

JERICO LENK

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EDUCATION

MASTER OF FINE ARTS

CREATIVE WRITING
 University of Washington /
 2022

BACHELOR OF ARTS

ENGLISH · HISTORY
 University of South Florida /
 2019
summa cum laude

ABOUT

Published, award-winning poet and prose writer with a strong interdisciplinary background, specializing in lyrical fiction, image writing, and adaptation/transformational literature. Guiding student-centered composition and creative writing courses since 2019. Committed to critical language awareness, decolonizing literary craft, and inspiring pluralistic curiosity in students from widely diverse backgrounds and lived experiences.

Full experience and courses taught follow on the next page.

HIGHLIGHTS

- Online Instructor Certified with experience teaching face to face, hybrid, and online
- Experience in Canvas, Brightspace, and Sakai LMS, Google Suite, Microsoft Office, Zoom
- Reflective-responsive praxis and positionality, embodying DEIJA and ABAR principles
- Scaffolded curriculum with active peer learning in flipped, experiential classrooms
- Unique, multimodal creative writing workshop models
- Attentive to individual student performance and initiates necessary outreach
- Multigenre reading lists featuring contemporary writers and underrepresented / marginalized identities
- Complete / Incomplete assessment model prioritizing comprehension and individualized actionable feedback
- Extensive experience with STEM and ESOL students
- Dedicated to students' academic and individual wellbeing via Mental Health Days and flexible, individualized course completion plans
- Participates in assessment norming workshops and collaborative curriculum review/development for both point- and portfolio-based evaluation
- Classroom observations/case studies, open mic, guest lecturing, grad student Q&A sessions
- Promotes various opportunities, initiatives, and resources for further student success, both academic and creative
- Advocates for students' skills and goals, including award and event nominations
- Provides letters of recommendation and mentorship for academic portfolios and applications

EXPERIENCE

PACIFIC LUTHERAN UNIVERSITY · 2024-present

Visiting Assistant Professor

Fall 2024

- FYEP 101 / First-Year Experience Writing Seminar
- ENGL 225 / Autobiographical Writing

SOUTHERN NEW HAMPSHIRE UNIVERSITY · 2024-present

Adjunct Faculty · Online MFA

MFA 527 - Speculative Fiction Writing I, MFA 525 - Romance Fiction Writing I

24TW3, 24TW1

- Facilitate fully online graduate level creative writing workshops for a diverse and nontraditional body of students, to the highest standard of accessibility, equity, and student success
- Support writers in developing individualized approaches to stories within the genre
- Work responsibly and creatively to ensure student success within an asynchronous, pre-designed curriculum
- Structured utilization of Brightspace Learning Management System
- Conduct one-on-one instructor/student check-in conferences

UNIVERSITY OF WASHINGTON · 2020-2023

Instructor · English Department

ENGL 484 - Advanced Prose Workshop

Spring 2023

- Assigned generative writing prompts and builds multigenre reading list of contemporary, plural voices
- Small group and whole-class workshops implementing “constructive curiosity” peer feedback: margin comments and list-style reading letters presenting image/song associations, craft observations, and questions for writer
- Conducted one-on-one instructor/student workshops
- Fostered community and peer support via Writing Partners, Book Club presentations, and other group work

ENGL 384 - The Craft of Prose

Winter 2023

- Intermediate level undergraduate creative writing practice of cross-genre, multimodal techniques as both writers and readers
- Integrated active discussion and experiential Quick Write prompts
- Assigned generative writing prompts and builds multigenre reading list of contemporary, plural voices
- Small group mini-workshops implementing “reading worksheet” peer feedback: margin comments and worksheet listing specific craft observations and questions
- Weekly Writing Log worksheet for student time management and self-discipline
- Conducted one-on-one instructor/student workshops
- Revision-driven portfolio assessment

ENGL 284 - Beginning Short Story Writing

Autumn 2021, Autumn 2022

- Introductory undergraduate creative writing course
- Interactive, experiential and multimodal lecture introducing and decolonizing literary craft concepts
- Reading, writing, revising, and student presentation to evaluate and engage craft methodology

