

PROPOSAL FOR A LIBERAL ARTS MAJOR IN CREATIVE WRITING

Submitted by

**The Department of English
Approved: October 9, 2009**

**College of Arts and Sciences Committee on Instruction
Submitted: October 14, 2009
Approved: November 23, 2009**

**College of Arts and Sciences Executive Committee
Submitted: January 12, 2010
Revision Approved: March 2, 2010**

**College of Arts and Sciences Assembly
Submitted: March 16, 2010**

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ABSTRACT

Instruction in the craft of writing fiction, poetry or drama has been a part of American higher education for nearly a century, since the University of Iowa created its Writers' Workshop. Since then, creative writing has become an increasingly popular addition to English departments across the country: forty years ago there were thirteen institutional members of the Associated Writing Programs (AWP, the national professional organization that supports programs in creative writing); today more 500 colleges and universities belong to the AWP and offer classes in creative writing; 159 of these institutions offer a B.A. or B.F.A. in creative writing. The active study of technique, form, style, genre and tradition made possible by course work in creative writing provides a natural compliment to the critical study of literature, so that programs in creative writing are typically housed in departments of English, providing both professional and academic education for students who are interested in the field. A degree program in Creative Writing is a definite extension of Oakland University's mission, which—according to the 2020 statement—aims to provide opportunities for Oakland students to engage in “creative learning” and experience “creative empowerment.”

The Department of English recommends that Oakland University grant a liberal arts Bachelor's Degree (B. A.) in Creative Writing. This recommendation is based on the popularity of creative writing programs at both the undergraduate and graduate level, but derives particularly from the interest in creative writing expressed by students at Oakland and the need for a degree program in creative writing at the local level. While creative writing workshops are routinely offered by all institutions of higher education in Michigan, only two schools in the region, Eastern Michigan University and Saginaw Valley State University, offer degree programs. Oakland University would meet a considerable local demand by granting a B.A. in Creative Writing, and Oakland's B.A. will have a particular character. As opposed to a B.F.A. in creative writing, which might have a more exclusive studio or workshop component, we propose a B.A. which will include a rigorous academic schedule; we make this proposal in light of the recommendation put forth by the AWP, that new programs somehow distinguish themselves from already established programs. Students who major in creative writing at OU will be expected to take roughly half of their credits in academic courses. The 20-24 credits in creative writing workshops that our program will require fits the national norm, but the academic component of the major we propose helps set our program apart from creative writing majors that already exist in Michigan. In addition, it supports a long-standing tradition of creative writing at OU, where instructors with a Ph.D. (as opposed to a M.F.A.) have always been expected to conduct a wide range of classes, of both a creative and scholarly nature.

I. Program Description

A. *What is creative writing?*

Put most simply, courses in creative writing provide instruction in the appreciation and production of literature. Although the term “creative writing” used by Emerson in “The American Scholar,” in 1837, designated a respite from—in his words—the “emendators” and “bibliomaniacs of all degrees,” and creative writing was not incorporated into curricula until the first classes in writing pedagogy were offered at Harvard in the 1880’s, the study of literature and the practice of writing literature are fundamentally related. Fifty years after writing was first taught at Harvard, a program of study was formalized at the University of Iowa, and since that time the teaching of creative writing has come to hold an important place in English departments throughout the country. Today, according to the Associated Writing Programs (AWP)—the national organization that promotes and oversees instruction in creative writing—more than 500 colleges and universities currently offer a minor or major (B.A. or B.F.A.) in creative writing.

Though Emerson pointed out a contrast between writing and other scholarly pursuits, the relationship between literary studies and creative work has been more often affirmed. Literature and writing can function as a unifying lens for all of undergraduate education. We all see our lives and our identities in terms of narratives; we all use language to express ourselves and to communicate our desires and needs and fears to others in the world. Moreover, we know ourselves through the stories we tell ourselves. We read and return to the stories we half-consciously construct for ourselves (about why we behave as we do); the stories told to us by our parents and other community-members (about why the world is the way it is)—all of these help to shape who we are. These stories also help to determine what we can imagine ourselves doing in the world, both in the present, and in the future. In other words, the extent to which we can act and effect change is determined by our imagination, by our ability to tell ourselves new and different stories.

