**Maximilian Werner**

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**EDUCATION**

M.F.A., Creative Writing, Arizona State University

B.A., English, University of Utah

**EXPERIENCE/SERVICE**

**Associate Professor (Lecturer),** Writing and Rhetoric Studies at the University of Utah. Courses: Professional Writing (Writing 3015), Writing about War (Writing 3019), and Investigative Environmental Writing (Writing 3420). July 2019—Present.

**Communications Specialist.** American West Center. University of Utah.

January 1, 2023-Present. As the communications specialist, my work consists of writing public-facing documents, including profiles on the center, developing a lecture series, and creating courses/curriculum that capitalize on the center’s holdings.

**Part-Time Lecturer,** Department of English, MFA Program. University of Texas Rio

Grande Valley. Course: Nature Writing (English 6335). August 23, 2021—December 15, 2021.

**Assistant Professor (Lecturer)**, Writing and Rhetoric Studies at the University of Utah. Courses: Professional Writing (Writing 3015), Writing about War (Writing 3019), and Environmental Writing (Writing 3420). July 2014—June 2019.

**Instructor (Lecturer)**, Writing and Rhetoric Studies at the University of Utah. Courses: Intermediate Writing (Writing 2010), Professional Writing (Writing 3015), Writing about War (Writing 3019), and Investigative Environmental Writing (Writing 3420). August 2006—June 2014.

**Writing 3019** is designed to help students develop and refine their reading, writing, and communication skills by examining and articulating their perspectives of war. Students will study the work of established authors and write multiple genres, including nonfiction, fiction, and analysis.  Open to all students, but men and women in uniform are encouraged to enroll. **Writing 3420** (traditional, *in situ*, and investigative) invites students to write about contemporary environmental issues across a variety of genres. Students learn to think critically and with nuance about environmental issues and convey that information in its complexity.

**Presenter,** *Metacognition across the Disciplines: Teaching Students Linguistic and Self Awareness Within and Beyond the Silo.* October 12, 2018. TYCA-West.

**Faculty,** *Words from the War,* September 23, 2017. During this four-hour workshop for veterans and their families, I introduced participants to literary nonfiction and the various strategies they could use to complete their own writings.

**Final Judge,** Poetry Out Loud State Championship, March 13, 2015.

**Moderator,** "Missa Brevis" (choreographer: Jose Limon; composer: Zoltan Kodaly). October 2, 2013 at 7:00 p.m. Utah Museum of Contemporary Art.

I moderated a panel of four participants and we discussed how art is informed by, contradicts, enlarges and interprets religious identity, practice and faith, particularly in a time of modern war

# Moderator, *Unmasked: Student Veterans*, April 15, 2013. Heritage Center, University of Utah.

I was invited by the Social Justice Advocates, a U. of U. student organization, to moderate this panel of student veterans. The purpose of the panel was to give student veterans the opportunity to discuss their experiences at the U and to give their civilian counterparts an opportunity to ask questions.

# Speaker, *Meeting Writers Halfway: Experiences Working with the Upper-Division and Graduate Writing Student*, March 14, 2013. CCCC, Las Vegas.

As a member of this three-member panel, I gave a talk titled *Writing about War and the Environment: "Teaching" Controversial Subjects in Higher Education.*

**Panelist,** Monster Workshop: A Workshop on the nature of the ‘monstrous’ in academe. November 9, 2012. Carolyn Tanner Irish Humanities Building.

This workshop is designed to bring together faculty from the widest possible array of disciplines in order to explore the range of what we mean when we invoke the themes of ‘monster’ and ‘monstrous’ in our specific disciplines and research areas.

**Moderator,** *Gender Blender: Breaking Down Binaries*. October 2, 2012. Heritage Center. Short film and panel discussion with the University of Utah’s LGBT community.

**Moderator,** *An Evening with Torrey House Press authors*. October 4, 2012. Kings English Bookstore (in conjunction with the Utah Book Festival). A panel discussion of literature and the western landscape and of how story is used to foster our connection with the environment.

