

DAN WHITE

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Chicago, IL

PROFILE

Educator, writer, editor, and critic with teaching experience in English, writing, application prep, essay composition, and law. Highly driven, organized, and dedicated.

EXPERIENCE

Lecturer, University of Illinois-Chicago — August 2023-Present

- Teach English 291: Intro to Creative Writing and English 160/1: Academic Research.
- Design courses, create syllabus, mentor and advise students, develop lesson plans.
- Facilitate creative writing workshop and implement diverse pedagogical strategies.

Lecturer, Roosevelt University, Chicago — August 2023-Present

- Teach English 435: Rachel Cusk Seminar and English 101/2: Research & Writing.
- Develop and teach a graduate seminar in the MFA Program, including building syllabus, lesson plans, and course reading materials.

Editor, L'Esprit Literary Review + Indirect Books — February 2022-Present

- Founded journal & press. Write submission guidelines, lead substantive edits of manuscripts to publication, and manage social media accounts and public presence.
- Manage all legal and financial aspects of a small independent press. Handle all aspects of website build, design, and maintenance. Run and maintain original podcast series, including booking guests, recording shows, editing files, and publishing episodes.
- Hire and supervise interns. Represent press at events such as AWP Conference and Book Fair. Organize and run dynamic events such as in-person readings and book launches.

Prose Editor, West Trade Review — January 2021-Present

- Oversee prose publications for mid-sized literary journal. Lead and manage prose team.
- Run weekly meetings with editorial and reader staff to discuss submissions and philosophy of journal. Distribute and manage editorial assignments among Associate Prose Editors.

Lecturer, Otis College of Art & Design, Los Angeles, CA — August 2022-May 2023

- Taught Digital Media 411: Business Seminar and English 107: Writing in The Digital Age.
- Designed and taught an upper-level course for art students to develop skills in social media presence, website design, resume building, and brand continuity as practicing artists.

EDUCATION

Doctor of Philosophy in English — May 2026 (ABD)

University of Illinois-Chicago | Chicago, IL
Concentration: Creative Writing

Master of Fine Arts — May 2020

Otis College of Art & Design | Los Angeles, CA
Concentration: Creative Writing

Juris Doctor — May 2018

Southwestern Law School | Los Angeles, CA

Bachelor of Arts — May 2014

Roosevelt University | Chicago, IL
Major: History

SKILLS

Adobe Acrobat
Adobe InDesign
Adobe Illustrator
Affinity Designer 2
Affinity Photo 2
Affinity Publisher 2
Blackboard
Bluesky
BookWright Blurb
Canva
Google Suite
Instagram
Mailchimp
Podcastle
Substack
Twitter / X
WordPress
YouTube

AWARDS

- Alternating Current Press 2023 Electric Book Award Longlist, *The Seachamber* (novel)
- Stony Brook University BookEnds Fellow, 2020-2021
- Bread Loaf Writers' Conference Resident, 2019
- Southwestern Law School Dean's Merit Award Recipient, 2018
- Roosevelt University Dean's List, 2010-14

COURSES TAUGHT

- UIC English 291: The Art and The Craft: Fiction Workshop, Fall 2024 & Fall 2025
- UIC English 161: The Revolution (Still) Comes From Within: Narration, Textual Analysis, and Research in the Writing of Rachel Cusk, Spring 2025, Spring 2025, & Fall 2025
- UIC English 160: The Revolution Comes From Within: Narrative Modes Towards Finding the Self in the Writing of Rachel Cusk, Fall 2024
- RU English 435: Rachel Cusk and the Art of Narration, Fall 2025
- RU English 102: Analytical Research and Writing, Spring 2024, & Spring 2025
- RU English 101: Critical Reading and Writing, Fall 2023, Fall 2024, & Fall 2025
- Otis English 107: Writing in the Digital Age, Fall 2022 & Spring 2023
- Otis Digital Media 411: Business Seminar II, The Artist in the World, Spring 2023

REFERENCES

Christopher Grimes, cgrimes@uic.edu

Director of Program of Writers, UIC (dissertation advisor)

