

RYAN S. BAYLESS

Adjunct Professor, Fine Arts and English

Texas A&M University – Central Texas
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EDUCATION

M.F.A. Creative Writing. Texas State University-San Marcos, San Marcos, Texas. May 2009.
Concentration in Poetry. Open Cognate: Literature and Media Studies.

Thesis: *What Clouds Do To Mountains*, a book-length collection of original poems.

B.A. English. University of North Texas, Denton, Texas. December 1994.
Literature major. History minor. Classic Learning Core Honors Program.

TEACHING AND WORK EXPERIENCE

Adjunct Professor—Fine Arts and English, Texas A&M University-Central Texas, August 2019 – Present.

Associate Professor—English and Fine Arts, Texas A&M University-Central Texas, September 2017 – May 2019.

Assistant Lecturer, Professional Track Faculty —English and Fine Arts, Texas A&M University-Central Texas, August 2013 – August 2017.

Instructor —English and Fine Arts, Texas A&M University-Central Texas, January 2012 – August 2013.

Visiting Professor —English and Fine Arts, Texas A&M University-Central Texas, March 2010 – December 2011.

Lecturer — Department of English, Texas State University-San Marcos, August 2009 – December 2011.

Graduate Teaching Assistant— Department of English, Texas State University-San Marcos,
August 2006 - May 2009.

K-12 Teaching and Work Experience

Substitute Teacher – Austin Independent School District, 2005-2006.

Writing Tutor – Tutorial Services of Plano, Plano, Texas, 1997-1998.

Substitute Teacher – Richardson Independent School District, 1997-1998.

English Test Administrator – Dallas Independent School District, Spring 1997.

Substitute Teacher – Richardson Independent School District, Spring 1995.

ESL Instructor for Student/Parent Open-Enrollment Course – R.I.S.D., Spring 1995.

PUBLICATIONS

Poetry

“The Dark” and “Love is Blind,” *Central Texas Writers Society Anthology*, Fall 2022.

“Nothing on TV,” *Central Texas Writers Society Anthology*, Fall 2021.

“And,” *Marsh Hawk Press Review*, Fall 2018.

“Driving Under the Influence of Hawks” and “The Owl Waits for No One,” *Birdsong*,
Spring 2018.

“First Song of the Frogs,” *Split Rock Review*, Issue 9, Fall 2017.

“The Names of Birds,” *Visitant*, August 2016.

“Nothing, Nothing,” *Clade Song*, Issue 6, 2016.

“Erosion” and “Sleeping with Deer,” *Written River: A Journal of Eco-Poetics*, Issue 10,
2016.

“Turkey Vultures,” *Cenizo Journal*, Fourth Quarter, 2014.

“Invitation,” *Canary: A Literary Journal of the Environmental Crisis*, Issue 26, Fall 2014.

“My Garden’s First Fruit,” from *Moment by Moment, The Aureorean*, Encircle Publications, Volume 19, Issue 1, Spring/Summer, 2014.

“Above the Hollow” and “Dusk at Lost Lake,” *Bat Conservation International*, April 2014.

“The Edge,” “The Garden,” “Spring Cleaning,” “The Seasons,” and “What Clouds Do To Mountains,” *Wilderness House Literary Review*, Volume 9, Number 1, Spring 2014.

“Poverty,” *Tipton Poetry Journal*, Issue 25, Winter-Spring 2013.

“Greenness” and “The Color of Rust,” *The Wayfarer: A Journal of Contemplative Literature*, Volume 1, Issue 1, Fall 2012.

“The Distant Rain Finally Finds Us,” *Poppy Road Review*, July 2011.

“At the Exact Moment the Car Slammed into Me,” *Right Hand Pointing*, Issue 36, Fall 2010.

“Gulf Oil Spill: Day Negative One,” *Poets for Living Waters*, Summer 2010.

“The Forest’s Daughter,” *Hawk & Whippoorwill*, Volume 2, Number 1, Summer 2010.