- Small group workshops implementing discussion-style peer feedback: margin comments and reader/writer questions
- Conducted one-on-one instructor/student check-in conferences
- Reflection-driven portfolio assessment

ENGL 131 - Composition: Exposition
2020-2022

- Introductory composition course developing reading, writing, and research strategies for discipline-specific writing
- Innovative approaches to antiracist rhetorical awareness / analysis
- Actively adapted curriculum in response to multilevel student needs or preparedness
- Experienced in navigating unmet Standard English proficiency needs to ensure confidence and comprehension
- Fostered transferable skills via multimodal and multigenre assignments (lyric essay autoethnography, annotated bibliography, Story Maps digital research portfolio)
- Conducted one-on-one instructor/student conferences in conjunction with sequenced projects
- Google Docs for collaborative notetaking, accessibility, and real-time practice of varying LOC proficiencies
- Holistic, revision/reflection portfolio assessment

STEMsub Summer Academy - College Writing Prep
Summer 2021

- 6-week intensive college prep for first-generation, low-income STEM track high school students
- Designed and delivered appropriately scaled material to introduce college-level composition expectations
- Recorded and reported on student comprehension according to program guidelines, including pre-tests and post-tests
- Weekly meetings with supervisors and colleagues to discuss student progress and/or needs
- Nominated students for recognition awards
- Assisted in the overall entry of attendance records

ENGL 285 - Writers on Writing, Teaching Assistant
Winter 2021

- Assisted in the evaluation, grading, and comprehensive actionable feedback for class of 50+ students
- Co-facilitator of small group workshop
- Collaborated with course instructor in assignment design and review
- Biweekly meetings with course instructor to discuss assessment and reflective pedagogy

UNIVERSITY OF SOUTH FLORIDA · 2019-2020

Instructor · English Department

First Year Composition (FYC) Curriculum Review
Summer 2020

- Collaborated with faculty and program administrators in review of distributed, data-driven curriculum material
- Reviewed content and provided feedback informed by actual student experience and assessment norm data
- Weekly meetings with teams and supervisors to present proposed revisions

ENC 1102 - Composition II
Spring 2020

- Adapted FYC distributed curriculum according to student needs/interests and personal pedagogy, in alignment with program outcomes and WPA standards
- Engaged required instructional tool / grading platform "USF Writes" to provide formative feedback on student work and assessment norm evidence for program research
- Guided student development of discipline-specific strategies in the four modes of expository writing
- **March 2020 COVID-19 state of emergency, campus closure mid-term:** Mentored colleagues on successfully pivoting to best practices remote instruction without sacrificing quality of education
- Conducted one-on-one instructor/student conferences in conjunction with sequenced projects
- Reflection-based portfolio assessment

ENC 1101 - Composition I
Fall 2019

- Adapted FYC distributed curriculum to better achieve course outcomes, WPA standards, and meet student needs/interests
- Engaged required instructional tool / grading platform "USF Writes" to provide formative feedback on student work and assessment norm evidence for program research
- Guided student development of reading, writing, and speaking strategies through literacy narratives, discourse community presentations, and annotated bibliography Story Maps
- Conducted one-on-one instructor/student conferences in conjunction with sequenced projects
- Reflection-based portfolio assessment

RESEARCH

"Rearranging the Room: An Adaptation of Jane Eyre with Afterword." 2022. *University of Washington, Master of Fine Arts critical thesis.*

"happy russians (& other fairy tales)" 2022. *University of Washington, Master of Fine Arts creative thesis.*

"Eros: Figure, Force, and Cult." 2018. *University of South Florida, seminar paper.*

"Patroklos, Honor of the Non-War Hero: An interdisciplinary analysis." 2017. *University of South Florida, seminar paper.*

"Romanitas and Memory: Death of the Invisibles." 2017. *University of South Florida, seminar paper.*

"Reflections, Refractions, and Reviews: Contemporaneous Response to Henry James' 'Turn of the Screw.'" 2018. *University of South Florida, seminar paper.*