Literature historically also serves as a record of the thoughts and feelings, the political, cultural, and technological changes on-going in the societies of its authors, and reflects the complex engagement of individuals with larger historical forces. Literature provides us with the most evocative and illuminating picture of vanished societies, as well as societies that are foreign to the readers. In a sense, literature can help to bring peoples very different from one another into harmony. We can see people from other cultures as human and sympathetic when we read novels such as *The Kite Runner*. Literature helps us to imagine worlds and human situations very different from our own.

Creative writing programs provide the opportunity to students to add their voices to the global conversation. As youngsters in grade and high school, many students instinctively turn to poetry and fiction to express their own longings and fears. The Creative Writing Program gives them a venue that assures them (because their professors firmly believe) that their voices are as important as the voices of great writers. Their work may be at a nascent stage, but they are engaged in the same task as that of Shakespeare and Jane

Austen: they are trying to express the inchoate feelings and thoughts that simmer inside all human beings. They are motivated by a desire to communicate with the world. This desire and the ensuing attempt to grapple with language as an expressive medium, is one of the most important components in the education and development of young minds. As a consequence, *being heard* is essential to the process through which students become responsible, engaged adults, and caring, thoughtful citizens of the world.

B. *History of Creative Writing at Oakland University*

Creative Writing has long had a place in the English Department. Tom Fitzsimmons taught Introductory and Advanced Poetry and Fiction courses until the winter of 1988, when he left the university. Edward Hoepfner arrived in the fall of 1988, and taught the same set of courses for two years. After that he began teaching Poetry and Fiction Workshops as separate courses on alternate years, and through the next ten years he was the sole writer teaching these popular courses. In the Winter of 1999, Maureen Dunphy, an adjunct professor, began to teach Introduction to Fiction Writing. The following fall saw the arrival of Gladys Cardiff, a poet, and Annie Gilson, a fiction writer: their hiring made it possible for the Department to staff both the introductory and the advanced sections of poetry and fiction workshops every year. In 2004, Maureen Dunphy left the university, and Annie Gilson began teaching fiction writing in the summer, though even these additional offerings did not satisfy the demand for the course. In order to meet some of the need for more creative writing courses, the English Department then began cross-listing Introduction to Playwriting and Advanced Playwriting, taught by Kitty Dubin in the Music, Theater, and Dance Department. The Department also began hosting a creative writing conference, The Far Field Writers' Conference, which it continued to sponsor for seven years.

In the fall of 2008, the English Department brought in another adjunct professor, Dawn Newton, to teach Introduction to Fiction Writing, filling a need generated greater student interest in this particular course and by the departure of Maureen Dunphy (in 2004). The first section of Screenwriting was offered the following year, taught by another adjunct, Doris Runey. In addition, the Department hired a new assistant professor specializing in fiction, Jeff Chapman, to help build the program and address the demand for creative writing; he began teaching in the fall of 2009.

C. *Philosophy and Practice*

Creative writing embraces many sub-divisions of literary art, from traditional genres such as poetry and fiction, as well as literary nonfiction, playwriting, and screenwriting, to newer, more experimental genres such as prose poetry and graphic novels. All these forms are aesthetic and intellectual disciplines that develop students' knowledge of the traditional genres, styles and uses of language, drawing on the long history of aesthetic and formal compositional strategies, and helping students to understand how best to communicate with and emotionally affect their audience. Successful creative writing thus

requires careful study of other literary works, analysis of how these works achieve their effects, an immersion in craft (to give students the hands-on experience of practicing their chosen genre) and the provision of a workshop environment to help developing writers understand how literary effects are achieved by exploring the dynamics of audience responsiveness.

D. Growth of the Discipline

The Associated Writing Programs (AWP) provides figures that dramatize the growth and popularity of writing programs across North America. They note on their website (<http://www.awpwriter.org/aboutawp/index.htm>):

From 13 member colleges and universities in 1967 to 500 institutional members today, AWP's institutional membership has grown with the growth in the number of programs. The following table quantifies the growth of writing programs and AWP's expansion along with them. The numbers of degree-conferring creative writing programs are taken from The AWP Official Guide to Writing Programs, which became a free web-based publication in 2007.

