become a foreign country. *—*Starred Review in *Booklist*    A flair for dark comedy and the ability to turn on a dime are prized qualities for these unpredictable characters; time and again, their intrepid investigations lead them into uncharted territory where bizarre dramatic action seems to be the only possible move. Solwitz's fine-toothed examinations of complex emotional states are dead on. *—The New York Times Book Review*    [In] *Blood and Milk*, Sharon Solwitz’s extraordinary first collection of short stories… her characters are brave, vulnerable, funny and totally recognizable. Reading the intimate details of their struggles—against breast cancer, parental violence, loneliness, adultery—is like snooping in the diaries of soldiers. –*The Nation*  Sharon Solwitz’s stunning first collection of short stories, “Blood and Milk,” has a three-dimensional quality. Her characters jump out at you, from a story in the funny, horny voice of a woman who works in a blood bank, to the final scene in “Milk,” in which a strip tease dancer, still nursing her twin sons, gets revenge on a leering spectator. –*Chicago Tribune* |  |

**b. Articles about Sharon Solwitz**

“Postgrad: up next,” *The Writer*, Hillary Casavant. September 30, 2014.

http://www.writermag.com/2014/09/30/postgrad/

“What Can We Steal from Sharon Solwitz’s ‘Alive’?” Apr. 13, 2013. <http://www.greatwriterssteal.com/2013/04/02/what-can-we-steal-from-sharon-solwitzs-> alive/

“Local Lit: Sharon Solwitz’s Troubling Experiences,” *The Chicago Reader*, Cara Jepsen. 1997. <http://www.chicagoreader.com/chicago/local-lit-sharon-solwitzs-troubling-> experiences/Content?oid=893833

“Character Studiers,” Carolyn Alessio, *The Chicago Tribune*, June 29, 1997: 3.

“Authors at the Show: Sharon Solwitz Intersperses Writing with Chauffeuring Duties,” Sally Lodge, *Publishers Weekly*, May 31, 1997.

“Unraveling the Short Story,” Rebecca Hyland, *Illinois Quarterly, University of Illinois Alumni   
 Association Magazine*, Jan/Feb 1996: 42-43.

“Algren winners eye family life,” John Blades, *The Chicago Tribune*, sec. 5, June 23, 1992: 1-2.

**SECTION B: LEARNING/TEACHING**

Professor Solwitz teaches courses in story and novel writing, the craft of writing, and the teaching of creative writing. Her classes, both graduate and undergraduate, are rigorous and at the same time friendly, encouraging students to extend their imaginations and the terrain of their investigations beyond habit and even at times beyond what they might have deemed their comfort levels. Reading is a strong component of every course, and stories and novels are analyzed in depth as to how they are constructed and how they achieve their effects. Revision is important as well, in classroom discussion and in private conferences, entailing a close line by line, scene by scene examination of student writing.

Mentoring of individual students plays a large part of Solwitz’s teaching. In addition to weekly conferencing on the book-length manuscripts of her third year MFAs, she has worked with numerous graduate and undergraduate students in independent studies, and with University Scholars—selected freshmen—on year-long writing projects. In 2015-16 she worked with a CLA senior on his Honors Thesis for the entire school year.

An important aspect of her teaching is her belief in the value of a class that combines graduate students with undergraduates. Undergraduates are spurred to heights of achievement and productivity that they might not have dreamed for themselves with only the examples before them of famous writers’ published work. There is something unreal and unreachable to many undergraduates in this work, and even, to an extent, in the encouraging suggestions of the professor, while the work and words of the graduate student—positioned midway between professor and undergraduate—make them not only see their limitations but make them believe they can surpass them, and thus they fly. And the graduate students are spurred to continue to impress them. Her spring ’16 course “The Long Form” included graduates and undergraduates, and she is designing two more hybrid courses, one in Voice/Point of View/Distance and another in translation.