"Boy Worship and the Victorian Cult of Masculinity." 2016. *University of South Florida, seminar paper.*

PUBLICATIONS & ACCOLADES

PROSE

"Reprise: Persephone Before the Underworld" (lyric essay)
Winner of the 2022 F(r)iction Spring Creative Nonfiction Contest

"How We See" (short story)
Columbia Journal Spring Contest 2021 prize

"In the Pines" (novel excerpt)
2020 First Pages Prize Shortlist

"The Mourning Club" (short story) · F(r)iction No. 17, Winter 2020
Winner of the Anspaugh Fiction Award 2019
Best American Short Stories 2020 Nominee

“Death on Vacation” (flash) · Thread Literary Journal Vol. 11
 The Missing (novel, speculative fiction) · Month 9 Books (2018)
Nominated for the Walter Dean Myers Award 2018
Requested submission by ALA/GLBTRT Stonewall Youth Subcommittee

POETRY

“Achilles, Singing” · Oroboro Lit, Winter 2024
Third Place Winner of the 2023 Penrose Poetry Prize (LGBTQIA+ Writers)

“The Night’s Last Train to Paris, Two Hours Delayed” · Twyckenham Notes, Issue 16, Summer 2023

“Ekphora (or, Telemachus Dreams of Funerals)”
Winner of the 2022 F(r)iction Spring Poetry Contest

“Achilles, Singing” / “In Which Telemachus Realizes the More He Thinks About a Life Without His Father, the Less of His Life Without a Father He Lives”
2022 F(r)iction Spring Poetry Contest finalist

“Sing, Achilles” / “Oranges & Lemons” / “There’s Nothing Like a Florida Sunset”
Palette 2022 Love & Eros Prize Longlist

“Patroclus Comes Home” / “In Which Telemachus, Arriving in Sparta with His Boyfriend, Drunk Cries Himself to Sleep” / “Oranges & Lemons”
Palette 2021 Love & Eros Prize Longlist

“In Sicily the Gods Bring Figs in July” / “There’s Nothing Like a Florida Sunset” / “In Which Telemachus, Arriving in Sparta with His Boyfriend, Drunk Cries Himself to Sleep”
Palette Poetry 2021 Emerging Poet Longlist

“Patroclus Comes Home” / “Sappho 26” / “The Excavation of Telemachus”
2020 Frontier OPEN Longlist

“Boys From the Exclusion Zone” · Post Journal Online

“Hylophobia” · Thread Literary Journal Vol. 10 / F(r)iction No. 10
Pushcart Prize nominee

“Persephone Before the Underworld” · Thread Literary Journal Vol. 11 / Obsidian 43.2
Winner of the 2017 Bettye Newman Poetry Award
43rd New Millennium Writings finalist

“N 36th & Fremont Ave” · CatheXis Northwest Press

“Hansel & Gretel On a Day Trip” · Thread Literary Journal Vol. 10 / F(r)iction No. 10

“In No Particular Order, a Series of Sleepless Nights” · Thread Literary Journal Vol. 10 / F(r)iction No. 10

“New Jersey, 1999” · Thread Literary Journal Vol. 11

“Paper Birds”
Winner of the Estelle J. Zbar Poetry Prize 2019

“Persephone: Spring Comes”
Winner of the 2020 Bettye, Esther, and Dorothy Newman Poetry Award

NOMINATIONS

Eugene Van Buren Fiction Award 2021 & 2022	Gulf Coast Association for Creative Writing Teachers 2020
Best American Short Stories 2020	Pushcart Prize 2019
AWP Intro Journals Award 2020	Walter Dean Myers Award 2018
Best New Poets 2020	

READINGS & COMMUNITY PRESENCE

Castalia Reading Series (featured writer, co-host)

University of Washington, 2020-2022

Blackjaw Literary Series (featured writer)

University of Washington, 2021

MFA Application Review for Underrepresented and Marginalized Writers

MFA App Review, 2020

English Graduate Students Association panel

University of South Florida, 2018

Thread Literary Journal launch events

University of South Florida, 2017-2018

6x6 Reading Series

University of South Florida, 2016-2018

FELLOWSHIPS

“Tag Yourself: Pathetic Aesthetics & Writing Image” (workshop panel) / 2021 Desert Nights, Rising Stars Writers Conference