Growth of Creative Writing Programs

Year	AA	BA/BS minor	BFA/BA major	MA	MFA	PhD	Total
2009	11	318	159	144	153	37	822
2004	7	320	86	154	109	39	715
1994	5	287	10	139	64	29	534
1984	0	155	10	99	31	20	315
1975	0	24	3	32	15	5	79

Joseph M Schuster, in an overview of the growing popularity of Creative Writing Programs, notes (<http://www.webster.edu/~schustjm/creative.htm>) that “[t]he most recent statistics available from the AWP, from the early 1990s, showed that, among the 180 member institutions it had at the time, there were close to 10,000 students enrolled as undergraduate majors in creative writing, or as candidates for M.A., M.F.A., or Ph.D. degrees. While the organization has not done a similar census more recently, its total of member institutions has increased by two-thirds, suggesting that the number of students enrolled in programs that belong to the organization is substantially higher. The AWP presently has 16,000 individual members.”

E. Creative Writing at Oakland University at the Present

Currently, the Department of English at Oakland University emphasizes Poetry and Fiction Writing (we also offer Creative Nonfiction and Screenwriting, though not in the Introductory and Advanced Workshop format). We envision the new Creative Writing Program at Oakland University offering three workshops in each of four genres (fiction, poetry, screenwriting, writing for television). The major will be divided into two tracks—poetry/fiction and television/screenwriting—and majors will specialize in one of the genres within these tracks: that is, students will specialize in fiction or poetry or screenwriting or writing for television.

The proposed Creative Writing major is a B.A. program, as opposed to one granting a B.F.A. While the B.F.A. is considered a pre-professional degree, the B.A. is a liberal arts degree, fitting in with Oakland's commitment to providing broadly-based educational foundations. In addition to the courses required to complete the major, Creative Writing students must also take at least 20 hours of literature courses offered by the English Department, since no student can become a skilled and effective writer without also being a good reader.

All Creative Writing faculty at Oakland University, in addition to being engaged and excellent teachers, must be actively publishing in at least one area of specialization. This is critical to the major in Creative Writing. Writers can be role models for their students based on the depth of their own creative inquiry, the seriousness of their work ethic, and the example of their transformation of thought into literary expression. Familiarity with the world of publication, with the various journals and readings, conferences and professional magazines, is also invaluable in preparing students for graduate work and for professional success

F. Programmatic Development of Creative Writing at Oakland

The teaching of Creative Writing is evolving dramatically in the United States, Canada, and Great Britain. Fifteen years ago, the M.F.A. was the highest degree granted; now, many candidates for jobs teaching Creative Writing have Ph.D.s. (The English Department did a search for an assistant professor of Creative Writing in 2008-09 and, of the 12 candidates we interviewed at Modern Language Association's annual conference, 10 had Ph.D.s in creative writing, while only 2 had M.F.A.s. Without exception, those candidates in possession of a Ph.D. were far more prepared to do academic teaching at the college level than were the M.F.A.s. All three candidates who became finalists had earned a Ph.D.)

What this means on the undergraduate level is this: The increase of professionalization within the Creative Writing field requires that students who are interested in going on to earn higher degrees in the field of Creative Writing should announce their specialization

and hone their skills earlier in the course of their academic careers. Indeed, entry into an M.F.A. program (let alone a Ph.D. program) has become increasingly competitive.

To better serve our students, the Department of English at Oakland University plans to implement the B. A. in Creative Writing and to add to it, several years from now, an M.F.A. in Creative Writing. Currently, in southeastern Michigan, Albion College, Wayne State University, Eastern Michigan University and the University of Michigan offer the B.A. in English with a Creative Writing concentration; these programs often feed into the M.A. or M.F.A. degrees offered by all of these schools (with the exception of Albion). By offering the B.A. in Creative Writing, Oakland University can distinguish itself from other colleges and universities in the region: at this time the English Department cannot offer enough courses to satisfy the interests and needs of our undergraduate majors, but the new major in Creative Writing, since it requires a considerable amount of academic work, should help provide for our undergraduates in English and Creative Writing and pave the way for the implementation of a graduate program at Oakland.

