

# Christy Davids

Philadelphia, Pennsylvania

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## [Education]

### **M.F.A., Creative Writing, Poetry**

**05/2015**

Temple University, Philadelphia, Pennsylvania

### **M.A., English Literature and Critical Theory**

**05/2012**

Sonoma State University (SSU), Rohnert Park, California

### **B.A., English Literature, Minor in Art**

**06/2006**

University of Oregon, Eugene, Oregon

## [Teaching Experience]

**Adjunct Professor** *Drexel University*, Philadelphia, Pennsylvania.

**09/2017 – Present**

- The First-Year Writing program (FWP) focuses on two of the Drexel Student Learning Priorities: communication and self-directed learning. Students are encouraged to write clearly with a firm sense of their readers—the people with whom they are communicating. When writers connect with their readers about subjects of real concern, they will more readily continue to learn and practice writing on their own, an attitude that is fundamental to improving one's writing. As a result, Drexel students use writing effectively in their personal, academic and professional lives. I have taught the three-part FYW series—101, 102, & 103—as hybrid courses, which meet face-to-face once per week, and the bulk of the coursework (including class discussions, informal writing, access to readings, peer review, assignment submission) is done online using Drexel Learn (Blackboard).

**Lecturer B** (part time) *University of Pennsylvania*, Philadelphia, Pennsylvania

**05/2017 – Present**

- English 514, or Writing Experiments is a graduate-level workshop course devoted to cultivating experimental approaches in writing. Practitioners of prose, poetry, and mixed-genre writing participate in the class. We work together to test the boundaries of form, language, and meaning as we hone our craft, experiment with new tools, read a variety of work by wide-ranging authors who break the 'rules,' and explore what taking risks can teach us about our own writing.
- English 010, or Introduction to Creative Writing: Fiction & Poetry, is a workshop-style course in which students collect, explore, and promote writing in a range of genres that center around a course theme. This semester the theme of the course is place and placelessness. We begin with more literal notions of place (geography, the city, neighborhoods) and move into metaphorical engagements of the theme, including the idea of one's place in the world, displacement & diaspora, the page itself, and a myriad of formal approaches that seek to engage place and placelessness in writing. Endeavoring this topic, the class aims to posit the act of writing as a means of establishing a locale for creativity, self, exploration, and more. Through a (seemingly) limited thematic structure, we will see just how numerous and porous literature makes something that is typically mitigated by limits, borders, and territories. The cross-genre nature of this class encourages students to read, challenge, represent, and re-write turf, region, and terrain in a way that is multiple. I have taught this course both in person and in an entirely online format.
- CRWR 300 Writing About Place is a multi-genre, collaborative workshop is devoted to writing of and about place both literally writing about the city or the landscape, for example and figuratively writing that engages thematically and formally with location, with displacement and with the writing process itself as a form of

mapping and belonging. This course is part of the University of Pennsylvania's Certificate in Creative Writing, which offers innovative, collaborative courses of study for those who have always wanted to unlock their creativity. This class is conducted online largely asynchronous with synchronous sessions, which supplement the online work and foster connectivity in a distance learning format.

**Adjunct Professor** *Community College of Philadelphia (Main Campus), Philadelphia, Pennsylvania.* **10/2016 – Present**

English 101/108 Linked. English 101/108 is designed to give students instruction and practice in the techniques and strategies of: (108) reading and comprehending college-level writings, and (101) composing college-level essays. Essentially, the linked course is designed to give students practice handling the types of reading and writing tasks that will prepare them for other college classes. Students successfully completing the courses will be adept at reading and thinking about challenging material—which addresses information or ideas about which they were not previously an expert—and organizing and expressing coherent ideas about that material in written form. For this course, I have crafted an original syllabus to ensure that students discover the interrelated connection between reading and writing that transcends the boundaries of the classroom, and reaches the students in ways applicable to their daily lives.