Virginia G. Piper Center for Creative Writing, Arizona State University

REFERENCES

David Nikki Crouse / University of Washington

Creative Writing Director
Department of English
dcrouse@uw.edu

Anis Bawarshi / University of Washington

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TEACHING STATEMENT

*the tiniest матрёшка doll / a cold grey beach / the difference between ravens & grackles
& the cleveland street scandal / the ache in your jaw from clenching teeth / that one hozier lyric
about felling trees & pyres of enemies*

Often, I ask students to describe themselves in these “tag yourself” meme aesthetics—pocket-sized, poem-shaped autoethnographies: what seemingly disparate ideas can we arrange to represent our identity, and why? “Give it a shot,” I say. “Make a list of favorites, a prominent memory, an idiom in your first language. Anything. Then choose five. Just five.” Business majors and pre-meds scratch their heads. Non-native English speakers exchange nervous glances. Beginning creative writers balk at the necessary brevity. Everyone leaves hesitant to begin, only to arrive next class eager to share five simple lines they didn’t expect to be so proud of. Being there when students realize how much more they can do than what they think—this is one of my favorite parts of teaching.

When students say they’re “not very good” at writing, what they really mean is they have internalized the expectations of a one-size-fits-all Standard Academic/Mainstream English. The specialized terminology of composition studies can be intimidating, especially for non-native English speakers, and rehashing the same basic elements of storytelling doesn’t challenge young creative writers to develop their unique voice. Instead, my active learning approaches prioritize process and positionality—which are anything *but* one-size-fits-all. Culturally relevant readings, peer discussions, and formative experiential activities introduce students to plurality of thought, then guide them in taking a step back to examine the *how* and *why* we write that comes before *what* we write.

With my intuitive and problem-solving nature, I can identify the root of a student’s needs just by reading their work, providing feedback that is actionable, yes, but more importantly generative, empowering, and personal. I use consistent, equitable language in material and grading that redirects, clarifies, and prompts thought. Creative writing exercises are framed as experiments, emphasizing three core pillars of storytelling—tension, image, and pattern—as merely tools in a toolbox. I consider accessibility of course material my responsibility, providing the totality of it free and in various accommodating formats. Google Docs centralizes collaborative class notes, questions, and assignments; the proofreading functions allow students to practice lower order concerns, mistakes in which receive feedback but do not impact grade.

I use a portfolio-based Complete / Incomplete evaluation model with built-in supplemental opportunities and no late penalties. Some have called it hand-holding, even lazy, but I believe this is what it means to be student-centered. Rather than *what* they can, students do *when* they can, accounting for various life situations including neurodiversity and differing abilities. This flexibility has increased student engagement, comprehension, and development of self-discipline skills, with final grades over three years of observation averaging a full letter higher despite a moderate increase in rates of late submission.

Together we name the boundaries of a culturally competent space where it is safe to be wrong but never harmful, but psychic comfortability requires physical comfortability. Reflecting on neuroscience, I create a relaxed, welcoming environment, lowering lights and playing faint music, greeting students by name, collecting redirection strategies to reel in side conversations and nudge at reluctant or resistant minds. I believe in modeling humility and accountability for students by owning what I don’t know, seeking feedback on rationale and acting when necessary on their input, and seeking mentorship on issues such as conflict resolution or unconscious bias between peers.

By midterms, students know plenty about my cat, my favorite anime and manga, my 4:00 am ad/hd writing time, my needing the tallest student’s help with the projector screen, just like I know about their Taylor Swift tickets, their favorite TV shows, what story quests they’re at in video games my partners are also playing. They know I am an instructor combating institutional power dynamics and openly representing an intersectional identity—sometimes one they’ve been needing—an instructor they can empathize with, rely on, relate to, laugh with, learn from, and ultimately, trust with their future.