**Keynote and panelist,** Writers of the Purple Sage Conference. Kanab, UT. October 19-21, 2012.

**Faculty**, Cliff Notes Writers Conference. Boulder, UT. October 5 – 8, 2012.

**Faculty Advisor**, Inkling Society. University of Utah. September 2011 – May 2012.

**Thesis Board Member**.

Nicolas Lang, an Honors student in International Studies. University of Utah. February 2015 – May 2015.

Ben Reeder, an Environmental Humanities Graduate Student. University of Utah. January 2012 – May 2012.

Cyndi Lloyd, an English Major Undergraduate working on a creative writing thesis. Westminster College. January 2012 – May 2012.

**Associate Instructor/Instructor (Lecturer)**, Writing Program at the University of Utah. Courses: Writing 2010: Intermediate Writing, Writing 3015: Professional and Technical Writing, and Environmental Writing. August 2006 – July 2014.

**Adjunct Professor**, Department of English, Westminster College. Course: English 230: Introduction to Creative Writing. August 2010 – April 2013.

The class introduces students to creative writing and covers the genres of fiction, poetry, and nonfiction. In addition to reading works by established writers, students complete various exercises and longer pieces in each genre.

**Online Correspondent**, *Fly Rod and Reel: The Excitement of Fly Fishing Magazine.* August 2008 – January 2011.

As a paid, online correspondent at *Fly Rod and Reel*, I contributed the bi-monthly column, *My Utah Stories*. The column covered the environment and Utah fly fishing. Each column is 800-2,500 words and is accompanied by high-quality images.

**Instructor**, Department of English at Arizona State University. Courses: WAC/ENG. 101, *Ecocomposition*, and ENG. 101, *Film and the American West*. August of 2004 - June 2006.

WAC 101/English 101 is an interdisciplinary course that bridges the humanities and the sciences. The course invites students to explore their relationships to human and nonhuman nature while learning rhetorical principles and strategies. Second semester of

WAC 101: *Film and the American West*. This course examines the mythological West and gives students an opportunity to explore how their identities as Westerners are shaped by that myth.

**Faculty**, *Desert Nights, Rising Stars Writers Conference.*

*Nature Writing: The Desert as Place*. In this class, students used their writing to explore their individual relationships to place, as well as how those relationships affect their experience of, and ability to understand, non-human nature. We also took a short, complementary field trip. March 9 – 14, 2005.

**Editor**, *Marginalia: The Newsletter for the Virginia G. Piper Center for Creative Writing.* May 15, 2004, to August 15, 2004; *Hayden’s Ferry Review.* 1994-1995.

As editor, I was responsible for creating the newsletter sections, writing and gathering section content, supervising and meeting with VGP interns and staff, and consulting production staff. I was the poetry editor of *HFR.* I selected/integrated poems with the journal’s fiction/art sections.

**Chair, Honor’s Thesis Committee**: Barrett Honor’s College. Arizona State University. I had the pleasure of working with Ms. Sivan Sper, who at the time was a senior in English. Sivan and I worked on her fiction manuscript and prepared it both for publication and as part of her application to graduate school. At the end of the semester, I presided over Sivan’s thesis defense. August 2004 - December 2004.

**Faculty Associate**, Department of English at Arizona State University. Courses: ENG. 598, Creative Nonfiction: Nature Writing; WAC/ENG. 101, Ecocomposition; and ENG. 101, *Film and the American West*. August 1998 - August 2004.

Course Summary/Duties: English 598 teaches students genre characteristics in the context of nature writing. The class is a workshop/seminar format and takes an interdisciplinary approach to the subject. I encouraged students in this class to tell their stories, but also to take the time to explore the implications and consequences of their particular perspectives as they pertained to human and nonhuman nature. Often the tension between their perceptions and the reality of what the perceive leads to some deeply significant findings. Students invariably find that how they think about the world isn’t necessary supported by or consistent with reality of the world itself.

**PUBLICATIONS**

**Books**

*Wolves, Grizzlies, and Greenhorns—Death and Coexistence in the American West*

(nonfiction: book) and *Black River Dreams* (essays re-printed in paperback) by Hancock House Publisher. May 2, 2021.