**Adjunct Professor** *Temple University, Philadelphia, Pennsylvania*

**08/2015 – Present**

- English 701 is a remediated course in Temple's First Year Writing Program sequence that readies students for English 802. This class focuses on writing within a single theme and disciplinary approach. Students' final portfolios include four sequenced assignments, journal entries, and peer critiques. My syllabus guides students through a semester-long series of readings and writing assignments about forms of power and empowerment. Revision is emphasized. English 701 is, in principle, a course which requires multiple drafts of papers from students, and works on building critical reading, writing, and thinking skills. The aim of the course is to prepare students for success in the kinds of academic reading and writing they will be asked to do in the university. In addition to teaching, I also served on the committee that overhauled the 701 curriculum during the spring and summer of 2016. This committee crafted new course assignments and syllabi in line with the mission of the course (which we also overhauled), and established a library of materials available to all instructors.
- English 802, Analytical Reading and Writing, is a four-credit course that requires students to explore a single theme from the point of view of more than one discipline. Students spend the early part of the semester learning to define terms and articulate specific positions using evidence to support their claims. By the semester's end, English 802 students should demonstrate both fluency and competence with Standard English in their finished papers, and they should be able to recognize the shortcomings of their earlier drafts. Most importantly, the papers should show the writer's ability both to take a position and order an argument to support that position. Having students critique each other's writing—which enlarges the audience for the writer, fosters students learning from each other, and provides opportunities for critical reading in a venue other than assigned readings—is highly valued in this class. This course also emphasizes research, and the evaluation of source materials from the very first assignment.
- English 826, or Creative Acts, is a General Education Arts Class and a cross-genre workshop. As such, the main goals of the course are to engage the creative process, recognize, experience, and respond to and interpret works of art in their social, historical, and cultural contexts across several genres (Fiction, Non-fiction, and Poetry). Using appropriate terminology and critical vocabularies, we evaluate published works and work created by students in the class. The course begins with the assumption that, regardless of one's literary background, students are serious about learning to appreciate the value of creative writing in our lives and how that work can function in greater society.
- English 902 is the honors equivalent of English 802, a foundational General Education all incoming students are required to take at Temple University. These courses are designed to introduce students to the challenges and pleasures of writing at the college level with the aim of preparing them to write across the various curricula and majors they will encounter at college. The primary goals of this class are to develop acute

rhetorical awareness, hone critical reading and thinking skills, complete college-level assignments, conduct research, participate in meaningful dialogue on complex issues, develop and carry out original arguments in formal and informal writing, and to establish a meta relationship to writing that includes, pre-writing, peer review, revision, and reflection.

- English 1111 is a poetry workshop that looks to poetry as a place of intellectual inquiry and experiment. Students investigate multiple modes of learning through poetic experimentation and analysis. Throughout the course, students read and respond to the work of poets, both living and dead, who write in varied ways—from short, image-based poems, to longer more hybrid works. We read these works in order to notice a breadth of strategies and poetic devices that encourage imaginative writing. Students bring their observations and analyses to their own work and the work of their peers in class workshops, where they find themselves in a community of writers.
- English 2113, or Popular Fiction, is a literature course focused on popular fiction in general, and specifically explores how authors tell the stories of a self. Readings in recent popular fiction amount to approximately one novel a week or the equivalent. Focus may be on one or more genres, such as science fiction, detective novels, and the like. This course explores the line between memoir and fiction – between self and other. What characters and stories compel us, and why? Considering the way authors fashion their own stories will help us understand the fiction they write. By critically engaging a series of ‘popular’ works, we can better understand the world we live in. Ultimately, this is a class about relation, narrativity, and the significance of truth and truth-telling. Students read the work of several well-known authors, learn about the contexts in which these narratives were produced and received by critics and other audiences, be guided in how to analyze and write about these narratives, and develop their own set of questions and interests in relation to this developing field within the study of literature.
- English 2160 or Topics in Women’s Literature is cross-listed with the Gender Studies department and explores a range of works authored by women centered around a course theme. In this course we read work written by women who speak back to power. We investigate how women use literature to challenge systems of oppression, write their lives and experiences into existence, form community, encourage activism, (re)claim agency, and invite readers to think about how power works. We read a range of genres in order to get a sense of how lived experiences that are often subjugated *speaks* through a variety of forms. Genres will include poetry, fiction, and creative non-fiction. The authors we read represent a wide-range of embodied existences that—collectively—foster intersectional feminist perspectives. Analyzing how one challenges or transgresses power structures also means considering the powers that be and the rules that authorities levy upon those they deem *Other*. Together, we explore what these terms mean.
- English / Gender Studies & Women’s Studies 3097 is an upper-level writing-intensive course that’s designed to introduce and engage students in the rhetorical aims of feminist theory. We will learn how to: read critical texts and figure out the arguments they are asserting; search for and find articles to create an annotated bibliography; use in-class texts and supporting materials to write original work; lead meaningful discussions on texts that are considered to be feminist theory.
- English 3101 Themes and Genres in Women’s Literature is a class constructed for students to consider how women authors use writing to locate and amplify their experiences, which are often unacknowledged by the canon. By looking at women’s writing as maps (sometimes literal maps) and guides, we can come to better understand the worlds they live in, the worlds they have created, and the literary forms they have invented in order to render their perspectives legible through both commonly used and unusually constructed contextual spaces, places, and locales.