STUDENT EXPERIENCES

COMPOSITION

“I took full advantage of [creative] freedom and explored ideas and topics I was intimidated by before.” · “The discussion felt like an opportunity to practice the techniques and elements we would use in our bigger assignments.” · “I didn’t shy away from the vulnerability, but embraced it, since it would further my purpose and help create voice and emotion within my work.” · “The professor [encourages] us to use what we like as the subject of our writing ... [raising] my interest in completing the writing task and at the same time made it easier and less stressful.” · “Well-designed assignments [and] step-to-step practice.” · “As I continue on in my academic career ... I will be much more cognizant of how I present and structure my work, and how this impacts the way it is perceived.” · “[Jerico] gave me a lot of encouragement that told me no thoughts could be ridiculous.” · “[Being] able to ‘dissect’ the sources into tiny chunks, allows for stronger connections to be made between the argument of your writing and the sources. Coming into this class, I was someone who was able to craft a piece of writing that served a very narrow audience, but today, I can confidently say that I can write for different mediums and genres.” · “I think this class is really good for students who were limited by their writing skills and strategies [helping you] stretch your way of thinking about writing a paper.” · “Thanks to this quarter’s English 131 course, I do realize the importance of my unique personal experience and perspective, and now I have the ability [to] compose any genres of articles to interpret my sharp opinions.”

CREATIVE WRITING

“From talking to the student, I learned that her identity through writing has been shaped in this class tremendously. ... She used to base identity off of a fictional character, not herself, but in Jerico’s class, she’s been able to do self-exploration.” · “[This course] made me evaluate and articulate a lot of technique I naturally do, so I can do it intentionally now, and see the spots where I’m falling short.” · “Delving into the specifics of craft skills and then applying them to reading was incredibly insightful and has changed how I go about reading stories now.” · “Jerico’s notes on the writing assignments and the in-class analysis of writing excerpts, as well as just having to write a bunch of different creative prompts every week.” · “I thought that I learned as much as I could from writing because everything I heard was repetitive. Jerico incorporates this way of new thinking and creative expression that I had never explored before.” · “Jerico is approachable and wide open to dialogue with students about course material and other things related to the course, and even things not related to the course. I’m sure I still would have enjoyed the course if I had a different instructor, but [having him] as a professor really enhanced my [learning] experience.” · “[An] environment where I would have to revise, workshop, critically think, and collaborate ... expanded my views on what writing is and that you shouldn’t be afraid to work really hard for a goal.” · “The class stretched what I thought was possible in terms of my writing process and creative ability.” · “[Talking] with my peers while looking at our writing pieces [provided] a safe and comfortable space to give and receive critique, while also having fun with others.” · “I never considered myself to be ‘creative’ or a writer until taking this course. I have gained confidence in my ability to express myself through storytelling.”

LAND ACKNOWLEDGMENT

“When our ancestors traveled by canoe to another territory, it was our protocol to stop offshore to announce our arrival, offer respect to the lands and the people, and ask permission to come ashore. Our people continue this practice today, both on and off the canoe.” (from [the spuyaləpabš: Puyallup Tribe](#))

The University of South Florida stands upon land of the **yat’siminoli**, the unconquered Seminole Tribe of Florida — Seattle and the University of Washington, on the homelands and shared waters of **dx•dəwzabš** ancestry past and present: the Muckleshoot, Suquamish, Lummi, Tulalip, and other Western Washington Tribes — Pacific Lutheran University, the **dx•sq•alizabš**, **spuyaləpabš**, Squaxin Island, and **č’tilqwəbš** tribes.

The experiences and knowledge I gained, the passion that thrived in the halls and under the campus trees of these universities, are all the result of a continued legacy of widespread national violence and genocide of the Indigenous peoples of North America. Where I am today has required centuries of colonization and cruelty. This is undeniable.

To the ancestors and elders and Peoples of the Pacific Northwest:

I look to embody the spirit of Coming Ashore, not just in respectful arrival, but in creating spaces to understand and own our individual relationships with the “lands” we enter and pass through. Not only nature, climate, and culture, but the vast differentness of lived experiences — spaces that inspire curiosity, integrity, and transformative change.