II. RATIONALE FOR THE PROGRAM

A. Creative Writing and Oakland University's Strategic Plan

The institution of the Creative Writing major at Oakland University will correspond with the following components of Oakland University's "2020 Mission":

- **National University**
The creation of a B.A. program in Creative Writing will further Oakland's efforts to position itself as a national university by broadening the University's liberal arts specialties through the addition of top faculty members in the writing of poetry, fiction, screen and television writing and by expanding its curricular offerings in literary modes and special topics related to the discipline of English literature. In addition, the highly successful annual Maurice Brown Memorial Reading and yearly fiction readings will continue to bring nationally renowned and emerging writers to campus for public readings and workshops with an enhanced and expanded emphasis on classroom visits and master classes and coordination with other cross-disciplinary collaborations and campus events. These events are enormously popular and well-attended enrichments to the cultural and social atmosphere on campus for students, faculty and staff, and the surrounding community. Such a campus environment will position OU as a destination school for future students, scholars, and community and industry leaders.
- **Community Engagement and Partnerships**
Per the 2020 Mission's goal, the Creative Writing program will provide opportunities for Oakland University students to engage in "creative learning" and experience "creative empowerment." Creative Writing is traditionally associated with community outreach and global diversity by communicating in a public sphere such as readings and lectures a variety of aesthetic viewpoints related to literary, ethnic,

cultural, and other influences. Furthermore, as recently initiated programs, including the Michigan Film Incentive, Rochester's Downtown Development Authority, and Oakland University's new film studies program, expand cinema culture within our community, the Screen and Television writing track of the OU Creative Writing major will actively "create and expand experiential opportunities for OU students" by training our students in a growing local industry.

- **A Student-Centered Learning Experience**
Finally, the typical course design, assignment structure, and learning objectives of Creative Writing courses, as well as the emphasis on both close reading and critical analysis of a diversity of literature and literary modes within the major, will help to produce the type of students described in OU's "student-centered learning" objective: "Graduates entering the workplace will be able to think critically and creatively, communicate effectively, manage and use information technology, and interact well with others."

B. Creative Writing and the Goals of the College of Arts and Sciences

The proposed Creative Writing major meets many facets of the 'Tactics' articulated by the College of Arts and Sciences (<http://www2.oakland.edu/cas/characteristic.cfm>). First, a B.A. in Creative Writing provides several of the educational priorities proposed by the College, including the opportunity to engage in both academic research, via the Critical Studies, Poetics, and Literature requirements, and artistic creation, via the Workshop and Portfolio requirements and, we hope in the future, a University sponsored literary journal with national distribution. Second, the diverse Creative Writing curriculum offers the broad range of disciplinary perspectives that are valued by the College in its Mission Statement. Third, with its emphasis on aesthetics and genre and the practical application of craft techniques in original writing, the creative writing major will present students with numerous opportunities "to understand and appreciate how culture and the arts enrich and inform all aspects of human endeavor." This goal will be further enhanced via future internship opportunities and students' participation in the organization and execution of special programs. Fourth, the cultural events we offer will foster and sustain an environment on campus where creative work can be appreciated by all members of the OU and greater Oakland community and, as a result, assist the College in "[creating] a culture where students embrace the arts and use these experiences to develop and enrich their personal and professional philosophies."

C. Strategy for Development of the Creative Writing Major: Comparative Institutions

Many public and private universities in southeast Michigan support some sort of enhanced undergraduate curriculum in creative writing. However, only 2 of the 14 public Michigan universities (Eastern Michigan University and Saginaw Valley State University) currently offer a B.A. in Creative Writing. Of the remaining 12 universities, 7 offer Creative Writing as an area of concentration with an English major. Six universities offer a Creative Writing

minor. We believe that, for Oakland, this presents a significant opportunity to attract students with an interest in this discipline.

BA in Creative Writing program (or related) undergraduate majors at peer, Michigan, and Big Ten institutions:

Michigan Universities	Conc.	Minor	B.A.	B.S.	M.F.A.	Additional
CMU	Yes	No	No	No	No	English B.A. or B.S. with Concentration in Creative Writing. 21 core English credits. 18 advanced creative writing elective credits. 9 credits must be focused on poetry, prose, or both.
EMU	No	Yes	Yes	Yes	Yes	Major: 124 hours total. 27 hours of required core courses. Creative Writing & Writer's Workshop must be taken twice. Topics include Poetry, Fiction, Creative Nonfiction, Mixed Media, Sound Poetry, Performance Poetry, Performance Writing, Hypermedia, Lyric Essay, Translation, Writing Environments, Experimental Prose, Collaboration, Mixed Genre, Collage, and 'Zines. 9 hours in restricted elective courses. Minor is required-students encouraged to minor in philosophy, art, and drama. Minor is 21 hours, including 9 hours of Creative Writing and Writer's Workshop. (1 must be repeated as different topic)
Ferris	No	Yes	No	No	No	Minor requires 18 credits and can compliment any baccalaureate degree.
GVSU	Yes	Yes*	No	No	No	B.A. in Writing with option of two concentrations-Professional Writing or Creative Writing. 42 major credits: 12 from the core, 27 from the track and 3 from the capstone. Students choose courses in two of the four genre groups: poetry, fiction, drama, nonfiction. Capstone: Genre and Writing. *Writing minor: broad curriculum including professional and creative writing courses. Requires 18 credits.

LSSU	No	No	No	No	No	
MSU	Yes	No	No	No	No	B.A. in English with Creative Writing concentration. Students choose three of the five available genres of introductory creative writing courses: Creative Non-Fiction, Fiction, Poetry, Playwriting, Screenwriting. Students then choose two genres to take advanced courses in. 36-40 total English credits required.
MTU	No	No	No	No	No	
NMU	Yes	Yes	No	No	Yes	B.A./B.S. in English Writing. Total credits: 124. Total Major credit: 41. Students required to complete 12-20 credits in two of the following concentrations: Journalism, Fiction, Nonfiction, Poetry, Technical Writing, Drama, Media Writing. Writing Minor requires 20 credits.
SVSU	No	Yes	Yes	No	No	39 Major Credits required. 15 credits of core classes. 21 credits in elective categories. Students must take one course (3 credits) from each of the following categories: Introduction to Writing, Backgrounds to Literature, Applied Writing, Language, Literary Genres, Literature, Concepts in Writing. Minor is required. Creative Writing Minor: 18 credits required. 15 credits in required core classes. One course chosen from Creative Writing: Poetry or Creative Writing: Fiction.
U of M	Yes	No	No	No	Yes	Creative Writing is an optional concentration within the B.A. in English. Students who are interested in this concentration are advised to enroll in ENG 223: an introduction to the reading and writing of poetry and prose. After this introductory course, students can enroll in intermediate courses in the genre of their choice: fiction or poetry. Students may apply to the Creative Writing Sub-concentration during the

						<p>winter term of their Junior year. Once accepted, students compile a major manuscript of poetry or prose fiction during their last term. The program is small and selective. Students not enrolled in the sub-concentration may still pursue their interest in creative writing by applying to the appropriate upper-level workshops.</p> <p>The Residential College, a section of the College of LSA, also offers a creative writing and literature program, a concentration within the RC curriculum. Students must complete at least four creative writing courses and five literature courses, at the 300+ level, that model the genre they are pursuing in their writing.</p>
U of M-D	No	No	No	No	No	
U of M-F	No	No	No	No	No	
WSU	Yes	No	No	No	Yes	<p>The curriculum for the B.A. in English is currently being revamped for the 2009-2010 school year in order to offer concentrations, Creative Writing being one of the tracks. Currently, creative writing courses are offered and students have the option as taking them as their English electives.</p>
WMU	Yes	Yes	No	No	Yes	<p>Creative Writing concentration for an English major. 34 Major hours. 4 credits: Writing Fiction and Poetry. Students must choose 2 courses (6 credits) from the following: Advanced Fiction Writing, Advanced Poetry Writing, Playwriting, Writing Creative Non-Fiction. (Students may repeat any of the courses one time). Students must take 4 credits in Creative Writing Workshop focused on one of four genres listed above. 13-14 hours of Literature and English Language Courses. One</p>

						additional literature or English language course at 2,000+ level. Two semesters of foreign language requirement.
2 of the 14 public Michigan universities (Eastern Michigan University and Saginaw Valley State University) currently offer a B.A. or B.S. in Creative Writing. Of the remaining 12 universities, 7 offer Creative Writing as an area of concentration with an English major. 6 universities offer a Creative Writing minor.						