**Adjunct Professor** La Salle University, Philadelphia, Pennsylvania

**08/2015 – Present**

- English 110 introduces students to rhetorical analysis and argument, while helping students to improve their writing skills and to develop a writing process suited for college-level work. Students learn to read critically from a variety of texts, disciplines, and media. They learn to synthesize texts, and to develop original arguments

aimed at an academic audience. The course establishes a community of learners whose writing engages in ethical inquiry and reasoned debate, and prompts students to use writing in order to make meaningful connections between and among their academic, social, and political lives.

- English 210 builds upon the writing skills and rhetorical knowledge students gained in English 110, and trains them to conduct academic research. Over the course of the semester, students compose innovative and original research papers that are appropriate for upper-division coursework in a variety of disciplines. Built around shared texts, concerns, or themes, this course is driven by individual research projects that students develop through consultation with the instructor and in conversation with the projects of their peers. Students learn to develop strong research questions, and they learn to find, critically evaluate, and synthesize a broad range of academic texts.

**Graduate Teaching Fellow** *Temple University*, Philadelphia, Pennsylvania **08/2013 – 05/2015**

- As part of my academic fellowship at Temple, I taught three sections of Analytical Reading and Writing (English 802), and two sections of Introductory Poetry Workshop (English 1111) for which I created original syllabi.

**Early Start Instructor**, *Sonoma State University*, Rohnert Park, California **06/2012 – 08/2013**

- The California State University (CSU) system created "Early Start" with the goal of better preparing students in mathematics and English composition before their first term at the CSU, thereby improving their chances of completing a college degree. Incoming students who do not demonstrate readiness for college-level English composition begin remediation during the summer before coming to the CSU. These courses were taught online.

**Student Instructional Leader** *Sonoma State University*, Rohnert Park, California **08/2011 – 05/2012**

- The primary goals of the Educational Opportunity Program (EOP) are to improve the access, retention and graduation of students who have been historically, economically and/or educationally disadvantaged. EOP assists students by providing comprehensive academic support services, and Student Instructional Leaders (SIL) are very important for providing that support. As a SIL I attended a section of Introductory English, collaborated with the instructor, and taught two small sections of students from that class in which I provided individualized attention, enhanced study skills, and clarified class readings and projects. In addition to the sections I taught, I worked one-on-one with each student.

**Writing Center Tutor** *Sonoma State University*, Rohnert Park, California **06/2011 – 05/2012**

- The SSU Writing Center is an instructional service of Sonoma State University whose function is to help SSU students, faculty, and staff members (as well as members of the wider community) become better writers and produce better written documents. I worked one-on-one with individual writers and in small groups to help clients develop their writing skills, and disseminated information about good writing and how to write well. The Writing Center also works with the SSU faculty to help them improve their writing instruction and to advance the cause of writing across the curriculum at SSU.