That her teaching is appreciated is evidenced by her course evaluations, scores averaging 4.7. She won undergraduate teaching awards in 2011 and 2015 and an excellence in graduate teaching award in 2010. Her graduate students have shown success in the profession, publishing books, winning awards, and securing academic jobs, while many of her undergraduate students have gone to graduate school. [See #8 for specifics]

**1. Courses Taught at Purdue**

ENGL 205 Introduction to Creative Writing

ENGL 396 The Craft of Fiction (undergraduate)

ENGL 408 Honors Capstone

ENGL 409 Introduction to Fiction

ENGL 502N Teaching Creative Writing

ENGL 505F Practicum in Teaching CW

ENGL 509 Fiction Writing Workshop

ENGL 596 The Long Form

ENGL 596W Novel Writing

ENGL 607 The Craft of Fiction (graduate)

ENGL 609 Graduate Fiction Workshop

**2. Evidence of Teaching Effectiveness—Course Evaluation Ratings**

The English Department requires seven items to be included on all course evaluations:

Item 1. Course requirements are clear.

Item 2. My instructor seems well-prepared for class.

Item 3. When I have a question or comment, I know it will be respected.

Item 4. This course effectively challenges me to think.

Item 5. My instructor shows respect for diverse groups of people.

Item 6. Overall, I would rate this course as

Item 7. Overall, I would rate this instructor as

The table that follows reports Professor Solwitz’s scores for these seven items from PICES teaching evaluations:

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Semester/**  **Course** | **Item 1** | **Item2** | **Item 3** | | **Item4** | **Item 5** | **Item 6** | **Item 7** | **Responded/ Enrolled** |
| Spring 2016  Engl 596 | 4.8 | 4.9 | 4.9 | | 5.0 | 5.0 | 4.9 | 5.0 | 6/8 |
| Spring 2016 Engl 409 | 4.5 | 4.5 | 4.5 | | 4.3 | 4.7 | 4.3 | 4.3 | 10/16 |
| Fall 2015 Engl 409 | 4.6 | 4.6 | | 4.6 | 4.9 | 4.8 | 4.8 | 4.8 | 7/17 |
| Spring 2015  Engl 509 | 4.7 | 4.5 | 4.7 | | 4.5 | 4.9 | 4.7 | 4.8 | 8/14 | |
| Spring 2015  Engl 609 | 4.8 | 5.0 | 4.0 | | 4.8 | 3.8 | 4.3 | 4.8 | 3/8 | |
| Spring 2015  Engl 502 | 4.1 | 4.3 | 4.5 | | 4.0 | 4.8 | 4.2 | 4.3 | 6/12 | |
| Fall 2014  ENGL 408 | 4.5 | 4.8 | 4.8 | | 4.8 | 4.8 | 4.9 | 4.7 | 5/9 | |
| Fall 2014  ENGL 409 | 4.4 | 4.9 | 4.8 | | 4.6 | 4.8 | 4.9 | 4.9 | 9/15 | |
| Spring 2014  ENGL 409 | 4.9 | 5.0 | 4.7 | | 4.9 | 5.0 | 4.7 | 4.7 | 5/16 | |
| Spring 2014  ENGL 409 | 4.1 | 3.8 | 4.9 | | 4.0 | 3.7 | 3.6 | 3.8 | 9/16 | |
| Fall 2013  ENGL 408 | 4.8 | 4.8 | 4.7 | | 5.0 | 5.0 | 5.0 | 4.8 | 4/12 | |
| Fall 2013  ENGL 609 | 4.9 | 4.4 | 4.9 | | 4.9 | 4.6 | 4.8 | 4.9 | 7/10 | |
| Artistic Endeavor Fellowship Spring 2013 |  |  |  | |  |  |  |  |  | |
| Fall 2012  ENGL 408 | 5.0 | 5.0 | 4.8 | | 5.0. | 5.0 | 4.8 | 4.8 | 4/11 | |
| Fall 2012  ENGL 409 | 4.4 | 4.4 | 4.2 | | 4.5 | 4.3 | 4.2 | 4.1 | 12/17 | |
| Sabbatical Spring 2012 |  |  |  | |  |  |  |  |  | |
| Fall 2011  ENGL 409 | 4.9 | 4.9 | 4.9 | | 4.9 | 5.0 | 4.5 | 4.7 | 8/17 | |
| Fall 2011  ENGL 609 | 5.0 | 4.5 | 4.2 | | 4.8 | 3.5 | 4.2 | 4.5 | 6/8 | |

**3. Contributions to Course and Curriculum Development**

Designed and team-taught, with Patricia Henley, a course in novel writing.

