

# JERICO LENK

english · creative writing · history · classics

prose, poetry, hybrid · university of washington & university of south florida

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## EXPERIENCE

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### **Predocctoral Instructor & Part-time Lecturer · University of Washington English Department**

Structures and facilitates student-centered, culturally responsive, reflective-reflexive spaces addressing various learning outcomes in composition and creative writing. Holds conferences and office hours as advisory resource and mentor. Guides workshop/peer review. Evaluates and records student progress with innovative, equity-driven assessment models.

#### **University of Washington · 2020-2022**

##### **Autumn 2022**

- ENGL 284 - *Beginning Short Story Writing*
- ENGL 131 - *Composition: Exposition*

##### **Winter 2022**

- ENGL 131 - *Composition: Exposition*

##### **Autumn 2021**

- ENGL 284 - *Beginning Short Story Writing*

##### **Summer 2021**

- UW STEMsub - *College Writing Prep*

##### **Spring 2021**

- ENGL 131 - *Composition: Exposition*

##### **Winter 2021**

- ENGL 285 Teaching Assistant - *Writers on Writing*
- ENGL 131 - *Composition: Exposition*

##### **Autumn 2020**

- ENGL 131 - *Composition: Exposition*

#### **University of South Florida · 2019-2020**

##### **Summer 2020**

- First-Year Composition Curriculum Review

##### **Spring 2020**

- ENC 1102.026 - *Composition II*
- ENC 1102.102 - *Composition II*

##### **Autumn 2019**

- ENC 1101.105 - *Composition I*
- ENC 1101.082 - *Composition I*

## EDUCATION

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### **MASTER OF FINE ARTS (2022)**

CREATIVE WRITING

University of Washington

### **BACHELOR OF ARTS (2019)**

ENGLISH · HISTORY · CLASSICS

University of South Florida, *summa cum laude*

## RESEARCH

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### CLASSICS

- Lenk, Jerico. "Eros: Figure, Force, and Cult." 2018. Religions of the Ancient Mediterranean, University of South Florida, seminar paper.
- Lenk, Jerico. "Patroklos, Honor of the Non-War Hero: A literary analysis in conjunction with historical and archaeological evidence." 2017. Death, Burial, and the Afterlife in Antiquity, University of South Florida, seminar paper.
- Lenk, Jerico. "Romanitas and Memory: Death of the Invisibles." 2017. Death, Burial, and the Afterlife in Antiquity, University of South Florida, seminar paper.

### VICTORIAN LITERATURE

- Lenk, Jerico. *Rearranging the Room: An Adaptation of Jane Eyre with Afterword*. 2022. University of Washington, Master of Fine Arts critical thesis.
- Lenk, Jerico. "Reflections, Refractions, and Reviews: Contemporaneous Response to Henry James' 'Turn of the Screw.'" 2018. The Nineteenth-Century British Novel: Mystery and Sensation, University of South Florida, seminar paper.
- Lenk, Jerico. "Boy Worship and the Victorian Cult of Masculinity: A Brief Historiography." 2016. Theory and Methods of History, University of South Florida, seminar paper.

## PUBLICATIONS & ACCOLADES

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**Fellowship** · Virginia G. Piper Center Conference Workshop Fellow 2021 / **Novel** · *The Missing* · Month 9 Books / **Short Story** · "How We See" · Columbia Journal / "The Mourning Club" · F(r)iction / **Poetry** · Post Journal · Obsidian · CatheXis NW · Thread Literary · F(r)iction / **Awards** · Columbia Journal Spring Contest 2021 · Anspaugh Fiction Award · Bettye Newman Poetry · Bettye, Esther, and Dorothy Newman Poetry · Estelle J. Zbar Poetry / **Longlist** · 2022 Gregory Djanikian Scholars Program in Poetry · Palette "love & eros" 2021 · Palette Emerging Poet 2021 · Frontier OPEN 2020 · 43rd New Millennium Writings / **Shortlist** · First Pages Prize 2020 / **Nominations** · Pushcart Prize · AWP Intro Journals Award · Best American Short Stories · Best New Poets · Gulf Coast Association for Creative Writing Teachers · Eugene Van Buren Fiction Award · Walter Dean Myers Award / **Mentors** · Jay Hopler · David Crouse · Maya Sonenberg · Heather Sellers · Jason Nethercut · Jarod Roselló · Linda Bierds · Ira Sukrungruang · Norbert Elliot