*Cold Blessings* (poems). Educe Press. June, 2019.

*The Bone Pile: Essays on Nature and Culture* (nonfiction: essays). Homebound

Publications. May 2018.

*Evolved: Chronicles of a Pleistocene Mind* (nonfiction: memoir/natural history. Torrey

House Press, June 2013). <http://torreyhouse.com>

*Gravity Hill* (nonfiction: memoir. University of Utah Press. March 2013).

<http://www.uofupress.com/>

*Crooked Creek* (fiction: novel. Torrey House Press, June 2011). <http://torreyhouse.com>

*Black River Dreams* (nonfiction: essays. Barclay Creek Press, January 2010).

**Creative Non-fiction/Essays**

“Walking the Line: ‘Mending Wall’ as *Ars Poetica*.” *The Robert Frost Review.*

Number 31, Spring, 2023.

“Sacred Cows, Shadow Boxing, and the Suspension of Disbelief.” *The Times Higher*

*Education.* March 24th, 2023.

“Ezra Pound’s New Found Orchid: The Poetics in *Hugh Selwyn Mauberly.”* The Ezra

Pound Society Magazine *Make It New*. Vol. 6, no. 4. Winter 2022.

“End Times on the Great Salt Lake: Staging, Nuclear Bombs, Elephants and Other

Rhetorical Theatrics in the Paper of Record.” *Counterpunch.* October 14, 2022.

“Wolves in the West are Collateral Damage of Human Selfishness.” *Counterpunch.*

June 17, 2022.

“Critical Social Justice and its Discontents.” *Inside Higher Education.* April 6, 2022.

“On the Hook: War, Factory Farming, and the Lies We Tell to Make Them Possible.”

*Counterpunch.* November 22, 2021.

“Defanging Nature: How Human Exceptionalism is Destroying the Wild.”

*Counterpunch.* August 12, 2021.

“The Futile Search for Rarefied Experience.” *Counterpunch.* July 26, 2021.

“Who’s Afraid of the Big Bad Wolf: Textual Manipulations in Anti-wolf Rhetoric.”

*Counterpunch.* August 15th, 2020.

“Of Wolves, George Floyd, and the Limits of Human Empathy.” *The Ecological Citizen.*

Vol. 4 No. 1. July 2020.

“The Deadlock of Predator Management.” *Counterpunch.* Vol. 27 No. 2. 2020.

“The Wolf Highway.” *The Trumpeter: Journal of Ecosophy.* Vol. 35. Issue 1. 2020.

“Come on B\_by Light my Fire: Challenges to Critical Thinking in Higher Education.”

*Areo.* December 9th, 2019.

“Postmodernism Viewed from Outer Space (Redux).” *Quillette.* September 19, 2019.

“The Night of Terror: Wyoming Game and Fish’s Latest Attempt to Close the Book on

the Mark Uptain Tragedy.” *The Greanville Post.* February 6, 2019.

“Why (Mostly) Men Trophy Hunt: A Biocultural Explanation.” *Counterpunch.*

November 20, 2018.

“The Rhetoric and Reality of Death by Grizzly.” *Counterpunch.* October 23, 2018.

“The Merchants of Silence: Predator Control in Southwest Montana.” *The Missoulian.*

Three-part series. January 3rd, 4th, and 5th, 2018. (non-refereed).

“Implications of the Doves.” *Nature Writing.* September, 2016.

“Mystery, Knowledge, and the Worsening Light of the Ethereal Mind.” *Written River: A*

*Journal of Eco-poetics.* Issue 10. 2016.

“Wolves at the Door: A Biocultural Approach.” *Catalyst Magazine*. September 2015.

“Blood Work and the Silent Man.” *Ellipsis: Journal of Art and*

*Literature.* Volume 50. May 2014.

“Eulogy for the Ungodly.” *SaltFront.* Volume 1. Fall 2013.