Designed new course, “The Long Form,” writing novels, novellas and novels-in-story.

**4. Independent Studies**

Engl 590, spring 2016, Samantha Atkins, The Best of the Best—great novels.

Engl 589 fall, 2015, Samantha Atkins—Engendering Fiction.

Engl 589fall, 2011, Danielle Gilbert—Interconnected Stories.

Engl 589 fall, 2010, Christopher Schaffer—Writing Historical Fiction.

Engl 589 fall, 2009, Samuel Pape Brooks—Seminar of Critical Reading: studies in grammar, diction, syntax and figures of speech.

Engl 590 summer, 2009, Michael Hoover—Stories: Magical Realism.

Engl 590 fall, 2008, Alan Mizimakoski—Directed Writing: comedy.

Engl 589 summer, 2008, Michael Wang—Writing Magic Realism.

Engl 589, summer, 2008, R.J. Talyor—reading and writing from travel.

Engl 589, spring, 2008, Daniel Tyx—translation from Spanish.

Engl 589, spring, 2008, Benjamin Kolp—translation from French.

2004 Cassander Smith, research on 19th c speech and writing.

2003 Allegra Mather, Carolina Miller, Landon Vine, Steven Halstead.

2002 Leanna Blicher, Jenny Hobson, Jenny Schuster.

2001 Ricky Davis, Joseph Barbato.

1999-2001 Greg Hurst, Nick Giordano, Brendan Wiley, David McClure, Tammy Minks.

**5. Mentoring of Undergraduates**

Honors Thesis

Timothy Bolton, 2016, *Lightning Ridge* (novel).

University scholar program

Rebecca Luthy, 2006-7.

Joseph Celizec, 2003-4.

Bethany Robison, 2000-1.

**6. Teaching with Purdue Colleagues**

Classroom visits to Purdue University Professor Tom Adler’s Short Story and Film course to discuss story and film "If You Step on a Crack.”

**7. Teaching Awards**

Excellence-in Teaching, Undergraduate, 2015; 2011.

Excellence-in Teaching, Graduate, 2010.

Excellence-in-Teaching, Graduate, Honorable Mention, 2002.

**8. Other Evidence of Effectiveness with Students**

Many of Professor Solwitz’s students are doing extremely well in their writing and teaching, and Solwitz is willing to take some credit for it.

--Munib Khan (’15) was accepted with funding to several PhD programs.

--Terrance Manning (‘13) won first place in Iowa Review’s short fiction contest. He also received first place in Boulevard's Short Fiction Contest for Emerging Writers, The David Nathan Meyerson Prize for Fiction, and Crab Orchard Review’s John Guyon Literary Nonfiction Prize. His work appears or is forthcoming in prestigious literary magazines Witness, Ninth Letter, Southwest Review, Hunger Mountain, The Carolina Quarterly*.*

--Natalie Van Hoose (’12) edits and writes for Purdue’s Agriculture School magazine.

--Tony Cook (’10), an Indianapolis Star reporter, was named Indiana Journalist of the Year in 2014 by the Indiana Society of Professional Journalists.

--Chris Arnold (’09) won an NEA and placed a book with Macmillan (Picador).

--Daniel Tyx (’09) published a recent essay in *Gettysburg Review* and has work published or forthcoming in *Cutbank, Blue Mesa Review* and *Gulf Coast*. He teaches at South Texas College.