Jessica Anne Chiang, jschlegel@roosevelt.edu

Director of MFA Program, Roosevelt University

Ken Harmon, kenrharmon@gmail.com

Editor-in-Chief, *West Trade Review*

Michael Blancato, mblancato@roosevelt.edu

Director of First-Year Writing Program, Roosevelt University

PUBLICATIONS

Short Fiction

- “After Ilium,” (excerpt of novel *The Country*), *ARTWIFE*, Spring 2025
- “Irregardless,” (excerpt of novel *The Country*), *Lotus-Eater*, Fall 2024
- “Proscenium,” (excerpt of novel *The Country*), *Hominum*, May 2024
- “Perihelion,” *Tangled Locks Journal*, Sum. 2023
- “Things That Might Happen On The Way There,” *Mirrors Reflecting Shadows: A Trevor Project Charity Anthology* (*Anxiety Press, Outcast Press, and Roi Fainéant Press*), June 2023
- “Santa Anita,” *Progenitor*, May 2023
- “Sanguis Jovis,” (excerpt of novel *The Nunnery*), *The Collidescope*, Mar. 2023
- “La Neige,” (excerpt of novel *The Nunnery*), *JAKE*, Dec. 2022
- “Madeleine, Entre-Deux-Mondes,” (excerpt of novel *The Winemakers*), *The Militant Grammarian*, Jul. 2022 *Pushcart Prize Nominee
- “The Trouble With Books,” *Santa Ana River Review*, Spring 2022
- “Bibamus, Moriendum Est,” (excerpt of novel *The Winemakers*), *Misery Tourism*, Feb. 2022
- “Just Like The Night,” *Rhodora Magazine*, Feb. 2022
- “Tritogeneia,” (excerpt of novel *The Seachamber*), *Twelve Winters Journal*, Dec. 2021
- “To The Dressing Room,” (excerpt of novel *The Seachamber*), *Fatal Flaw*, Nov. 2021
- “The Usurpation,” *Trounville Review*, May 2020
- “Before September,” *Tulane Review*, Spr. 2019

Literary Criticism

- “The hour, irrevocable: Death, Time, and Narration in Mrs Dalloway,” *The Virginia Woolf Bulletin*, Jan. 2025

- “Saturn of Suburbia: Cosmophagic Narration in Rachel Cusk’s *Arlington Park*,” *New Critique*, Fall 2024
- “Toujours Au-Delà: An Ontology of Distance in *The Waste Land*,” *L’Esprit Literary Review*, Oct. 2024
- “Senseless Ilium: *Speedboat* and the Amoral Consciousness,” *L’Esprit Literary Review*, May 2024
- “There is No God in the Garden: Point of View, Narrative Mode, and Feminist Existentialism in Rachel Cusk’s *Arlington Park*,” *L’Esprit Literary Review*, Oct. 2023
- “Someplace Between the Damned and the Dreaming: Narrative Mode and the Rendering of Consciousness in Lucy Ellmann’s *Ducks, Newburyport* and Mathias Énard’s *Zone*,” *A Thin Slice of Anxiety*, July 2023
- “The Schemes of Poseidon: Point-of-View, Narrative Distance, and Risk-Taking in Contemporary Fiction,” *West Trade Review*, July 2023
- “Ghost in the Machine: Dialogic Intimacy, Temporal Fluidity, and First Person Free-Indirect in Rachel Cusk’s *Outline*,” *L’Esprit Literary Review*, Apr. 2023
- “L’Année et L’Heure: Narrative Distance & First-Person Memory in G.B. Edwards’ *The Book of Ebenezer Le Page* and J.L. Carr’s *A Month in The Country*,” *West Trade Review*, Apr. 2023
- “London in the Rain: Time, Character, and Literary Ancestry in Virginia Woolf’s *The Years* and Rachel Cusk’s *Arlington Park*,” *The Montréal Review*, Mar. 2023
- “An Ordinary Mind on An Ordinary Day: Dorrit Cohn’s *Transparent Minds* and Methods of Rendering Consciousness in *Ulysses*,” *L’Esprit Literary Review* Feb. 2023
- “The Revolution Comes from Within: Interiority and Point of View in Selected Novels of Rachel Cusk,” *A Thin Slice of Anxiety*, Dec. 2022
- “Notes from the Overture: Virginia Woolf’s *Night and Day* and the Beginnings of High Modernist Literature,” *A Thin Slice of Anxiety*, Nov. 2022 *Pushcart Prize Nominee
- “100 Years of Modernity: Language, Point of View, and the Declining Role of the Reader in Contemporary Fiction,” *Roi Fainéant Press*, Feb. 2022