Peer Universities	Conc.	Minor	B.A.	B.S.	M.F.A	Additional
Wichita State Univ.	No	Yes	Yes	No	Yes	33 hours of coursework. 12 hours of English core courses. 3 hours of Major Requirement: Introduction to Creative Writing--must complete course with grade of B or better or receive departmental consent for further course work. At least 12 hours of Skill Requirements courses from following: Fiction Writing, Poetry Writing, Creative Non-Fiction writing, Fiction Workshop, Poetry Workshop, Playwriting I, Playwriting II, Writer's Tutorial: Prose Fiction, Writer's Tutorial: Poetry. (Except for first three, all courses may be repeated once for credit). 6 Hours of upper-division elective courses in department. Minor: 12 hours. 3 hours Intro to Creative Writing. 9 hours of skill courses.
Univ. of Nevada-Las Vegas	No	No	No	No	Yes	
Univ. of Akron	No	Yes	No	No	Yes	Minor in Creative Writing: 2 introductory courses from the following: Poetry, Fiction, Script. 1

						advanced course in one genre. 1 literature course. 2 English department electives
Cleveland State Univ.	Yes	No	No	No	Yes	Creative writing concentration within B.A. of English. 38 credits. 8 credits of introductory courses: Intro to Poetry and Intro to Fiction and Drama. 4 credits of Creative Writing. 8 credits in Creative Writing Workshop: Fiction, Poetry, Playwriting, Special Topics. 14 credits in 300+ level courses. 4 credits of senior seminar.
Indiana State Univ.	No	Yes	No	No	No	Creative Writing Minor: 18 hours. 3 hours: Contemporary Literature for Writers. 15 hours selected from introductory courses and workshops in the following genres: Fiction, Poetry, Creative Nonfiction, Drama, Playwriting.
Univ. Of Missouri	Yes*	No	No	No	Yes	*Creative Writing Certificate which can be obtained by completing 18 hours of required courses. Must take at least two of the following courses: Poetry Workshop, Fiction Workshop, Advanced Poetry Writing, Advanced Fiction Writing, Writing Internship, Editing <i>Litmag</i> (Department creative writing journal)
Wright State Univ.	No	No	No	No	No	
Ball State Univ.	Yes	Yes	No	No	No-M.A. English CW Conc.	Concentration (Option) within B.A. of English. 48 hours. 21 hours of Required Courses: Intro English, Language and Society, Writing about Literature, Intro to Creative Writing, Special Topics in Creative Writing, Creative Writing in the Community, Senior Seminar. 15 hours from Creative Writing Electives from following genres:

						Fiction, Poetry, Script, Creative Nonfiction. 12 hours of upper-level literature electives. Creative Writing minor -27 hours.
Bowling Green State Univ.	No	No	Yes*	No	Yes	*B.F.A. in Creative Writing. 42 hours. Enrollment in the major is dependent on ACT score of 22 or higher in reading, or consent of the creative writing staff. 12 hours of introductory creative writing, poetry, and fiction courses. 12 hours of Poetry of Fiction writing workshops. (At least one course in both genres). 6 hours of Literature courses. 12 hours of Modern & Contemporary Poetry/Fiction. 3 hours of required Senior BFA Thesis Workshop. Student must complete a minor, usually 21 hours.
Chicago State Univ.	Yes	No	No	No	Yes	Creative Writing concentration in B.A. of English. 42 hours. 24 hours of Creative Writing courses, including options of grammar, literature courses, as well as fiction and poetry seminars.
Illinois State Univ.	Yes	Yes	No	No	Yes- M.A. English- CW Conc.	CW concentration in B.A. of English. 40 hours. 3 hours of Brit Lit. 3 hours of American Lit. 3 hours in language and linguistics. 3 hours in advanced writing. 18 hours of electives. Students concentrating in CW are encouraged to take creative writing courses for electives. Minor in Writing can focus on Creative Writing, Rhetoric and Composition, and Technical Writing. Courses taken for writing minor may not count for the English major.