“Singing in the Morning, Singing in the Evening: an Interspecific Exploration of When

and Why the Northern Mockingbird Sings.” *Cactus Wrendition*, Audubon Society: Maricopa Audubon, Arizona. Vol. LXII, No. 3. Fall 2011.

“Western Gems: Fall Fly Fishing in Utah.” *Utah Stories.* October 2010.

“Evolutionary Psychology and Viewer Response to Horror Films.” *Bright Lights Film*

*Journal.* Issue 68. May 2010.

“The Interview as Story.” *Marginalia: The Newsletter for the Virginia G. Piper Center*

*for Creative Writing.* November 2009.

“Coyote Grammar.” *Fly Fishing Life Magazine.* Volume 5, Feb. 2009.

“Anglers’ Ball.” *Fly Rod and Reel.* November/December Issue, 2008.

“Second Water.” *North American Review.* Sept.-Oct. 2008. Vol. 293 Num. 5.

“Decision Water.” *Yale Anglers’ Journal.* Vol. IX, Num. 2. Fall 2007.

“Rhetoric and Reality: PostmodernismViewed from Outer Space.” *CEA Forum.*

August 2006.

“Arachnophilia.” *American Arachnology: Newsletter for the Arachnological Society of*

*America.* Issue #71. June 2005.

“The History of Ice.” *ISLE: Interdisciplinary Studies in Literature and Environment*. Vol.

12, Num.1. April 2005.

“The Monster on the Land: A User’s Guide” *Sulphur River Literary Review*. Vol. XX.

Num. 2 Autumn Equinox. 2004.

“The Judas Horse: Notes Toward an Ecological Understanding of Dying a Christian

Death.” *American Atheist*. Vol. 42, Num. 3. Fall 2004.

“The Dowsers of Perlite Pond” *Weber Studies: Voices & Viewpoints of the Contemporary*

*West*. Winter 2003. Vol. 20, Num. 2.

“Black River Dreams” *ISLE: Interdisciplinary Studies in Literature and Environment*.

Vol. 9, Num.2. Summer 2002.

“The Riverkeepers” *Fly Rod & Reel: The Magazine of American Fly-Fishing*. June 2001.

***Fly Rod and Reel Online* Column: *My Utah Stories***

“Thinking Like a River: Fly Fishing as a Way of Life.” March 2012.

“On Hiding Water and the Cost of Beauty.” January 2012.

“South Fork.” February 2011.

“The Gift.” December 2010.

“Hiding in Plain Sight: The Lunkers of Secret Creek.” October 2010.

“Getting My Hands: Fishing with a Hexagraph Fly Rod.” August 2010.

“Hell or High Water: Fly Fishing during Spring Runoff.” June 2010.

“Otters, Wolves, and the Human Problem.” April 2010.

“The Initiate.” February 2010.

“Triptych.” December 2009.

“Lacunae.” October 2009.

“On the Lower Fremont: Part II.” August 2009.

“On the Lower Fremont: Part I.” June 2009.

“On the Lower Provo.” April 2009.

“Return to Mill Creek.” December 2008.

“The Purist.” November 2008.

“The Stars and Browns of Strawberry River.” October 2008.

“Meditations on Mill Creek.” September 2008.

**Fiction**

Novel excerpt from *Crooked Creek*. *Marginalia: The Magazine of the Virginia G. Piper*

*Center for Creative Writing.* 2011-2012.

Novel excerpt from *Crooked Creek*. *Provo/Orem Word. August* Issue #18. August 2011.

“The Potter’s Field.” *Matter Journal #13: Edward Abbey*. June 2010.

**Photo Essay**

*Light in the House of Water: Angling on Little Cottonwood Creek.* FlyAddicts.com January 2010.

**Poetry**

“Culling” *Wind Magazine*. Number 87. June 2002.

“Night in the Xeno Kingdom” *Midwest Poetry Review*. Vol. 23, Num. 1. April 2002.

“Interims” *Westview: A Journal of Western Oklahoma*. Vol. 20, Num. 9. Fall/Winter 2000.

“Funeral Reunion” & “In the Good Neighborhood” *Talking River Review*. May 2000.