HIGHLIGHTS *on next page*

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## HIGHLIGHTS

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### **PEDAGOGY**

- Active and experiential student-centered learning
- Demonstrated history of teaching concurrent course sections
- Dedicated to student academic and individual wellbeing
- Ongoing experience navigating culturally, socially, and academically diverse backgrounds
- Designs assignments for inter/multidisciplinary and translanguaging learning opportunities
- Innovative, equity-driven assessment values
- Emphasis on reflective-reflexive critical thought and liberatory instruction
- Engages in regular, real-time reflective teaching and student feedback
- Prioritizes *process over product* to develop multi-level transferable skills and competencies
- Demonstrated history of hybrid, remote, in-person, and sync/async instruction
- Learning management systems: Google Docs/Drive, Microsoft Office (Word, PP, Excel, Teams), Canvas, Zoom
- Focus on universal access and comprehensive Canvas designs
- Online Instructor Certified

### **READINGS & COMMUNITY PRESENCE**

- University of Washington Castalia Reading Series
- University of Washington Blackjaw Literary Series
- 2021 Virginia G. Piper Center Conference Workshop Fellow
- 2018 University of South Florida English Graduate Students Association panel
- 2017-2018 University of South Florida Thread Literary Journal events
- 2016-2018 University of South Florida 6x6 Showcases

### **ADVISORY MENTORSHIP**

- Holds office hours and student conferences
- Classroom observations, open mic, guest lecturing, grad student Q&A sessions
- Promotes various academic and creative writing opportunities
- Flipped class “Work Days” to develop study skills
- Advocates for student goals/concerns
- Provides letters of recommendation and mentorship for academic portfolios/applications
- MFA App Review with Washington University, St. Louis

### **REFERENCES**

#### **David Crouse**

University of Washington Department of English  
Professor & Creative Writing Director  
dcrouse@uw.edu

#### **Maya Sonenberg**

University of Washington Department of English  
Professor  
mayas@uw.edu

#### **Anis Bawarshi**

University of Washington Department of English  
Professor & Department Chair  
bawarshi@uw.edu

## TEACHING PHILOSOPHY

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*the tiniest matryoshka doll / or the difference between ravens & grackles & the cleveland street  
scandal / the ache in your jaw from clenching teeth / that bozier lyric about felling trees  
& pyres of enemies*

At the beginning of the term students describe themselves in “tag yourself” meme aesthetics, an exercise in close observation, discursal context, audience awareness—a poetry-autoethnography. What seemingly disparate ideas can we arrange to represent our identity, and why?

I lead student-centered, culturally responsive and active learning spaces for first-year composition and creative writing, where innovation and self-world awareness supports students as they interrogate knowledge, then take ownership of it: their own, the systems by which it’s acquired, and as an ongoing, liberatory process.

### **composition**

Investigating academic rhetoric as a “code” means scaffolded re-thinking of language and literacy in various discourse communities—and their power dynamics. This is our compass for navigating rhetorical situations and investing in critical inquiry as students research self-chosen topics through reflective-reflexive projects, such as word historiographies, lyric essay autoethnographies, and annotated bibliography Story Maps. With a focus on *producing* over *product*, curriculum is not punctuated by long papers; instead, the term culminates in a holistic, metacognitive final portfolio where students present their work, their process, and positionality.

