

STEPHEN CRAMER
400 Old Mill
Burlington, Vermont 05405
stephen.cramer@uvm.edu

EDUCATION:

—City College of New York

—Master of Arts, Creative Writing, 1998

—Lycoming College

—Bachelor of Arts, major in Creative Writing, 1997

—Member of Sigma Tau Delta, International English Honors Society

—Member of the Iruksa Honors Society

—Junior Semester at Westminster College, Oxford, England

EMPLOYMENT:

Lecturer in the University of Vermont's English Department, 2007-present

Senior Lecturer from 2018-present

Courses taught:

—Introduction to Creative Writing

- Introduction to Poetry
- Responding to Music in Poetry (from Jazz to Hip-Hop)
- Jazz Poetry
- Introduction to Fiction
- Expository Writing
- American Literature
- Types of Literature
- Written Expression

- Faculty advisor to student-run literary journal, Vantage Point/ The Gist

BOOKS:

- Shiva's Drum*, winner of the National Poetry Series, University of Illinois Press, 2004.
- Tongue & Groove*, University of Illinois Press, 2007.
- From the Hip, A Concise History of Hip Hop (in sonnets)*, Wind Ridge Books, 2014.
- A Little Thyme & A Pinch of Rhyme (A Cookbook in Haiku & Sonnets)*, Wind Ridge Books, 2015.
- Bone Music*, winner of the Louise Bogan Award, Trio House Press, 2016.
- A Jar of Moon Air: Selected Poems of Jaime Sabines*, translated by Stephen Cramer and Alejandro Merizalde, Literal Press, 2017
- Turn It Up! Music in Poetry from Jazz to Hip-Hop*, edited, Sundog Poetry, 2020

SELECTED JOURNALS, ANTHOLOGIES, AND FEATURES:

- African American Review* (spring 2011)
- The American Journal of Poetry* (Spring 2018)
- The American Poetry Review* (September/October 2009) (and Summer 2014)
- Artful Dodge* (issue 48/49)
- Ashville Poetry Review* (issue 16, volume 13, #1)
- Atlanta Review* (spring/summer, 2003)
- Atticus Review* (summer 2017)
- Barnstorm* (winter 2013)
- Barrow Street* (summer 2000, summer 2004, summer 2006, summer 2007, summer 2011)
- Blues for Bill* (University of Akron Press, 2005)
- Brilliant Corners: A Journal of Jazz and Literature* (summer 1998, winter 1998, summer 2010, summer 2012, summer 2016)
- The Brooklyn Review* (winter 2017)
- Cafe Review* (spring 2017)
- Cimarron Review* (winter 2004)
- The Comstock Review* (fall 2017)
- Confrontation* (spring/summer 2002)
- Connotation Press: An Online Artifact* (spring 2017)
- Cortland Review* (Issue 66)
- Crab Orchard Review* (spring/summer 2001)

—*Diode Poetry Journal* (winter 2018)

—*Fogged Clarity* (summer 2011)

—*The Gihon River Review* (spring 2010)

—*Global City Review* (issue 11, 1999)

—*Green Mountains Review* (volume XIX #2, volume XXII #2)

—*The Harvard Review* (summer 2011)

—*Hayden's Ferry Review* (fall/winter 2004/2005)

—*High Plains Literary Review* (spring 1997)

—*The Journal* (autumn/winter 2000)

—*The Lake* (February, 2017)

—*The Laurel Review* (winter 2017)

—*LIT* (winter 2003/2004)

—*The Loch Raven Review* (2020)

—*Literal* (spring 2009)

—*The Literary Review* (summer 2005)

—*Manhattan Review* (fall 2017)

—*Michigan Quarterly Review* (2014)

—*Mid-American Review* (volume XXIV #1)

—*New Ohio Review* (fall 2008)

—*New York Quarterly* (number 64)

—*North American Review* (September/October 2005)

—*Ocean State Review* (spring, 2011)

—*Offcourse* (spring 2017)

- 101 Jewish Poems for the Third Millennium* (2019)
- The Pinch* (spring 2017)
- poemoftheweek.org (featured poems, “Wheels” and “Curses” February 2011)
- Poetry Daily* (featured poem, “The Ark,” 2007)
- Quarterly West* (summer 2004)
- Red River Review* (2019)
- The Salon* (spring 2011)
- South Dakota Review* (fall 2002, winter 2002)
- Southern Poetry Review* (2020)
- Southwest Review* (volume 90, # 2)
- Statorec.com* (fall 2012)
- Vantage Point* (spring 2011)
- The Worcester Review* (fall 2012)
- Yale Review* (2013)

GRANTS AND AWARDS:

- Faculty Development Grant for the Arts (in support of *Turn It Up!*), UVM, 2018
- Winner of the Louise Bogan Award, 2015
- Awarded the Creation Grant from the Vermont Arts Council, Sept. 2007
- Nominated for four Pushcart Prizes

—Finalist, Balcones Poetry Prize for *Shiva's Drum*, 2004

—Winner of the National Poetry Series, 2003

—Received the Alice M. Sellers Award from Academy of American Poets, 1998

EDITORIAL WORK:

Green Mountains Review: Assistant Poetry Editor fall 2014-present

Barrow Street reader: fall 2001-present

Green Mountains Review reader: volume XX # 1&2, volume XXI #1

The Lantern contest judge: volume LXXII, issue II

Poets Out Loud book contest reader, Fordham University Press, 2005

SELECTED FEATURED READINGS:

—Burlington Book Festival, 2008

—Café Sha Sha, NYC 2002

—Clark University 2010

—Cornelia Street Café, NYC 2004, 2014

—Elizabethtown College 2009

—Johnson State College 2007

—Lycoming College, 2004

—Macculloch Hall Historical Museum, Morristown, NJ 2004

- The Medicine Show, NYC 2000
- Mount Saint Mary, 2006
- Orange County Community College 2005, 2006
- Phoenix Books, Burlington 2014
- Saint Michael's College, 2014
- Telephone Bar, NYC 2007
- University of Rhode Island 2008
- University of Vermont Painted Word Series 2007
- Ursinus College 2008
- Vermont State House 2008
- The Word Bookstore, Maplewood, NJ 2014

SELECTED GUEST LECTURES:

- Adelphi University
- Champlain College
- Community College of Vermont
- Elizabethtown College
- Fordham University
- New York University
- Orange County Community College
- Polytechnic University
- Ursinus College

PRAISE FOR CREATIVE WORK:

Praise for *Bone Music*:

“Stephen Cramer’s *Bone Music* opens with a stunning meditation on “Dark was the Night, Cold was the Ground” the Blind Willie Johnson song that is “touring the cosmos” as part of the spacecraft Voyager’s “aural primer to planet Earth.” *Bone Music* is itself just such a primer, and like Voyager, its cargo is music, not only the music of the blues and jazz musicians Cramer writes about but the music of his own elegant and gut-wrenching lines. In poem after poem, he transmutes “the absurdity of our glory & our pain” into the kind of harrowing beauty that, like Blind Willie’s voice singing into space, defies the vast silence that surrounds and awaits us all. This is an essential book of poems. You should, you must, read it.”

—David Jauss

“In *Bone Music*, Stephen Cramer is a poet who can “smell moods”—as he describes Blind Willie Johnson’s necessarily extraordinary senses. Yes, the poems draw us into stanzas, the links of pause and phrase. And slant rhymes: *sudden/blend, dirt/trilobite/part, trapeze/oh me/honey tree*. Such sounds wake the body from a trend in prosaic and project-oriented literary-compromise and into work that “contributes in an innovative and distinct way to American poetry.” If there isn’t feeling—bodily and soulfully—why bother! Open to *Bone Music* and feel no compromise here. Here—Chet, Sappho, Aunt Sofia; here—“passing” and “mouthpiece” and “Humvees.” Delicious sounds, necessary measures.”

—Kimiko Hahn

Praise for *A Little Thyme & A Pinch of Rhyme*:

“If you're looking for a lyrical cookbook, Stephen Cramer’s *A Little Thyme & a Pinch of Rhyme* is it! Not only is the book packed with healthy recipes (even the snacks, desserts, and drinks!) but the recipes will have you reciting, delightedly, out loud: lists of ingredients presented in haiku form; cooking directions delivered in sonnets; recipes spiced with humorous asides and peppered with insider culinary wisdoms (from word-histories of ingredients – ‘chutney’ comes from the Sanskrit verb ‘to lick’ – to debates about semantics – do you bring the pot, or the water, to a boil?). Stephen Cramer's book will make you a more lyrical as well as a more skillful chef, and a more delighted and appreciative eater.”

--Neil Shepard

Praise for *From the Hip*:

“Stephen Cramer’s *From the Hip* reinvigorates the now eight hundred year-old form of the sonnet, remixing it to the rhythms and rhymes of hip hop. These sonnets, companions to songs by everyone from the Beastie Boys to Kanye West, are shot through with both nostalgia and novelty. Together they comprise a literary testament to a cultural revolution still very much under way. What distinguishes Cramer’s hip hop poetics from that of so many other young poets is the way he is alive to hip hop beyond the beat—to the image, the style, the gesture. This collection is animated by a voice every bit as playful, spirited, and incendiary as the music itself.”

–Adam Bradley, author of *Book of Rhymes: The Poetics of Hip Hop*

Praise for *Tongue & Groove*:

“I can think of almost no other young poet who can claim Stephen Cramer's lyric authority and self-possession. His odes and elegies capture the grit and delights of New York City in a manner that manages to capture something of Crane's sense of the marvelous with Oppen's descriptive acuity. This is to say he follows in the footsteps of the giants—and he shows himself abundantly capable of filling their shoes. *Tongue & Groove* is a ravishing book.”

--David Wojahn, finalist for Pulitzer Prize

“Stephen Cramer's *Tongue & Groove* seeks unity through clarity. Each poem here forms a world of its own, but the poet . . . gives us a map of sound, where the pastoral and the urban inform each other, and the only level and plumb line that matters is the heart.”

--Yusef Komunyakaa, Pulitzer Prize winner

Praise for *Shiva's Drum*:

“The deepest pleasure of Stephen Cramer’s book is that of standing in community: these poems situate us within a field of citizens—neighbors, lovers, friends, the wounded, the Human Form Divine in the city of love and trouble, where ‘if you knelt each time/ a miracle passed your eyes,/you’d never get off your knees.’”

--Mark Doty, National Book Award winner

“The music in Stephen Cramer’s poetry—Billy Holiday, Bob Marley, the Beatles, as well as beaten grates, singing swallows, and whirring whetstones—infuses these memorable narratives with rhythmic vitality. Cramer controls his lines the way fine drummers use high-hats to sustain a steady swing, but he’s not afraid to hit the snare, either. This is a tight, fully satisfying work. A terrific debut.”

--Sascha Feinstein

“In *Shiva's Drum*, by Stephen Cramer, there are poems of sheer beauty in which language is forced up by passion and blue notes soar. Indeed, a new music arises here, at times plaintive, at other times harsh and discordant, always memorable... This is an exciting book.”

--Grace Schulman