“Dusk on the Charleston Stretch” *The Wolf Head Quarterly*. Vol.6 Num. 1. December 1999.

“Meditations on Madawaska Lake” *Puerto del Sol*. Vol. 34 Num. 2. July 1999.

“Meditations on the Panicum Grass” & “The Well” *Sierra Nevada College Review*.

May 1999.

“The Moment,” “Superstition,” “Seasonal Sanatorium,” and “Ritual” Poem. May 1999.

“Dirt” *The Willow Review*. April 1999.

“The Occidents” *Columbia: A Journal of Literature and Art*. Issue 28 Spring 1997.

“Meditations On Sweden Street” *Hayden’s Ferry Review*. Fall/Winter 1996.

“Mother Before Evening” *South Ash Press*. Vol. 18, Num. 9. 1995.

“Still Life” *Ellipsis: Literature and Art*. Vol. 31, Num. 1. Fall 1994.

**Interview**

“Invisible Skins: An Interview with Poet/Novelist Rigoberto Gonzalez. *Marginalia: The Newsletter for the Virginia G. Piper Center For Creative Writing*. Vol. 1, Num. 1. November 2004.

“Idioms of the Sacred: An Interview with Poet Laureate Robert Hass”

*Hayden’s Ferry Review*. Spring/Summer 1997

**AWARDS/HONORS/GRANTS/FELLOWSHIPS**

Dee Council Grant. *Myth and Reason in Centennial Valley, MT*. July-October, 2018.

John R. Park Fellowship. *Wolves and Human Management in Centennial Valley,*

*Montana.* May 2017-November 2017.

2nd Place: 2015 Utah Arts Council Original Writing Award for an essay.

2nd Place: 2014 Utah Arts Council Original Writing Award for a book of poetry (*Cold*

*Blessings*); selected by Richard Howard.

# MUSE Grant for student accommodations at the Capitol Reef Field Station. May 2014.

# Artist-in-Residence, Environmental Humanities Education Center in Centennial Valley, Montana. August 1-16, 2013.

Teaching Grant for *Environmental Writing* course in Capitol Reef. April 2013.

Finalist. 2011 Utah Book Award for Fiction. (*Crooked Creek*)*.*

Honorable Mention. 2012 Eric Hoffer Award for General Fiction. (*Crooked Creek*)*.*

Excellence in Teaching Award. 2011-2012. University of Utah Writing Program.

Excellence in Teaching Award. 2010-2011. University of Utah Writing Program.

2nd Place: 2011 Utah Arts Council Original Writing Award for Nonfiction:

Autobiography. (*Gravity Hill*)

Winner: 2008 Utah Arts Council Original Writing Award for Nonfiction: Book.

(*Black River Dreams*)

2nd Place: 2008 Robert Traver Fly Fishing Writing Award.

Winner: Associated Writing Program (AWP) Travel Award (April 1997).

Winner: Academy of American Poets Prize (June 1996)

Finalist: 2010 Main Street Rag Novella Series (*Crooked Creek*).

Finalist: 2010 New Rivers Press Prose Book Award (*Gravity Hill*).

Finalist: 2002 19th Annual Statewide Poetry Contest.

Finalist: 2000 Bear Star Press First Book Award.

Finalist: 1999 Cleveland State University Poetry Series.

Finalist: 1998 Marianne Moore Prize in Poetry.

Finalist: 1996 New Issues Press First Book Award.

**MEMBERSHIPS**

Heterodox Academy

**COURSES TAUGHT**

Intermediate Writing (regular and honors)

Professional/Technical Writing

Environmental/Investigative Creative Nonfiction (traditional and *in situ*)

Introduction to Creative Writing: Poetry

Introduction to Creative Writing: Poetry, Fiction, Nonfiction.

Creative Nonfiction

Nature Writing (undergraduate/graduate)

Film and the American West

Writing about War

**REFERENCES**

Paul Morgan, Dean of Students. Jackson Community College. (540) 718-4545.

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Tom Huckin, Emeritus Professor of English, University of Utah.

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