--Michael X Wang (’09) Received his PhD from FSU at Tallahassee. His work has appeared or is forthcoming in Hayden’s Ferry Review, Cimarron Review, Prick of the Spindle, Day One, Driftwood Press, and Juked, among others. His chapbook, A Minor Revolution (StoryFront, 2013), is available from Amazon. A story from his MFA collection appeared 2015 in the *New England Review.* He teaches at Spring Hill College in Mobile, Alabama.

--Cassander Smith (’05) received her PhD from Purdue and is an associate professor of English at Alabama University.

--James Tadd Adcox (‘07) received a PhD at UIC and has published two books of fiction—one of them by Curbside Splendor Press, founded by Purdue MFA Jacob Knabb (‘03), formerly visiting assistant professor at Lake Forest College.

--Aaron Morales (’03)’s MFA thesis *Drowning Tucson* was published byprestigiousCoffee House Press in 2010, and called the "bleakly human debut of the new Bukowski." He was an assistant professor of English at Indiana State University.

--Barbara Harroun (‘02) has published widely, and is assistant professor of English at Western Illinois University.

**SECTION C: SERVICE/ ENGAGEMENT**

Since her promotion to associate professor Professor Solwitz has been fully engaged with the school and the community. At Purdue she has presented at Books and Coffee, the Artistic Endeavor Center and Writers Harvest, while her outreach activities include university promotion reviewer and literary contest judge as well as fiction editor of the well-respected *Another Chicago Magazine*. She teaches a regular writing workshop in Glencoe, Illinois, for serious, published adult writers, and for three years taught at a living-learning center in Kissos, Greece.

For the English department she has served primarily on the Excellent-in-Teaching and the Literary Awards Committees. As a member of the Creative Writing committee, she participates in the selection of the new graduate students and also selects and hosts one of the program’s visiting writers.

Her service to Purdue extends beyond the department, as she has served a total of thirteen years on various School and University Committees. These include the Artistic Endeavor Selection Committee, Faculty Affairs, Grade Appeals, Readmission, and the Faculty Censure and Dismissal Committee. She worked six years with the Cancer, Culture, Community Colloquium, a group of individuals from all over the university—from English to Visual and Performing Arts to Nursing to Physical Education—working together to bring artists and writers to campus for a two-day conference on the arts and cancer. Members of the community were not only welcomed to the conference, but at times their own expressive work was integrated into the programs.

**1. Service to the Profession**

**a. Referee work for university promotion cases**

Thrity Umrigar, tenure and promotion, Case Western Reserve, Cleveland OH, 2007.

Barbara Bean, for selection as a University Professor, DePauw University

Greencastle IN 2002.

Judith Slater’s promotion to full professor of English, University of Nebraska at

Lincoln, 2000.

**b. Literary contest judge**

Rebecca Pitts Fiction Contest, IUPUI, Feb. 2008.

Union League Civic & Arts Foundation's Fiction Writing Competition, August 31,

2004.

The Nick Adams Short Story Contest, Associated Colleges of the Midwest, 2001.

Oregon Literature Advisory Council of Literary Arts, 1996.

Carl Sandburg Literary Awards, 1993.

**c. Editorship**

*Another Chicago Magazine,* fiction editor, 1984-2011.

**d. Writing workshops**

The Writers (Glencoe) 3-6 sessions, 1990-present.

San Miguel de Allende Writing Conference, private sessions with attendees, Feb., 2013.

Kalikalos Centre, a Living-Learning Community. Faculty-in-residence, 2-3 weeks in the summer, Kissos, Greece, 2010-2012.

The Critical Connection, Ann Arbor MI, 6 sessions, June, 2001.

The Barrington Writers, Barrington IL, 2 sessions, May and August, 2000.

Third Coast Writers' Conference, Western Michigan University, Kalamazoo MI, Apr. 30-

May 2, 1998.

River Oak Arts, Oak Park/River Forest, 6-week weekly sessions, 1995-1999.

The Off Campus Writers, Evanston IL, 4-week weekly sessions, 1993; 1999.

