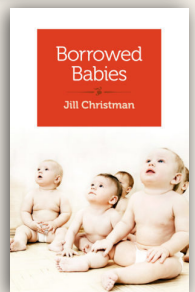
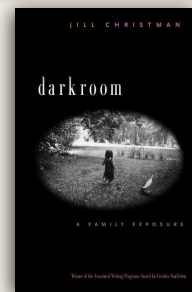
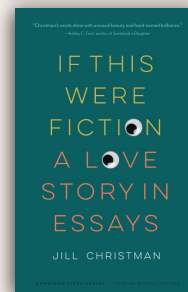
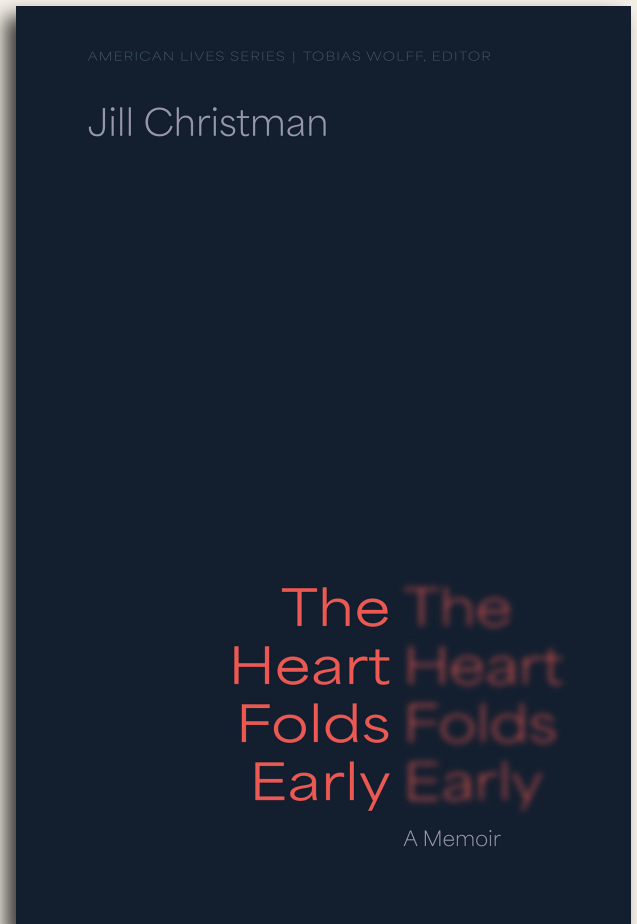


JILL CHRISTMAN

writer, editor, & teacher

I am a creative nonfiction professor with thirty years of teaching, writing, and editing experience. Having published four books of literary nonfiction and many essays in top journals and anthologies, innovated lasting literary programs (including ongoing First Books festivals at the University of Minnesota and Ball State University, as well as Muncie's Writer-in-Residence-in-the-Schools Program), developed award-winning experiential learning courses (including Indelible: A Podcast About Campus Sexual Violence and the River Teeth Learning Lab), and in my current service as editor of River Teeth: A Journal of Nonfiction Narrative and Beautiful Things (a weekly online magazine of micro essays), I can speak and teach with expertise, depth, engaging storytelling, and humor on a wide variety of topics. I tailor every talk or workshop to the audience, always including published examples and nuts-and-bolts exercises, and integrating time for writing, feedback, and audience questions depending upon time limitations, group size, and of course, what y'all want. Of course, I'm always happy to give readings from my most recent books—or a combination of reading performance and teaching. To double the fun, I also do visits in partnership with my husband, Mark Neely (poet, teacher, and co-editor of *River Teeth*).



WHERE I'VE BEEN

As a workshop leader, keynote speaker, and featured reader, I've scheduled events all over the country at colleges and universities such as Ashland University, Spalding Naslund-Mann School of Writing, Kenyon College, Brown University, College of St. Mary's, Brigham Young University, the University of Alabama, Ohio University, and the University of Minnesota; writers conferences and festivals such as NonfictioNow, Indiana Humanities Proof Festival, LitYoungstown Fall Festival, and the International Association of Laboratory Schools conference, Indiana Writers Center Gathering of Writers; and for online programs such as Essay Incubator, Powerhouse Writers, The Publishing Circle, LitYoungstown, *The Kenyon Review's* series, Lafayette Writers' Studio—and many others.

SPEAKING TOPICS & POPULAR WORKSHOPS

SEEING BEYOND THE I: Using Multiple Points of View in Creative Nonfiction

In this creative nonfiction workshop, we'll think about the relationship between point of view and time, point of view and the scope of our vision, point of view and emotional resonance. What does it do for our writing when we find ways to step outside of ourselves to look beyond, back, or down, for example? First-person singular is an excellent and sturdy place to stand, but we need to remember "I" is not the only option in the writing of personal nonfiction. We'll study a range of points of view writers inhabit in published flash nonfiction, including: first person plural, first person direct address, second person, third person, and even essays employing more than one point of view in a short space—and, together, we'll consider the possibilities for our own work. If we are showing up to try to say a true thing, the *truest* thing, we need to think about the way in which truth shifts depending on our point of view.

BEAUTIFUL THINGS: Writing & Publishing Miniature Essays

In this nonfiction session, we'll look at a handful of published examples from a weekly journal of micro essays I edit called *Beautiful Things*—*River Teeth's* online daughter magazine—and think about specific strategies we can play with as writers to identify the images, locate the voice, build the structures, and sculpt the language that will help us to craft our own real-life material into miniature essays that "[magnify] some small aspect of what it means to be human" (Bernard Cooper). We'll reserve time at the end for a writing exercise, sharing, and some publishing tips specific to short nonfiction.