**WEPT Advisor** *SSU*, Rohnert Park, California **08/2010 – 05/2012**

- The Written English Proficiency Test (WEPT) is the test designed by Sonoma State University to fulfill the California State University Graduate Written Assessment Requirement (GWAR). The two-hour test asks students to write a persuasive article, essay, or letter on a topic of general interest and is scored on the basis of organization, appropriateness of content, clarity and facility of expression, and mechanics. As an advisor for the WEPT, I graded exams and tutored students individually who had taken and failed the WEPT at least once. Advising sessions aimed to equip students with the skills and strategies needed to pass the exam, anxiety management, and support.

**Graduate Teaching Fellow** *SSU, Rohnert Park, California*

**08/2010 – 06/2011**

- As a Teaching Fellow at Sonoma State, I taught a year-long (two semesters) stretch course, English 100A/B. The class curriculum provided supportive, scaffolded instruction in the advanced academic literacy skills necessary for college-level work. Course content included training in college-level analytical reading skills and expository writing, with particular emphasis on persuasive writing and research skills.

**Assistant WEPT Coordinator** *SSU, Rohnert Park, California*

**08/2009 – 08/2010**

- Before serving as a WEPT Advisor, I ran the administrative side of the WEPT exam. This position included administering the exam, hiring graders, conducting norming sessions, posting test scores, assigning students to WEPT Advisors, and answering any questions students and faculty might have about the test.

**Office Manager** *University Tutoring, Seattle, Washington*

**09/2008 – 07/2009**

**No Child Left Behind Representative** *The Academic Advantage, Los Angeles, California*

**02/2008 – 07/2008**

**Titled English Language Instructor** *The Nova Group, Japan*

**09/2006 – 08/2007**

- As a Titled English Language Instructor in Japan, I taught English to Japanese students ages two to eighty-two. I served as the Children's Director at my school ("mommy and me" through middle school), administered placement tests that gauged student improvement, taught classes one-on-one and of up to four students at a time, and conducted group discussion in the "Voice Room" that allowed students of all levels to practice their language skills in a conversational matter.

### [Publications]

- Manuscript *write like a girl* selected as a finalist by Renee Gladman for Essay Press. June 2021.
- Chapbook [wanton](#) published by DoubleCross Press, January 2020.
- Chapbook [dysphoric geography](#) published by Neighboring Systems, November 2019.
- Poem "Job Annals" published in *Volt*, volume 24, 2019.
- Poem "[wound material](#)" was published by Anomaly, December 2018
- Interview with Nikki Wallschlaeger, "[Inverting Helplessness.](#)" published by Jacket2 August 21, 2018.
- [Podcast with Sue Landers at PennSound](#), June 14, 2018.
- Sections from "some insects have evolved" were published in *Supplement*, May 2018.
- Poem "[The Matter of Holding Water](#)" was published at Dusie on January 30, 2018.
- Poems "exhibit easy practice," "callus as precedent," and "water rites" were published in [The Tiny](#). September 2017.
- Chapbook *on heat* was selected by the editors at BOAAT Press out of 490 submissions in their [2016 chapbook contest](#). The chapbook was published on May 6, 2017.
- [Christy Davids in Conversation with Trish Salah](#) at the Wexler Studio in the Kelly Writers House. University of Pennsylvania, Philadelphia. April 25, 2017.
- [Christy Davids in Conversation with erica lewis](#) at the Wexler Studio in the Kelly Writers House. University of Pennsylvania, Philadelphia. December 21, 2016.