Illinois Writers, Inc., Writers' Fest, Monticello IL, Apr. 15-16, 1994.

Blooming Grove Writers Workshop, Bloomington IL, July, 1993-6.

Double Vision workshop series, Chicago IL, July, 1992.

**2. Service to Purdue University**

**a. Department of English**

Excellence-in-Teaching, 2015-6**.**  On and off for a total of five years; head, 2008-9. Selected among faculty members for departmental, school, and university awards. Helped to edit their applications. This year three of the five we selected won awards.

# Literary Awards, since 2000. Selected award winners in graduate poetry, 3-7 poems on a single subject.

# Creative Writing Committee, since 2000.

# Hosted visiting writer Charles Baxter 2015.

# Helped select and admit the 2015 MFA fiction candidates.

# Handled all aspects of MFA fiction candidate selection in 2014.

# Hosted visiting writer Bonnie Jo Campbell 2014.

# Search Committee, 2013-4, selected CW program head Brian Leung and Associate Professor (fiction) Roxane Gay.

Search Committee, selected Porter Shreve as Associate Professor (fiction), 2005.

# Head Search Committee, selected Irving Weiser as English Department Head, 2002.

Undergraduate Studies Committee. 2000-2002.

**b. College of Liberal Arts**

Faculty Affairs 2013-15.

Artistic Endeavor selection committee, 2014-5; 2007-9.

Cancer, Culture, Community Colloquium, 2006-2012 – planning of yearly lecture and conference.

Grade appeals, 2002-3; co-chair, 2003-4: adjudication of CLA student-faculty grading conflict.

**c. University**

Readmission Committee—evaluation of petitions for readmission of Purdue students who have

been dropped twice, 2011.

Faculty Censure and Dismissal Committee, 2004-9.

**3. Engagement and Outreach**

**a. Purdue**

Performance: “Almost the End,” a dance choreographed by Purdue Visiting Assistant Professor

Renee Murray, inspired by Solwitz’s *Blood and Milk*. Purdue University, Nov. 21, 2014.

Presentations for Artistic Endeavor Center Fellowships. 2014; 2007.

# Books and Coffee, Purdue University, “Pauses in Jennifer Egan’s *Visit from the Goon Squad*,” Feb 14, 2014.

Writer’s Harvest, benefit readings, Purdue University, 2013; 2008; 2003.

Books and Coffee, Purdue University, “Metonymy in Alice Munro’s *Hateship, Friendship, Courtship, Loveship, Marriage,*” Feb. 6, 2003.

# b. Chicago

Performance for Stories on Stage, of story "Blood," at the Museum of Contemporary Art, by actor Martie Sanders. Chicago IL, April 4, 2004.

Radio broadcast, WBEZ, "Blood." December 12, 2004.

Performance, Stories on Stage, commissioned, the story “You Get One Chance,” performed at the Vittum Theater, Chicago IL, April 1, 2002.

Performance, of “Dinner,” by actor Rengin Altay, for Stories-on-Stage, at the Organic Theater, May 1, 1995.

**c. National**

Story optioned for motion picture use by Jennifer Atkins, Seesaw Films, Inc, and made into an experimental film shown in independent film festivals: "If You Step on a Crack," 2001.

Radio broadcast, The Sound of Writing, America's Short Story Magazine of the Air, a National Public Radio series hosted by writer and literary critic Alan Cheuse. Broadcast on more than 100 affiliates nationwide, each 30-minute program features readings of two original short stories: "Dinner,"1995-98.

**d. Interviews with Sharon Solwitz**

*Atencion*, San Miguel de Allende, Gto, Mexico: July 8, 2005.

Interview, Emerging Writer's Network, on-line, with Dan Wickett, 10/26/2003.

Radio interview, WBEZ “848,” with writer Elizabeth Berg and host Steve Edwards, March, 2002.

**e. Professional consulting activities**

Work with Purdue Professor Charles Ross on modernizing and clarifying the prose in *Arcadia*, 2013-15.