### **creative writing**

With a flipped structure, students encounter new concepts independently prior to class discussion and writing activities that explore innovative craft techniques across form and genre. These scaffold into weekly writing prompts for small group mini-workshops, which foster generative peer-learning networks. Author interviews, critical texts on reorganizing inherited literary craft, and accessible but canon-resistant readings prompt students to consider how writing acts on and is acted upon by readers. By emphasizing audience and intent, students unpack the choices of diverse contemporary writers—and their peers—leaving the course with a collection of work and a restocked toolbox for generating, analyzing, and revising.

### **assessment & workshop**

#### *assessment*

I use a Complete/Incomplete assessment model dedicated to actionable feedback and reflection, removing the competitive nature and inequity inherent to point-based evaluation. Checkpoint conferences, Work Day one-on-ones, and Mental Health Days support individual HOC competencies and progress. Together this honors what other equity-driven assessment models risk neglecting: a respect for student responsibility. Rather than *what* they can, students do *when* they can, accounting for diverse learning styles, language proficiencies, and life situations. This switch has demonstrated increased student engagement, self-discipline skills, and comprehension, with final grades averaging a full letter grade higher at 94%, despite slightly higher rates of missing/late.

#### *creative writing workshop*

I am passionate about reforming workshop from fixed and prescriptive to flexible and revision-focused. Centering writer notes and reader response guides students from reductive feedback to “observations, questions, possibilities.” 50% of

course evaluations named this workshop as an aspect that most contributed to learning, citing a supportive environment, exposure to new techniques and critical thinking needed for revision, and deepened relationships with their own craft.

### *Google Docs*

I encourage the use of Google Docs in order to combat issues of time, distance, and writing anxieties. Using Docs creates a central, broadly accessible space for students to engage with content, peers, and myself via margin comments and document histories. Each class day has a corresponding, editable Doc for collaborative note-taking, in-class activities, and my own live “transcription” of lesson and discussion. Students can then revisit information as needed, or review and ask questions in the event of an absence. Completing assignments in Docs provides real-time grammar and proofreading tools, with which students across levels of English language preparedness can identify, address, and actively practice relevant LOCs.

### **mental health days**

Student wellbeing is the pulse of student success. Every student starts the term with two Mental Health Days to waive any small assignment, no questions asked. These “free passes” reorient towards care: a student’s exhaustion after working two jobs, studying for a biochem midterm, sick children, a stolen SSN, emetophobia, sleeping through an alarm, just needing a day off—these things matter.

### **instructional versatility**

Online Instructor certified, I design comprehensive, easy to navigate Canvas courses with best practices and universal access in mind, maintaining quality of learning across instructional methods even in the face of sudden pivots. Through active reflective teaching, I regularly review and adjust curriculum in response to student needs and larger kairos, from shifting assignment modalities, rotating learning styles, addressing inefficiencies, to overhauling an entire unit for more immediate real-world application.

I am committed to working with students to overcome both *familiar* and *new* instructional barriers. Accommodating diverse learning styles, English language preparedness, levels of access, and available or unavailable resources, from devices and programs to ideal study environments, requires flexibility and innovative thought—and a dedication to equity and collaboration. All class material is available and student work accepted across a variety of digital and hard copy formats, and I strive to avoid limited and limiting access to textbooks or learning platforms.

### **praxis: presence & positionality**

A case study of my Autumn 2021 Beginning Short Story course describes my setting a precedent of “intentionality, respect, and creative freedom.” I want students to be active agents of their own learning, so I invite them into the pedagogical process through conversations around rationale and intentions. Breaking this “fourth wall” nurtures students’ confidence in their own insights and promotes a sense of belonging.

I believe my presence and positionality are key drivers for student retention and peer referrals. I am an instructor, yes—but the core of that is being a leader. I am a young, queer, low-income/first-generation college graduate playing faint lo-fi in the room and reciting Russian tongue-twisters for raised hands, walking through rhetorical analysis with BLM photojournalism or trans\* workplace infographics, sending videos to show the relatives about decolonizing Thanksgiving (and sometimes requiring the tallest student’s help with the projector screen). I am an instructor who combats institutional power dynamics by openly acknowledging, affirming, and integrating my own intersectionality within a room never ahistorical or apolitical—an instructor with whom students can empathize, relate, and trust to do the same with theirs.