“Where the River Bends,” *Willows Wept Review*, Issue 8, Summer 2010.

Two sections from “Moment by Moment,” *Alba*, Issue 20, January 2010.

Peer-Reviewed Articles

(with Allen H. Redmon) “‘Just call it’: Identifying Competing Narratives in the Coens' *No Country for Old Men*.” *Literature/Film Quarterly*, Volume 41:1, January 2013.

“The Breakdown of the Pathetic Fallacy in Emily Dickinson’s ‘A Bird, came down the Walk’.” *The Explicator*, Vol. 69. No. 2, Fall 2011.

Book Reviews

7 Poets, 4 Days, 1 Book, Marvin Bell, István László Geher, Ksenia Golubovich, Simone Inguanez, Christopher Merrill, Tomaž Šalamun, and Dean Young. (Trinity University Press, 2009) for *Front Porch Journal*, Issue 11, June 2009.

Du Fu: A Life in Poetry, David Young, trans. (Knopf, 2008) for *Front Porch Journal*, Issue 10, April 2009.

PRESENTATIONS, READINGS, AND INVITED TALKS

Guest Speaker and Workshop Facilitator — “Night of the Arts.” Invited by the Killen Early College High School to address student artists and lead a workshop forum for poets, Texas A&M University- Central Texas - Killen, Texas, December 6, 2019.

Poetry Reading, Craft Talk, and Q&A — “Driving Under the Influence of Hawks: A Craft Talk and Reading of Original Nature Poems.” The TAMUCT Department of Humanities Faculty Lecture Series, Texas A&M University-Central Texas, February 28, 2019.

Guest Speaker and Faculty Judge— “Night of the Arts.” Invited by the Killen Early College High School to give a poetry reading and talk, as well as critique and judge student art works and poetry, Central Texas College - Killen, Texas, December 7, 2018.

Poetry Reading and Q&A — “Appreciating Art: A Poetry Reading by Ryan Bayless.” Invited by the English Faculty at the Killen Early College High School to give a reading of original poetry, as well as lead a Q&A session on the arts in education and creative writing with students and faculty, Fort Hood - Killen, Texas, December 1, 2017.

Poetry Reading and Creative Writing Workshop — “A Night of Nature Poetry with Ryan Bayless.” Invited by the English Program and the Mayo Review at Texas A&M University-Commerce to give a reading of original poetry, as well as conduct a creative writing workshop with graduate and undergraduate students, Commerce, Texas, November 10 and 11, 2016.

Paper Presentation and Panel Chair — “The Blues and the Abstract Truth: Amiri Baraka at the Crossroads in *Dutchman*,” presented as a part of a panel for a session on Adaptation entitled “The Tune in the Text: Musical Intertextuality in Fiction, Drama & Film.” The Popular Culture Association/American Culture Association annual conference in New Orleans, Louisiana, April 1, 2015.

Creative Reading and Panel Chair — “Writing Revelation: Exploring the Moment of Creation in Poetry and Prose.” A creative panel of poets and short story writers at the American Academy of Religion's Southwest Commission on Religious Studies annual conference in Irving, Texas, March 7-9, 2014.

Creative Performance and Panel Chair — “Burn the Bridge: Songs of Personal Apocalypse.” Chaired and participated in this creative panel of songwriters at the American Academy

of Religion's Southwest Commission on Religious Studies annual conference in Irving, Texas, March 8-10, 2013.

Paper Presentation and Panel Discussion — “‘A Good Man’ Is Not So Hard to Find: Imagining Flannery O’Connor’s Text within the Coen Brothers’ *No Country for Old Men*,” The South Central College English Association panel on teaching textual adaptations at the South Central Modern Language Association’s 69th annual conference in San Antonio, Texas, November 8, 2012.