Literary Commentary

- “California; Or: The End of The World: The Lives and Language of Lucy Ives,” *L’Esprit Literary Review*, Oct. 2024
- “A Commentary: Summer 2024,” *L’Esprit Literary Review*, Jul. 2024
- “The Last Philosopher: Rachel Cusk and the Transgressions of Art,” *3:AM*, June 2024
- “Towards A New Teleology: Art as Philosophy,” *L’Esprit Literary Review*, June 2024
- “A Commentary: Spring 2024,” *L’Esprit Literary Review*, May 2024
- “Two Pasts for the Novel: The Present Nostalgia of the First-Person in *The Great Gatsby* and *La Rochelle*,” *Eclectica*, Feb. 2024
- “A Commentary: Winter 2024,” *L’Esprit Literary Review*, Jan. 2024
- “A Commentary: Fall 2023,” *L’Esprit Literary Review*, Nov. 2023
- “12 Rue de l’Odéon,” *L’Esprit Literary Review*, June 2023
- “A Commentary: Summer 2023,” *L’Esprit Literary Review*, Jun. 2023
- “A Commentary: Spring 2023,” *L’Esprit Literary Review*, Apr. 2023
- “A Commentary: Winter 2023,” *L’Esprit Literary Review*, Jan. 2023
- “A Ferocious Simplicity: Language and Legacy in Renata Adler’s *Speedboat* and *Pitch Dark*,” *Another Chicago Magazine*, Nov. 2022
- “A Commentary: Fall 2022,” *L’Esprit Literary Review*, Nov. 2022
- “We’ll To The Woods Once More: Emily Hall’s *The Longcut* and the Dujardin Problem of Consciousness in First-Person Fiction,” *L’Esprit Literary Review*, June 2022

Interviews

- “Form and Formlessness in How To Love A Black Hole: An Interview with Rebecca Fishow,” *Chicago Review of Books*, Apr. 2025
- “The Daily Melancholic Textures of Feeling Alive: Aysegül Savaş on Writing a Happy Book,” *Chicago Review of Books*, Jul. 2024

- “[A Loose Collection of Beautiful Things: The Ferocious Ambition of The Swank Hotel](#) (A Conversation with Lucy Corin),” *West Trade Review*, Oct. 2021

Free Verse

- “[Pre-Dawn](#),” *Zero Readers*, Fall 2022
- “[Windows Beneath the Street](#),” *Trouvaille Review*, Spr. 2020

Book Reviews

- “Notes and Errata: Memory and Form in Elaine Feeney’s [Let Me Go Mad In My Own Way](#),” *West Trade Review*, Oct. 2025
- “Across Space and Time: History and Interiority in [Amanda](#),” *Chicago Review of Books*, Sept. 2025
- “On Issa Quincy’s [Absence](#),” *Necessary Fiction*, Jul. 2025
- “When Was The Last Time You Slept?: Stories as Novels as Stories in Maggie Armstrong’s [Old Romantics](#),” *West Trade Review*, Apr. 2025
- “On Rebecca Fishow’s [How To Love A Black Hole](#),” *Necessary Fiction*, Mar. 2025
- “A Portrait of the Artist as a Writer: Fictionality and Personality in Sonya Walger’s [Lion](#)” *Chicago Review of Books*, Feb. 2025
- “Before The End, There Were Endings: [Stranger Than Fiction](#) and the Endurance of the Novel (as Form),” *L’Esprit Literary Review*, Jan. 2025
- “Vox Populi: From Chorus to Audience in Austin Duffy’s [Cross](#),” *Chicago Review of Books*, Nov. 2024
- “Whose History? The Logic of Reality in Kathryn Davis’s [Versailles](#),” *West Trade Review*, Nov. 2024
- “Rules of Engagement: Language, Truth, and Storytelling in Aysegül Savaş’ [The Anthropologists](#),” *West Trade Review*, Jul. 2024
- “Philosophy as Rebellion: The Ontology of Narration in Rachel Cusk’s [Parade](#),” *Chicago Review of Books*, June 2024
- “You Know It When You See It: Art and Narrative in Christine Lai’s [Landscapes](#),” *3:AM*, Dec. 2023
- “But for the Common Good: Art and Individuality in “[The End Of The World is a Cul de Sac](#),” *Chicago Review of Books*, Dec. 2023
- “Déjà Vu All Over Again: An Interrogation of Influence in Zadie Smith’s [The Fraud](#),” *Chicago Review of Books*, Sep. 2023
- “The Polemic Popularity of the Present in Eliza Minor’s [In The Orchard](#),” *Chicago Review of Books*, May 2023
- “On Jáchym Topol’s [A Sensitive Person](#),” *On The Seawall*, Mar. 2023
- “Everyday Existentialism in Chelsea Martin’s [Tell Me I’m An Artist](#),” *Los Angeles Review*, Feb. 2023
- “The World As I Said It: The Borders of First-Person Narration in Geoffrey D. Morrison’s [Falling Hour](#),” *Atticus Review*, Jan. 2023
- “Me, Myself, and I: Autotruth and Autofiction in Kevin Maloney’s [The Red-Headed Pilgrim](#),” *3:AM*, Dec. 2022
- “Ambition and Artistry in Lucy Ives’ [Life is Everywhere](#),” *Chicago Review of Books*, Oct. 2022
- “Je Me Souviens: Character and History in Steve Stern’s [The Village Idiot](#),” *Chicago Review of Books*, Sep. 2022
- “Between the Magic and the Real: Strangeness and Satire in Ottessa Moshfegh’s [Lapvona](#),” *Southern Review of Books*, July 2022
- “[Saint Sebastian’s Abyss](#) by Mark Haber,” *The Rupture*, June 2022
- “[The Visitors](#) by Jessi Jezewska Stevens,” *Necessary Fiction*, June 2022
- “Camille Laurens’ [Girl](#),” *The Florida Review*, June 2022
- “Voices in the Storm: Character and History in Christopher Linforth’s [The Distortions](#),” *Southern Review of Books*, May 2022