- Poem “species / specious” in *Bedfellows Literary Magazine*. December 29, 2016.
- Manuscript *Woo Me* announced as a finalist in 1913's Prize for First Books, judged by Ruth Ellen Kocher. November 1, 2016.
- “Confessions: A Conversation about *I Love Dick* with Christy Davids and Sebastian Castillo,” podcast at [The Conversant](#). November 1, 2016.
- Poem “wanted / wanting” was published by *Boog City*. August 5, 2016.
- *some insects have evolved* announced as a finalist in [Gazing Grain's 2016 chapbook competition](#). July 19, 2016.
- Interview with Maged Zaher at [The Conversant](#). May 1, 2016.
- “Pop & Poetics: Phantoming Toward Utopia” podcast at [The Conversant](#). April 1, 2016.
- “Pop & Poetics: Demystifying the Pastoral,” podcast at [The Conversant](#). March 1, 2016.
- “Pop & Poetics: Lisa Robertson, Grimes, and the Art of Phantom-ing,” podcast at [The Conversant](#). February 1, 2016.
- Interview with Pattie McCarthy at [The Conversant](#). December 1, 2015.
- Interview with Brian Teare at [The Conversant](#). November 1, 2015
- Chapbook *Alphabet / Ontology* announced as a finalist in Ahsakta Press' chapbook competition, judged by Kerri Webster. June 15, 2015.
- Selections from “Kinds of Rupture,” [Open House](#). February 28, 2015. Vol. 1
- Poems “White Ermine” and “In City,” [VOLT](#). Spring 2013, Vol. 18.
- Critical essay “Examining Myth in Sidney's *Old Arcadia*,” International Akşit Gökürk Conference paper, Istanbul University. February 2013.
- Critical essay “Marina Abramovic Body of Dichotomy,” [Burning Daylight](#). May 2012, Vol.1.
- Poem “Crimson Sweet” published in *Zaum Literary Magazine*. April 15, 2012. Vol. 16 (p.11)
- “Toni Morrison Answers in Edibles: Nourishing Imaginary Selfhood Through Childlikeness and Foodstuffs in *The Bluest Eye*,” Graduate Student Symposium, Sonoma State University. April 10, 2012.
- Poems “Fire Blight” and “A Percolating Quarry” Published in *A Few Lines Magazine*. September 16, 2011. Vol. 1 No. 2 (p.15, 45,60).
- “Examining Myth in Sidney's *Old Arcadia*,” International Akşit Gökürk Conference “Myth Revisited,” Istanbul University, November 28-29 2011.
- “The Reinforcement of Misogyny and Gender Trappings within the Homosexual Discourse of Sidney's *Old Arcadia*,” Renaissance Graduate Conference, Massachusetts Center for Interdisciplinary Renaissance Studies, on the campus of the University of Massachusetts, Amherst. October 15, 2011.

### [Curatorial Experience & Community Organization]

**Founding Member of Becoming / Collective** Philadelphia, Pennsylvania **01/2018 – Present**

- Becoming / Collective is an interdisciplinary group that works together to combat the silence specific to sexual violence by creating and distributing feminist zines forged in the crucibles of urgency, disappointment, and violence, fueled by collaborative connectivity in order to make positive change. Together, we create zines with the goal of interpersonal connection and collective action.

**Curator of Charmed Instruments** Philadelphia, Pennsylvania. **07/2014 – Present**

- This poetry reading series strives for diversity, and aims to create a space for poetry that feels non-exclusionary / non-hierarchical, and provides connectivity across various poetry communities within

Philadelphia and beyond. Readings takeplace every two to four weeks and are free and open to the public.

**Assistant Director** *The Sitting Room: A Women's Library*, Penngrove, California. **06/2011- 08/2013**

- Curator of the Women Writers Archive and the Virginia Woolf Archive, established definitive collections of Feminist Theory and Literary Criticism for the library, member of Futures Board, acting docent responsible for library tours and visitor support. Worked closely with J.J. Wilson to organize the Sitting Room's library collection and acquire new material.

**Children's Literature Specialist & Event Coordinator** *Copperfield's Books*, Santa Rosa, California **10/2012 - 08/2013**

