

## Amanda Auerbach

University of Iowa  
Writers' Workshop  
Dey House  
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### Education

MFA Poetry, Iowa Writers' Workshop, expected May 2020

PhD English, Harvard University, May 2018

B.A. English, Duke University 2012  
Summa Cum Laude

### Editorial Experience

Editorial Assistant for *Iowa Review*, fall 2018 to present

Preliminary Judge for the 2020 Dorset Prize, Tupelo Press, September 1 to December 31, 2019

### Publications (poetry)

"Cheerio Petals," *Gulf Coast* (online), forthcoming in fall 2019

"Dream Log 1," *Tupelo Quarterly*, July 14, 2019

"A Story," *Harvard Review Online*, April 11, 2019

"Largesse," *Colorado Review*, Spring 2019

"Removing Degrees," *The Kenyon Review*, July/August 2018

"Self-Having," *The Kenyon Review*, July/August 2018

"On the Folding of the Flag," *Poetry Northwest*, Summer and Fall 2018

"Little Allegory," *Denver Quarterly*, Summer 2018

"Kept Dry," *Denver Quarterly*, Summer 2018

"The Aphids and the Mint," *Fence*, Winter/Spring 2018

“Appliance,” *The Boston Review*, March 2018

“Smart-Grid,” *The Boston Review*, March 2018

“New Recruits,” *The Boston Review*, March 2018

“The Great Ones,” *Thrush Poetry Journal*, July 2017—Nominated for the 2018 Pushcart Prize

“Rights,” *The Paris Review*, Summer 2017

“Green Proofs,” *Colorado Review*, Spring 2017

“Heirloom,” *Conjunctions* (online), August 2016

“The Eve Virus,” *Conjunctions* (online), August 2016

“This Is,” *Conjunctions* (online), August 2016

“Incarnation,” *Conjunctions* (online), August 2016

“Conveyor,” *Conjunctions* (online), August 2016

“Hospice Visit,” *Conjunctions* (online), August 2016

“Apollo to Daphne,” *Conjunctions* (online), August 2016

“Update #1,” *Colorado Review*, Spring 2016

**Books:**

*What Need Have We for Such as We* (forthcoming November 2019, C&R Press)

In *What Need Have We For Such as We*, the speaker quickly transitions from being a lyrical poet, moved by the world and her own responses to it, to being a person infected by a poetic voice that, like a virus or a machine or a script, has a startling and terrifying life of its own. Once writing poetry ceases to foster an outpouring of self, artifacts, social bonds, and the act of analysis itself become increasingly important as sites of self-possession. But there is another gentler and more regenerative alternative to self-possession: the act of identifying with those entities—like the poems themselves—which do not possess their own experiences, which do not make such claims. Most of the poems are set in Cambridge, Massachusetts, where the speaker was living.

*Getting Lost in the Novel: The Impassioned Movements of the Self in Eighteenth- and Nineteenth-*

*Century British Fiction* (in-progress)

My current research project correlates seminal subgenres in the history of the novel (the marriage-plot, the gothic novel, the Bildungsroman, and the sensation novel) with the forms of characters' impassioned movement. These are revealed at moments when characters get socially or geographically lost, failing to understand their experiences.

**Book Reviews/ Prose Relating to Contemporary Poetry**

Review of Dana Roeser's *All Transparent Things Need Thundershirts*, forthcoming in *Green Mountains Review Online*

Review of Jessica Laser's *Sergei Kuzmich From All Sides*, submitted

"The Competing Indignant Voices in 'Rights,'" *The Paris Review Daily*, August 2017

**Works of Academic Scholarship**

"Self-Distancing in the Victorian Bildungsroman," *Victorian Literature and Culture*, forthcoming

"Proprioception and Thinking in the Gothic Novel," *European Romantic Review*, forthcoming

"Negative Capability: A Capable Cognitive Act," *Literary Imagination* 19.3 (2017): 212-225

"A Shift in the Ethics of Hardy's Fiction," *Thomas Hardy Journal*, Winter 2017: 33-50

Entry on Bridget St Hillaire's *The Priory of St Mary* for *The Cambridge Guide to the Eighteenth-Century Novel 1660-1820*, Ed. April London, Forthcoming

Entry on Mary Pickar's *The Castle of Roviego* for *The Cambridge Guide to the Eighteenth-Century Novel 1660-1820*, Ed. April London, Forthcoming

Entry on Henry Summersett's *Martyn of Fenrose* for *The Cambridge Guide to the Eighteenth-Century Novel 1660-1820*, Ed. April London, Forthcoming

Entry on *The Submissions of Dependence* for *The Cambridge Guide to the Eighteenth-Century Novel 1660-1820*, Ed. April London, Forthcoming