## STUDENT EXPERIENCES

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### **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.” · “As I continue on in my academic career, creating presentation and conducting research, I will be much more cognizant of how I present and structure my work, and how this impacts the way it is perceived.” · “[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.” · “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 learnt from this course 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.” · “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.” · “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.” · “[Being] put in 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.” · “I think my time in office hours and reviewing the feedback on our major assignments [were most helpful].” · “It was really helpful to talk with my peers while looking at our writing pieces because it provided a safe and comfortable space to give and receive critique, while also having fun with others.” · “The accessibility of the instructor and the free ability to collaborate with other classmates helped me to learn more about writing and myself so much.”

## PREVIOUS COURSES & THEMES

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### **ENGL 131 · Composition: Exposition (University of Washington)**

**COURSE DESCRIPTION:** This isn't a creative writing course, but it's not a traditional composition course, either. We'll navigate this intersection of creative and academic writing through a series of multigenre and multimodal projects like word historiographies, lyric essays and abecedarium, annotated bibliographies, and Story Maps, culminating in a Final Portfolio of all of your work as we explore different codes—language identities—and the rhetorical skills needed to crack them.

**CORE ASSIGNMENTS:** Word Historiography, Personal Abecedarium, Statement on Language & Inclusivity, Lyric Autoethnography, Discourse Communities: Myths & Monsters, Annotated Bibliography, Story Maps, Final Portfolio.

### **ENGL 284 · Beginning Short Story Writing (University of Washington)**

*Course evaluation summative ratings of 4.7 out of 5 (course median) and 7 out of 9 (institutional decile).*

**COURSE DESCRIPTION:** We're gonna write. We're going to write, read, write again and read some more. The official reg name of this course is "Short Story Writing," but we won't limit ourselves to one genre. We're going to explore prose writing at large, stories full of feeling in many forms—short story, creative nonfiction, novel, hybrid/experimental—and practice the craft techniques needed to write them. Creative writing isn't just any one skill, after all, but the negative space architected by each and every one of them. This course is meant to be an introduction and exploration of creative writing regardless of major, minor, or "ability." In this class, this quarter—even beyond—we're all writers.

**CORE ASSIGNMENTS:** Weekly Writing Assignments, Reading Responses/Discussion, Experiment-focused Mini-Workshops, Holistic revision-focused Workshops, Craft Discussion, Final Portfolio.

### **ENC 1101, ENC 1102 · Composition I, Composition II (University of South Florida)**

**COURSE DESCRIPTIONS:** Together in two scaffolded semesters, ENC 1101 prepares students for academic work by emphasizing expository writing, the basics of library research, and the conventions of academic discourse, followed by ENC 1102's focus on argument, research, and style. As students engage in creative and critical thinking, they learn to support assertions based on audience and purpose; students apply library research, strategies for revision, and peer response.

**CORE ASSIGNMENTS:** Literacy Narrative, Discourse Communities Presentation/Expository Overview, Textual Evaluation; Group Presentation, Discussion Session Lead, Annotated Bibliography, Story Maps.

### **Math Science Upward Bound (STEMsub) · College Writing 3 (University of Washington)**

**COURSE DESCRIPTION:** Writing is an act of exploration, of identity and investigation. Writing for academia is no different. Language identities, discourse communities, rhetoric and composition, scholarly conversation... That is—it's important to know who we are as writers, where we come from, what we write, why we write it, when, and how. Over the next six weeks, we'll prepare for academic writing by investigating those aspects of composition and how our identity can shape each of them.

**CORE ASSIGNMENTS:** Self-Reflection: Discourse Communities, Mini-Rhetorical Analysis, Personal Statement Workshop, Research Portfolio, Personal Statement Final Draft.