Creative Reading and Panel Discussion — “Poetspeak: Redemption — Contemporary Poetry and Religion: Reading and Presentation on Nature Poetry as Religious Expression.” The American Academy of Religion Southwest Commission on Religious Studies Annual Conference, Irving, Texas, March 10, 2012.

Creative Performance and Panel Discussion — “The West in Four Genres: Fiction, Poetry, Memoir, and Song,” Western Literature Association 46th Annual Conference, Missoula, Montana, October 6, 2011.

Paper Presentation — “‘It is the Best I Can Do’: the Coens’ Use of Flannery O’ Connor’s ‘A Good Man is Hard to Find’ in *No Country for Old Men*,” with Dr. Allen Redmon, South Atlantic Modern Language Association 82nd Annual Conference, Atlanta, Georgia, November 6, 2010.

Creative Performance and Panel Chair — “The Mask of ‘I’: First Person Performances of Stories, Essays, Poems, and Songs,” Western Literature Association 45th Annual Conference, Prescott, Arizona, October 21, 2010.

Presentation on Pedagogy — “Developing Peer-Review Thesis Statement Workshops for First-Year English Composition,” Great Ideas for Teaching First-Year English: A Roundtable Workshop, Texas State University-San Marcos, October 21, 2009.

Creative Reading — “Moving West, Longing East: A Collaborative Creative Reading,” Western Literature Association 44th Annual Conference, Spearfish, South Dakota, October 3, 2009.

Creative Reading — “Selected Poems on Winter,” Texas State University MFA Reading Series, Wittliff Gallery- Alkek Library, Texas State University-San Marcos, November 1, 2006.

Guest Lecturer — “William Carlos Williams and Imagism” and “The Poetry of Theodore Roethke,” American Literature II, for Dr. John Blair, Texas State University-San Marcos, Fall 2006.

COURSES DEVELOPED AND TAUGHT

Fine Arts Courses

- **The Arts in Contemporary Society** (FA 4301) — This upper-level, online writing intensive course explores the rise of popular culture in the United States and the art forms that resulted from the advent of a democratic society infused by multiple ethnic and artistic backgrounds. This writing intensive course focuses on the technological, economic, and social changes in the 20th century that both created and challenged artistic forms and expression.
- **The Protest Song in America** (FA 4311) — This upper-level, online writing intensive course explores the connection between music and social/political movements in the United States from the founding of the nation to the present era with special emphasis on the tumultuous social, economic, and political challenges of the 20th century. This class focuses on analyzing these songs as poetic expressions in the great American song tradition.
- **The Blues** (FA 4312) — This upper-level, online writing intensive course explores the origins, evolution, and influence of the blues as both a musical and literary art form through its impact on American culture and society.
- **The Artist on Film** (FA 4321) — Designed this upper-level online course as part of the TAMUCT Interdisciplinary Film Minor Program which explores a variety of films and texts about artists as a means to debate and define the stereotypes placed upon artists, analyzing the ways in which the films either clarify or distort the artist's biography, work, and legacy.

English and Literature Courses

- **College Writing I** (ENGL 1310) — An introductory course on expository writing in which students studied the principles of effective thesis-based composition with an emphasis on critical thinking and improvement of papers through revision and peer review sessions. Students were encouraged to draft, revise, and edit papers that responded to contemporary and anthologized essays, as well as film, music, images, politic rhetoric, and arguments in advertising.
- **College Writing II** (ENGL 1320) — A second-semester, first-year writing course in expository writing with an emphasis on writing as a means of analyzing and understanding texts. Students were encouraged to draft, revise, and edit papers that responded to works of short fiction, poetry, film, music, and other texts. In addition to studying and practicing the fundamentals of thesis-based academic writing, students learned the essentials of researching and analyzing critical texts and produced a documented essay using multiple secondary sources.