Indiana State Univ.-East	Yes	Yes	No	No	Yes	<p>CW Conc. For B.A. in Humanities. 30 credits of concentration requirements. Students must take one course from following: Literary Interpretation, Intro to Fiction, Intro to Poetry, Topics in English & American Lit. One course from Brit Lit. One course from American Lit. At least three courses from the following: Writing Fiction, Writing Poetry, Advanced Fiction Writing, Advanced Poetry Writing, Writing Prose-Nonfiction. (Any may be repeated once for credit.) Students must complete a senior project.</p> <p>English majors must complete 15 credits. Non-English majors must complete 18.</p>
Indiana Univ.-South Bend	Yes*	Yes	No	No	No	<p>B.A. in English with option of concentration in *writing. 15 credits. 5 courses. Students have options of taking required courses focused in Drama, Fiction, Poetry and Scriptwriting.</p> <p>Minor in CW. 15 credits. Required to take Creative Writing and Literary Interpretation. One course in Writing Fiction or Writing Poetry. One course in Arts, Aesthetics, and Creativity, or Writing Fiction (and Advanced), or Writing Poetry (and Advanced). Course may be repeated once for credit. One course in Literature.</p>
Northeastern Illinois Univ.	Yes*	No	No	No	No	<p>B.A. in English with option of taking 15 hours of directed electives in *writing, English lit., international lit or American lit. No more than 9 hours can be taken from any one category. OR students can take 9 hours under one category of DIRECTED ELECTIVES and then take 6 hours of FREE ELECTIVES</p>

						from any category. Thus, it is possible for students to create their own concentration of 15 hours in one category (9 hours of Directed Electives + 6 hours of Free Electives.) Writing courses include Intro to Creative Writing I and II, Creative Writing: Poetry I and II, and Creative Writing: Fiction I and II.
Purdue Univ.- Calumet Campus	No	No	No	No	No	
Southern Illinois University Edwardsville	No	Yes	No	No	No	Minor in CW 18 hours (six courses). Students encouraged to focus on poetry or fiction as specialization.
The Ohio State Univ. at Newark	No	No	No	No	No	
Univ. of Cincinnati	Yes	Yes*	No	No	Yes- M.A. CW	B.A. in English-can choose one of four specialized tracks: Literary and Cultural Studies, Rhetoric and Professional Writing, Creative Writing: Poetry Focus, Creative Writing: Fiction Focus. 54 credits for major. 18 hours in track. Students must complete Capstone Poetry Seminar (3 hours). *Certificate in Creative Writing. 27 credits. Student may take any combination of courses in fiction and poetry but must take at least 9 hours in one genre to be admitted to the required senior seminar in that genre. Courses include introductory courses, workshops, and lit studies.
Univ. of Illinois at Springfield	No	No	No	No	No	
Univ. of Southern Indiana	Yes	Yes	No	No	No	B.A. in English with CW emphasis. 42 credits. 9 hours of creative writing required courses: Creative

						<p>Writing, Advanced Creative Writing, The Writer at Work (an advanced seminar). 12 hours of directed electives: Poetry WS or Fiction Ws. Creative Non-Fiction WS or Screen Writing WS or Playwriting Ws or Special Topics in CW Techniques. (Any may be taken three times for credit, but will count only once as directed elective.) Student must take: 20th century Poetry or Contemporary Fiction. Plays of Shakespeare or Shakespeare's Comedies and Romances or Major Author.</p> <p>English Minor with Creative Writing Emphasis. 24 hours. 15 core hours. 9 hours of Directed Electives: 3 hours in Theory, 3 hours in World and Multicultural Literature, 3 hours in an advanced workshop.</p> <p>Creative Writing Certificate also available. 15 hours.</p>
Univ. of Wisconsin-Stout	Yes*	No	No	No	No	*CW Certificate. 17 credits. 6 credits: CW, CW II. 6 credits: CW Workshop in following genres: Fiction, Poetry, Creative Nonfiction. (repeatable.)
Univ. of Wisconsin-Superior	No	No	No	No	No	
Univ. of Wisconsin-Whitewater	No	No	No	No	No	
Western Illinois Univ.	No	Yes	No	No	No	Minor in CW: 17-18 credits. 6 credits chosen from one of three sequences: Poetry WS and Adv. Poetry WS, Fiction WS and Adv. Fiction WS, or Nonfiction WS or Adv. Nonfiction WS. 2-3 credits: one intermediate course in second genre. 6 credits: two literature courses.

Youngstown State Uni.	No	Yes	No	No	No	Minor in CW: 18 hours. Must take 6 courses in total, in all of the following genres: Fiction, Poetry and Script.
Only 1 out of 25 of Oakland University's Peer Institutions currently offer a B.A. in Creative Writing and 1 university offers a B.F.A. in Creative Writing. Of the remaining 23, 11 offer Creative Writing as an area of concentration within an English Major. 11 universities offer a Creating Writing minor.						