Entry on *The Orphan-Swains: Or, London Contagious to the Country* for *The Cambridge Guide to the Eighteenth-Century Novel 1660-1820*, Ed. April London, Forthcoming

**Fellowships and Awards**

Writer in Residence at the Boulder Writing Studio (Summer 2019)

Graduate School for Arts and Sciences Dissertation Completion Fellowship (Fall 2017 to Spring 2018)

North American Victorian Studies Association Travel Grant (Summer 2017)

Graduate Student Council Winter Conference Grant (Winter 2017)

Dexter Term-Time Fellowship (Spring 2017)

North American Victorian Studies Association Travel Grant (Summer 2015)

Duke English Department Award for the Most Original Honors Thesis for “Objects and Agency: Henry James and the Aesthetic Heroine” (2012)

### **University and Community Teaching**

“Love and Its Plots,” General Education in Literature, University of Iowa (Fall 2019)

“Reading as Writers, Writing as Readers,” Creative Writing Studio Course, University of Iowa (Fall and Spring 2019)

“Voice in Poetry,” two one-hour sessions, LEAP (day of author panels hosted by Boulder Writing Studio), Dairy Arts Center (Summer 2019)

“Art and Objects,” Four-week workshop, Boulder Writing Studio (Summer 2019)

“Finding Inspiration in Other Poets,” Four-week workshop, Boulder Writing Studio (Summer 2019)

“Departures from Reality,” Honors Section of General Education in Literature, University of Iowa (Spring 2019)

“Departures from Reality,” General Education in Literature, University of Iowa (Fall 2018)

Senior Thesis co-advisor for Rachel Silverstein, “‘No Net Ensnarers Me:’ An Interdisciplinary Study of Jane Eyre’s Place in the Gothic Canon” (Fall 2017-Spring 2018); this thesis employs digital humanities approaches

The Gothic and the Novel, Head Instructor (Fall 2016); for this course, I received a perfect student evaluation score.

Senior Thesis co-advisor for Chloe Volkwein, “The Legacy of the Enlightenment in Kingsley, Carroll, and MacDonald” (Fall 2016-Spring 2017)

Consciousness in Fiction, Head Teaching Fellow for James Wood (Fall 2015)

The Enlightenment, Teaching Fellow for James Engell (Spring 2015)

Post-War American and British Fiction, Teaching Fellow for James Wood (Fall 2014)

Writing Tutor for Harvard Extension School (February 2017 to the present)

### **Readings and Talks**

Reading at Prairie Lights, Iowa City, upcoming January 2020

Reading at Berl's Brooklyn Poetry Shop, Brooklyn, upcoming December 2019

Reading at Innisfree Poetry Bookstore, Boulder, upcoming November 2019

Reading for C&R Press, Concrete and Water, Brooklyn, Summer 2019

Reading for *FENCE*, The Shop, Troy, NY, Summer 2018

"Innocence and the Critique of 'Impartiality,'" American Society for Eighteenth-Century Studies, Orlando, 2018

"Art for Energy's Sake: The Importance of Converting Pleasures into Things," North American Victorian Studies Association, Banff, 2017

"Defending Partialities in Austen," International Conference of Romanticism, El Paso, 2017

"The Mimetic Power of Getting Lost in the Novel," North American Society for the Study of Romanticism, Ottawa, 2017

"Neuromimesis and the Immediacy of Vicarious Pleasures," North American Victorian Studies Association, Florence, 2017

"Clarissa's Family: Her Foes or Herself?" British Society for Eighteenth-Century Studies, Oxford, 2017

"The Desire to Get Lost in Everyday Life," North American Society for the Study of Romanticism, Berkeley, 2016

"The Marriage Plot and the Impartial Spectator," Co-Sponsored by the British Literature and Anglophone Colloquium and the Eighteenth-Century and Romanticism Colloquium, Harvard University, 2016

"Honesty in *Mary Barton*: The Social Contract and the Obligation to Make Private Feelings Public," Northeastern Modern Language Association, Hartford, 2016

“Making Oneself Out of an Unknown World in *Tess of the D’Urbervilles*” North American Victorian Studies Association, Honolulu, 2015.

**Service**

“The Poetry of Common Sayings,” free two-hour workshop, Boulder Writing Studio

Co-Coordinator of the British and Anglophone Literature Colloquium, Harvard University (June 2014-September 2015)

\*My editorial work, listed above, has also been unpaid

**Website**

[amandaauerbach.com](http://amandaauerbach.com)

References:

Jorie Graham, [graham2@fas.harvard.edu](mailto:graham2@fas.harvard.edu)

Mark Levine, [mark-levine@uiowa.edu](mailto:mark-levine@uiowa.edu)

Elaine Scarry, [escarry@fas.harvard.edu](mailto:escarry@fas.harvard.edu)

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