- **Advanced Composition** (ENGL 3330) — An upper-level advanced writing course in expository writing with an emphasis on research methods and academic argument. This course was designed to enhance proficiency in critical reading and thinking and in thesis-based expository writing on issues relevant to the Humanities and Fine Arts. As the final project, students produced and presented a conference-length academic paper complete with abstract, annotated bibliography, and relevant article reviews.
- **Creative Writing** (ENGL 3343) — An upper-level English course which explores the form, theory, and practice of writing poetry. The course asks students to produce original works of poetry, as well as analyze and critique both published poets and the work of their peers in class. Course work includes regular reading assignments, weekly lectures and class discussions on a variety of poetic elements and techniques, writing exercises, and poetry critique/workshop sessions.
- **American Literature I –Beginnings to 1865** (ENGL 3301) — This course offers a critical survey of major writers and movements in early American literature with emphasis on such representative authors as Anne Bradstreet, Phillis Wheatley, Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Emily Dickinson. This section emphasizes the origins of literature in America and explores themes in religion, politics, and the emerging and evolving American identity.
- **American Literature II –1865 to the Present** (ENGL 3302) — This course offers a critical survey of major writers and movements in late 19th and 20th century American literature with emphasis on such representative authors as Kate Chopin, Stephen Crane, Jack London, Robert Frost, John Steinbeck, Tennessee Williams, Ralph Ellison, John Updike, Flannery O'Connor, and Tim O'Brien. This section explores the authors it does with special attention to the thematic concerns of how identity is determined by environment, culture, and self-exploration.
- **Western Literature II** (ENGL 3304) — A writing-intensive, core English course offering a critical survey of major writers and movements from Romanticism through the 20th century in both European and American literature with emphasis on such representative authors as William Wordsworth, Anton Chekov, Henrik Ibsen, James Joyce, Wallace Stevens, John Steinbeck, Flannery O'Connor, and Tim O'Brien. This section explores the authors it does with special attention to the thematic concerns of how identity is determined by environment, culture, and self-exploration.
- **Genre Studies: African-American Literature** (ENGL 4316) — This upper-level course (taught in both face-to-face and online settings) offers a critical survey of major writers and movements in African-American literature with emphasis on such representative authors as Phillis Wheatley, Frederick Douglass, Langston Hughes, Zora Neale Hurston, Ralph Ellison, James Baldwin, Lorraine Hansberry, Amiri Baraka, Alice Walker, August Wilson, and Toni Morrison. In addition to exploring poetry, drama, and fiction, this section emphasizes the origins of African-American literature in the oral tradition and

highlights the evolution of music, art, and film in conjunction with the lives and times of representative authors.

- **Literary Themes: Nature Poetry and Environmental Writing** (ENGL 4317) — This upper-level Topics in Literature course examines the evolution of thinking and themes in nature poetry and environmental writing from a variety of perspectives, cultures, and authors, focusing primarily on the revival of environmental thinking and poetry in 20th century America. In addition to reading and interpreting poetry and writing about the natural world, students contemplated how the idea of “nature” and “environment” might be expanded to include urban settings and the acceptance of non-human consciousness. As a supplement to literary works, students also analyzed how music, film, and art play a part in defining and debating environmental concerns.
- **Genre Studies: Far East Poetry** (ENGL 4319) — This upper-level Topics in Literature course explores the history, role, and evolution of poetry from China and Japan with an emphasis on close reading, interpretation, and literary analysis. The course also investigates how Eastern poetry and thought influenced Western art and poetry.

Courses Assisted

- **Film and Prose Fiction** (ENGL 3316) Spring 2007 — Graduate Assistant for Dr. Vicki Smith at Texas State University in this upper level English course concentrating on film genres, history, reading films as texts, and the adaptation of novels into film.
- **American Literature II** (ENGL 2360) Fall 2006 — Graduate Assistant for Dr. John Blair at Texas State University in a sophomore- level course on American poetry, fiction, and drama from 1850 to the present.