- “Best Laid Plans: Narrative Progression and Digression in Siobhan Phillips’ *Benefit*,” *West Trade Review*, Apr. 2022
- “You Can’t Please Everyone: The Unlikeable Character Paradox in Dawn Winter’s *Sedating Elaine*,” *Chicago Review of Books*, Apr. 2022
- “On Lee Cole’s *Groundskeeping*,” *On The Seawall*, Mar. 2022
- “Mirror, Mirror: Life, Art, and Fiction in Maayan Eitan’s *Love*,” *Chicago Review of Books*, Mar. 2022
- “On The Human Level: Philosophy and Connection in Sheila Heti’s *Pure Colour*,” *West Trade Review*, Feb. 2022
- “Ella Baxter’s *New Animal*,” *The Rupture*, Feb. 2022
- “A Place in Time: Story and Structure in Renée Branum’s *Defenestrate*,” *West Trade Review*, Jan. 2022
- “A Theory of Everything: Narration and Experimentation in Gunnhild Øyehaug’s *Present Tense Machine*,” *West Trade Review*, Jan. 2022
- “Too Much is Not Enough: Satire and Superfluity in Will Aitkin’s *The Swells*,” *Chicago Review of Books*, Jan. 2022
- “The Novelist’s Complaint: Metafiction and Convention in Francisco Pacifico’s *The Women I Love*,” *Chicago Review of Books*, Dec. 2021
- “Nataliya Deleva’s *Four Minutes*,” *The Rupture*, Dec. 2021
- “(Self)Portrait of the Artist: Identity and Storytelling Cara Blue Adams’ *You Never Get It Back*,” *West Trade Review*, Dec. 2021
- “Descent with Modification: Point of View and Literary Ancestry in Ayşegül Savaş’ *White on White*,” *Chicago Review of Books*, Nov. 2021
- “An Honest Portrait: Place and Perspective in Claire Vaye Watkins’ *I Love You But I’ve Chosen Darkness*,” *West Trade Review*, Oct. 2021
- “Lucy Corin’s *The Swank Hotel*,” *The Rupture*, Oct. 2021
- “Fulfilling Expectations in Claire Chambers’ *Small Pleasures*,” *Chicago Review of Books*, Oct. 2021
- “Time and Tense in Louise Nealon’s *Snowflake*,” *Chicago Review of Books*, Sep. 2021
- “Simple Pleasures: The Unadorned Grace of Claire Luchette’s *Agatha of Little Neon*,” *Chicago Review of Books*, Aug. 2021
- “A Quiet Confidence: Marisa Matarazzo’s *The Terrarium*,” *West Trade Review*, July 2021
- “Locating the Now: Temporal Distance in Kelly McClorey’s *Nobody, Somebody, Anybody*,” *Chicago Review of Books*, July 2021
- “A Perfect Marriage: Uniting Form and Function in Kristen Arnett’s *With Teeth*,” *Chicago Review of Books*, June 2021
- “Unwavering Progression in Maggie Shipstead’s *Great Circle*,” *Chicago Review of Books*, May 2021
- “The Once and Future Form: Rachel Cusk’s *Second Place*,” *West Trade Review*, Apr. 2021