TACKING—& Other Strategies for Writing (True) Difficult Material

As an essayist and memoirist, I have over thirty years of experience writing difficult material—including death and grief, childhood sexual abuse, gender-based violence, disordered eating, and pregnancy loss. In this nonfiction workshop, we'll talk about how we identify our own tough stuff, and then discuss and practice strategies for transforming our most difficult life experiences into art that makes space for our readers. Our discussion will begin with the more philosophical—recognizing that we don't always know what makes up our hard material, embracing the process of discovery, and believing that we are never alone in our experiences, and then move towards nuts-and-bolts writing methods such as allowing ourselves to linger in the uncertainty, pushing past fear, rooting ourselves somewhere sturdy (a scene, memory, or image), engaging speculation, and writing past and through cliché to deeper truth. We'll practice a transformative strategy I borrowed from sailing called "tacking" and save time for sharing and questions at the end.

LITERARY EDITING & PROGRAMMING

Anything having to do with running a literary magazine platform:
Building an internship program (design, social media, transferable skills)
Evaluating submissions
Negotiating developmental editing
Keeping print magazines alive (see *River Teeth*)
Running a weekly online magazine (see—and subscribe! *Beautiful Things*)
Designing & building literary and literacy programs with legs & legacy

WRITING THE HARD STUFF

Writing loss & grief
Writing through pain & into wholeness
Writing with empathy: for everybody, but especially our former selves
[Writing sexual trauma](#)
Writing the Big Stuff:
Can I say this? How do I say it?: Writing difficult material
Tacking: Techniques for writing against a strong wind [[Writer's Digest](#)]

WRITING ESSAYS

Writing longform essays (like "[Spinning](#)")
Writing flash and micro essays: lessons in distillation
Writing "[The Sloth](#)": Writing big emotion through tiny things
Writing braided essays (like "[Falling](#)" and "[Spinning Webs in Space](#)")
*the *animal, vegetable, mineral & personal, research, metaphor* models
Writing journey essays when you have no idea where you're going
Weaving threads & concerns in essays
*including Jo Ann Beard's "[The Fourth State of Matter](#)"

WRITING MEMOIR

Writing beyond the "I" (using different points of view in memoir)
Writing memoir ([seriously, ask me anything](#))
*[here I am with Joe Mackall & Mike Steinberg](#) (*River Teeth & Fourth Genre*)
The ethical & craft concerns of writing real people, beloveds & enemies, alive & dead
Writing funny even—or especially—when the topic is tough
Resisting messages about off-limits subjects in memoir & finding your story
Finding shape & form in book-length nonfiction
Writing different versions of malleable, fallible memory [[River Teeth Classics](#)]
Using speculation in memoir to reach deeper truth—not fiction

WRITING MOTHERHOOD

Writing in & through & because of motherhood
Writing our children as subjects
Writing our birth stories, effluvia & all
Writing abortion & reproductive justice post-Roe

WRITING LITERARY NONFICTION (OF ANY LENGTH!)

Finding & following questions without answers in nonfiction
Writing the Tooth—or, how to find big ideas in tiny things [[Assay Journal](#)]
Building a writing life on [the twin values of close observation & curiosity](#)
The rooted narrator: folding & negotiating time in essays & memoir
Seeing beyond the I: using multiple points of view in memoir & essays
Writing image & text [[Darkroom: A Family Exposure](#)]
Minding the Gaps: Writing what we remember—and what we do not
[The messy art of research in creative nonfiction](#)
Revising toward the strange
Thinking about audience—and not—when we write

CONTACT INFO & RATES

Reach out to schedule a virtual visit with your podcast, book club, or class—or book me for an in-person event. Rates are negotiable to support non-profit and educational groups, so please reach out to me or one of the publicists who keep me on track with questions, ideas, or proposals.

Jill Christman, jillcoreychristman@gmail.com

Cassie Mannes Murray, Pine State Publicity, cassie@pinestatepublicity.com

Sarah Kee, University of Nebraska Press, skee2@unl.edu

Book Purchase

For a minimum order of 25 copies, I will do a 30-minute Zoom with your book club or class free of charge; 50 copies = full hour.

Travel

For in-person engagements more than 90 minutes from Muncie, Indiana, I'll need reimbursement for travel and lodging.

Honorarium

\$1000 standard for a single in-person event; \$2000 for multi-event visits (reading, craft talk, plus class visit, e.g.)

BIOS

Jill Christman is the author of *The Heart Folds Early: A Memoir* (released March 2026 from the University of Nebraska Press). Christman's other books include *If This Were Fiction: A Love Story in Essays* (2023 Foreword INDIES Silver Winner), *Darkroom: A Family Exposure* (winner of AWP Prize for CNF), and *Borrowed Babies: Apprenticing for Motherhood*. Her essays have appeared in many anthologies and in magazines such as *Brevity*, *Creative Nonfiction*, *Fourth Genre*, *Iron Horse Literary Review*, *Longreads*, and *O, The Oprah Magazine*. A 2020 NEA Literature Fellow, she teaches at Ball State University and serves as co-editor of *River Teeth: A Journal of Nonfiction Narrative* and *Beautiful Things* (a weekly online magazine of micro nonfiction). Visit her at jillchristman.com.

Jill Christman and Mark Neely met in the MFA program at the University of Alabama in the late 90s. For over two decades, they have written and taught in the Creative Writing Program at Ball State University in Muncie, Indiana, where they raised two amazing kids (both of whom are currently English majors) and co-edit *River Teeth: A Journal of Nonfiction Narrative*. Between them, they've earned two fellowships from the National Endowment for the Arts and published eight books—four in nonfiction and four in poetry. Visit them at jillchristman.com, markneely.com, & riverteethjournal.com.