RESEARCH AND TEACHING INTERESTS

- Creative Writing Poetry, Flash Fiction, Form and Theory of Creative Writing.
- Academic Writing First-Year Composition, Advanced Composition.
- American Literature 19th and 20th Century Poetry, Fiction, Drama, Modern and Contemporary Poetry, African-American Literature, Nature Poetry and Environmental Writing.
- World Literature 19th and 20th Century Poetry, Fiction, Drama, Chinese and Japanese Poetry, Comparative Mythology and Religion.
- Music and Literature American Folk Tradition, The Blues, Protest Music, Songwriting.
- Film Studies Literature and Film, Adaptation, The Arts in Film, Documentary.

EDITORIAL EXPERIENCE

Founding and Managing Editor — *The Lookout: A Journal of Literature and the Arts*— Reviewed submissions, compiled works, designed, edited, published, and marketed 7 volumes of this student-centered literary and arts journal for the College of Arts and Sciences, Texas A&M University-Central Texas, 2013 – 2020.

Manuscript Reviewer — *Oxford University Press* – Contracted independently to provide a manuscript review for a forthcoming book on the Blues and Jazz, Spring 2020.

Editor — *Writing Nature: Poems by the Participants of English 342-Nature Poetry and Environmental Writing*— A collection of student nature-themed poems compiled from submissions from my Spring 2012 course. Published and archived in the Texas A&M University-Central Texas Library— May 2013.

Poetry Submission Reader and Reviewer — *Front Porch Journal* at Texas State University – Reviewed submissions and collaborated with journal editors on the selection and revision process for multiple publications of this acclaimed online literary journal, Spring 2009.

CREATIVE PROJECTS

Album Production/Musical Performance — *Brad Dehart: The Mesa*. Produced and played violin on this EP of 3 folk and bluegrass songs - two original songs written by Brad Dehart and one traditional song performed by The Barnstormers: Brad Dehart, Ryan Bayless, Todd Bayless, Steve Smith, and Charles Brewster. Barnstorm Records. Released September 2023.

Album Production — *Yucca Blossoms: Peaceful Power*. Recorded and co-produced this harp, flute and synthesizer ambient/free-jazz EP of 4 original songs written by the band, Yucca Blossoms. Released July 2023.

Music Composition /Musical Performance/Album Production — *The Next*. Album of 8 original funk/jazz-fusion instrumentals co-written and performed with Matthew Little under the band name, The Next, in which I play keyboards and guitar. Barnstorm Records. Released January 2023.

Music Composition /Musical Performance/Album Production — *Pandemic Ballads and Blues Vol. 2*. Full-length solo piano album of jazz and blues standards, including six original songs. Barnstorm Records. Released August 2022.

Music Composition /Musical Performance/Album Production — *Pandemic Ballads and Blues*. Full-length solo piano album of jazz and blues standards, including three original songs. Barnstorm Records. Released June 2021.

Music Composition /Musical Performance/Album Production — *Brad Dehart: Prior Knowledge*. Recorded and produced this album of 11 original alt-folk songs written by Brad Dehart and performed by Brad Dehart, along with Ryan Bayless, Todd Bayless, and Steve Smith. My musical contributions consist of guitar, harmonica, mandolin, violin, organ, and harmony vocals. Barnstorm Records. Released June 2019.

Photography and Poetry — *Pixel+Poem: Robin Hills Farm*. An art exhibit featuring works of my original poems combined with nature photography by Katherine Zurenko. Robin Hills Farm, Chelsea, Massachusetts, Winter-Spring exhibition, 2017-2018.

Photography and Poetry — *Floating Over Fuji: Impressions of Japan*. A self-produced and self-published book-length collection of my original poems and photographs, 2013.

Screenplay/1st Assistant Director— *The Unfound*. Co-written with Brent Bayless. Horizon Productions, Santa Fe, New Mexico and Austin, Texas, 2008. Premiered at the Santa Fe Film Festival, December 2008.