**Feminist Discussion Group Founder** *Locating Lysippe* Rohnert Park, California **10/ 2010 - 08/2013**

#### [Talks and Readings]

- Featured Reader at Random Name series on April 28, 2019. Dalak, Philadelphia, PA.
- Featured Reader at the Penn Book Center on March 16, 2019. Philadelphia, PA.
- Featured reader at the reading series Frank O'Hara's Last Lover. December 16, 2018. Morning Glory, Philadelphia, PA.
- Featured reader at the reading series Accidental Player. July 12, 2018. Tattooed Moms, Philadelphia, PA.
- Featured Reader at the Kelly Writers House launch for *Supplement*. May 27<sup>th</sup>, 2018. Philadelphia, PA.
- Featured reader at the Writer's House Salon series. October 17, 2017. University of Rutgers, Camden. Camden, New Jersey.
- Featured reader at The Sitting Room with Iris Dunkle. August 11, 2017. Penngrove, California.
- Featured reader at Neighboring Systems. July 8<sup>th</sup>, 2017. Philadelphia, Pennsylvania.
- Featured Reader at Random Name poetry series. March 26, 2017. Philadelphia Pennsylvania.
- Featured Reader at the MLA Offsite Reading. January 6, 2017. University of Pennsylvania, Philadelphia, Pennsylvania.
- Featured Reader at Jubilant Thicket. September 11<sup>th</sup>, 2016. Philadelphia, Pennsylvania.
- Featured Reader at the Boog City Poetry and Music Festival. August 6<sup>th</sup>, 2016. Brooklyn, New York.
- Featured reader at Painted Bride Quarterly. July 13<sup>th</sup>, 2016. Philadelphia, Pennsylvania.
- Featured Reader at Barn Swallow Poetry hosted by Pattie McCarthy and Kevin Varrone. June 4<sup>th</sup>, 2016. Philadelphia, Pennsylvania.
- Featured reader at *Frank O'Hara's Last Lover*. May 2<sup>nd</sup>, 2015. Philadelphia, Pennsylvania.
- Featured reader at *TOPOS*. April 30<sup>th</sup>, 2015. Brooklyn, New York.
- Selected student reader for Temple's visiting poet series (opening act for Rachel Zolf). November 15<sup>th</sup>, 2014. Philadelphia, Pennsylvania.
- Featured reader, along with Kate Robinson and Caleb Beckwith hosted by Speak Wright. October 10<sup>th</sup>, 2015. Philadelphia, Pennsylvania.
- "Women and Art: A Look at Jay De Feo" The Sitting Room, May 9<sup>th</sup>, 2013. Penngrove, California.
- "Examining the Role of the Woman Writer in the Elizabethan Era." The Sitting Room. April 8<sup>th</sup>, 2012. Penngrove, California.
- "Introduction to Feminist Theory," The Sitting Room. October 12, 2011. Penngrove, California.
- Readings from, and discussion of, *Feminist Ruminations: Locating the Self in Feminist Theory* at Sonoma

State's Graduate Student Colloquium. February 24, 2011. Cotati, California.

**[Editorial Contributions & Professional Writing]**

<b>Assistant Editor</b> <a href="#"><i>The Conversant</i></a>	<b>01/2014 – 2018</b>
<b>Specialized Editor</b> <i>Tinge Magazine</i> , Temple University	<b>11/2013 – 11/2016</b>
<b>Freelance Editor</b> <i>Charles Pinot Publishing</i> , San Rafael, California	<b>08/2012 – 01/2014</b>
<b>Specialized Editor</b> <i>Burning Daylight: Sonoma State's Literary Journal</i> , Rohnert Park, California.	<b>11/2011-08/2013</b>
<b>Editor</b> <i>Moving Ideas: Multimodality and Embodied Learning in Communities and Schools</i> by Dr. Mira-Lisa Katz (Published 2013), Peter Lang Publishing, New York	<b>05/2012 – 09/2012</b>
<b>Master's Thesis Editor</b> Rohnert Park, California	<b>03/2011 – 08/2013</b>

**[Grants & Awards]**

- Chapbook *on heat* was selected by the editors for publication at BOAAT Press out of 490 submissions in their [2016 chapbookcontest](#). Chapbook published on May 6, 2017.
- Admitted into the First Year Writing Program's Hall of Fame for ongoing excellence in Teaching. December 2016. Recognized for excellence in teaching again in May 2018, and Fall 2018.
- Multiple-time winner of Temple's Excellence in Teaching award; now "hall of fame" status.
- Awarded a two-year fellowship as a Teaching Associate at Temple University; full financial support for the duration of my MFA.
- Two-time recipient of the Graduate Equity Fellowship at Sonoma State University. Awarded for the 2010/11 and 2011/12 academic school years.