2nd Assistant Director — *Share the Wealth*. Trickster Films, Austin, Texas, 2006. Screenings at the Native American Film & Video Festival (Nov. 2006), Fargo Film Festival (March 2007), and Cine Las Americas Film Festival (April 2007).

Documentary Short Film — *Bat Doc: A Portrait of Barbara French and her Bats*. Directed and produced this independent film about a bat researcher and rehabilitator in Austin, Texas, Fall 2007.

Lyrics and Music Composition/Musical Performance/Album Production — *Burn the Bridge*. Album of 11 original Americana songs. Produced, co-written and performed with Todd Bayless under the name, Twotrack. My musical contributions consist of guitar, piano, organ, violin, harmonica, drums, and vocals. Barnstorm Records. Released June 2006.

Lyrics and Music Composition/Musical Performance/Album Production — *Seems Like Day*. Album of 10 original folk/bluegrass songs. Co-written and performed with The Nightjars: Todd Bayless, Brad Dehart, and Steve Smith in which I contribute guitar, harmonica, mandolin, violin, organ, and vocals. Barnstorm Records. Released December 2002.

Musical Performance — Founding member of The Barnstormers (with Todd Bayless, Brad Dehart, Steve Smith, and Charles Brewster), an Americana band playing originals and folk, bluegrass, blues, country, and rock standards. Based in Durango, Colorado and performing in the four-corners region including Taos, New Mexico and Flagstaff, Arizona. 1999-2002.

UNIVERSITY AND DEPARTMENTAL SERVICE

Developer and Lead Faculty, Fine Arts Minor Program — Texas A&M University-Central Texas, 2015-present.

Contributing Faculty, Interdisciplinary Film Minor Program — Texas A&M University-Central Texas, 2013-present.

Faculty Advisor, Warrior Artists' Guild, a student organization fostering the arts and artists— Texas A&M University-Central Texas, 2016-2020.

Discipline Expert and Rater for Student Essays in Humanities for the Quality Enhancement Plan (QEP) on Writing Implementation — Texas A&M University-Central Texas, Fall 2020.

Organizer and Presenter, TAMUCT Campus Tour and Introduction to Humanities Panel for the Killeen Early College High School sophomore and junior class field trip— Texas A&M University-Central Texas, April 12, 2019.

Coordinator and Emcee, Annual Student Poetry Readings, Co-sponsored with the English Dept. and TAMUCT Library — Texas A&M University-Central Texas, 2012-2019.

Coordinator and Emcee, Visiting Writer Series, in collaboration with the English Dept. and College of Arts & Sciences. Visiting writers invited to give workshops and readings on campus included Red Hawk, Kirk Nasset, Matthew Little, Mark Spencer, and Lynn Lau — Texas A&M University-Central Texas, 2013-2019.

Quality Enhancement Plan (QEP) on Writing Implementation Committee— Texas A&M University-Central Texas, Fall 2018-Spring 2019.

Interviews and Assessment of Teacher Preparation Majors, Dept. of English— Texas A&M University-Central Texas, 2012-2018.

Undergraduate Marshall, Fall Graduation, Texas A&M University- Central Texas, December 2018.

Contributing Faculty, Pop-Up Programming Curriculum Grant – Pop-Up Poetry Lesson Plan - Texas A&M University-Central Texas Library, Fall 2017.

Contributing Faculty, Poetry Station at the National Day on Writing – University Writing Center — Texas A&M University-Central Texas, Fall 2016 and Fall 2017.

Faculty Judge for the University Essay Writing Contest, Sponsored by the Texas A&M University-Central Texas Library, Spring 2017.

New Faculty Search Committees, Dept. of Humanities and English Program— Texas A&M University-Central Texas, Spring 2015, Fall 2015, and Spring 2016.

Grade Appeal Committee, College of Arts and Sciences— Texas A&M University-Central Texas, Spring 2015.

Faculty Judge for the 2nd Annual Texas A&M University-Central Texas Short Film Festival sponsored by Political Science professor, Dr. Jeff Dixon, Fall 2013.

Annual Program Assessment, Dept. of English— Texas A&M University-Central Texas, 2012-present.

First-Year English Committee — Texas State University-San Marcos, 2009-2011.

Graduate Attendee, New Faculty Search Committees — Poetry and Film Studies positions, Department of English, Texas State University-San Marcos, Spring 2009.

Mentor for First-Year T.A. — Texas State University-San Marcos, 2008-2009.

SELECT WORKSHOPS, TRAINING, AND PERTINENT COURSEWORK

Presenter and Panel Member — “Offering Effective Feedback on Student Writing,” Faculty Workshop sponsored by the Quality Enhancement Plan Committee on Writing, Texas A&M University-Central Texas, January 24, 2019.

Presenter and Panel Member — “The Foundations of Writing Intensive Courses,” Faculty Workshop sponsored by the Quality Enhancement Plan Committee on Writing, Texas A&M University-Central Texas, December 4, 2018.

Presenter and Panel Member — “Fireside Chat on Graduate School Options, Ph.D. Paths, and Information for Aspiring Professors,” The University Writing Center at Texas A&M University-Central Texas, Spring 2017 and Spring 2018.

Canvas Course Developer (Level 3) Training — Faculty Center for Teaching and Learning, Texas A&M University-Central Texas, Spring 2017.

QPR Suicide Prevention Training — Certified as a Suicide Prevention Gatekeeper, Texas A&M University-Central Texas, Fall 2014.

Quality Matters Online Certification — A semester-long peer-review and assessment of my online teaching and course preparation, Texas A&M University-Central Texas, Fall 2012.

Presenter and Panel Member — “Planning and Teaching the 75-Minute Class,” Presentation at the Fall 2008 Teaching Assistant Workshop, Texas State University-San Marcos, Fall 2008.

Creative Writing Workshop with Li-Young Lee — Semester-long course on the practice, theory, and critique of poetry, Texas State University-San Marcos, Fall 2008.

Poetry Workshop with Charles Simic — Small group workshop with then-Poet Laureate of the United States, in which my poem, “The Names of Birds,” was analyzed and discussed, Katherine Anne Porter House, Kyle, Texas, October 5, 2007.

Panel Member — Q&A sessions with visiting poets Li-Young Lee, Charles Simic, Forest Gander, and C.D. Wright, Texas State University-San Marcos, 2006-2008.

Teaching Practicum in Composition — Intensive workshop and class on the theory and practice of teaching first-year composition, Texas State University-San Marcos, Fall 2006 and Spring 2007.

GRANTS, AWARDS, AND HONORS

Writing Instruction Grant of \$2000 awarded by the Quality Enhancement Plan (QEP) Committee, Texas A&M University-Central Texas, Spring 2021.

Faculty Ignite Award nominee for 2018-19, Texas A&M University-Central Texas, Spring 2019.

2016 Codhill Poetry Award Finalist for my full-length collection, *Driving Under the Influence of Hawks*, Codhill Press, a division of SUNY Press, New Paltz, New York, Feb. 2017.

Faculty Ignite Award nominee for 2016-17, Texas A&M University-Central Texas, Spring 2017.

Faculty Ignite Award nominee for 2015-16, Texas A&M University-Central Texas, Spring 2016.

R.E.C.K.E.D. Award for Excellence, Creativity, Knowledge, and Engaging Diversity – Presented by the Student Government Association, Texas A&M University-Central Texas, Fall 2014.

Alpha Chi Honors Society Favorite Professor for 2011 – Texas State University-San Marcos, Spring 2011.

PROFESSIONAL AFFILIATIONS

Popular Culture/American Culture Association (PCA/ACA)

American Academy of Religion (AAR)

Modern Language Association (MLA)

Western Literature Association (WLA)

Robinson Jeffers Tor House Foundation