SE Michigan Private Institutions	Conc.	Minor	B.A.	B.S.	M.F.A.	Additional
College for Creative Studies	No	No	No	No	No	
Marygrove College	No	No	No	No	No	B.A. English offers concentration in writing. 3 CW courses: Nonfiction, Poetry and Fiction
Lawrence Technological University	No	No	No	No	No	
University of Detroit-Mercy	Yes	Yes	No	No	No	B.A. in English. 36 credits. Students must pick one from three tracks: Literature, Creative Writing, Professional Writing. Students must apply to be in CW track by submitting a portfolio. Once accepted, students complete introductory courses and workshops from the following genres: Fiction, Poetry, Screenplays, and Creative Nonfiction. 18 credits in literature. Student must complete senior seminar for 3 credits. CW minor: 18 credits. Students must declare minor and submit a portfolio before graduating. 3 credits: Study of Fiction, Poetry, or Drama. 3 credits: Intro to Creative Writing. 6 credits: Literature. 6 credits: Writing of Fiction, Poetry, Screenplay Writing and Advanced courses.
Adrian College	No	No	No	No	No	
Albion College	Yes	No	No	No	No	Creative Writing Emphasis for B.A. in English. 9 courses for emphasis.

						Required Intro to Creative Writing. 1 course: Adv. CW or Adv. CW (Fiction) or Adv. Creative Non-Fiction. 1 course: CW Workshop: Fiction or CW Workshop: Poetry. 1 additional writing course. 4 literature courses.
Alma College	No	No	No	No	No	

Of the 7 surrounding private universities in Southeast Michigan, only 2 offer Creative Writing as an area of concentration within an English major. There are no Creative Writing majors available.

Big Ten Universities (Outside MI)	Conc.	Minor	B.A.	B.S.	M.F.A.	Additional
Univ. of Illinois	No	No	Yes	No	Yes	B.A. in CW. 36 credits. 3 credits: Expository Writing. 12 credits: Chosen from following genres: Narrative, Poetry, and Creative Nonfiction. 3 credits: Shakespeare course. 12 credits: English and American Literature courses. 6 credits: supporting coursework (Western civilization Requirement).
Indiana Univ.	Yes	Yes	No	No		Major in English with CW Conc. 30 credit hours. 6 hours: Literary Interpretation and Critical Practices. 12 hours: Historical-Distribution. 12 hours from following genres: Creative Writing, Fiction, Poetry, Creative Nonfiction Minor in Creative Writing: 15 credit hours.
Univ. of Iowa	Yes	No	No	No	Yes	CW track in B.A. in English. 15 semester hours in writing: 6 hours of introductory courses and 9 hours of intermediate and advanced workshop courses from following genres: Creative Writing, Fiction Writing, Poetry Writing, Nonfiction Writing,

						Translation, Playwriting. Students must apply to track after completing more than 60 hours of credits. Must have g.p.a of 3.3 in English course work.
Univ. of Minnesota	Yes	No	No	No	Yes	CW concentration in B.A. in English. 9-10 elective credits required for completion of degree. Students seeking to study CW take these courses during this time.
Northwestern Univ.	Yes	Yes	No	No	Yes	CW concentration in English Major in Writing. 15 courses. Two introductory courses, theory & practice course (year-long writing sequence), 6 upper-level literature classes. Available genres: Poetry, Fiction, Creative Nonfiction. Minor in Writing-7 courses. Two introductory courses, theory & practice course (year-long writing sequence), two upper-level literature classes.
Ohio State Univ.	Yes	Yes	No	No	Yes	Several CW courses available for undergraduates. Although formal degree requirements are unavailable, students interested in CW are encouraged to enroll in upper-level workshops as elective requirements for the English major. CW Minor-20 credit hours. Genres: Poetry, Fiction, Creative Nonfiction.
Pennsylvania State Univ.	Yes	No	No	No	Yes	CW emphasis-15 credits. At least 6 credits in one genre, at least 3 in second genres, and a total of 9 credits at the 300 or 400 level. Genres: Fiction, Poetry, Nonfiction.
Purdue University	Yes	Yes	No	No	Yes	B.A. English- CW emphasis. 33 hours. 3 hours-introductory. 12 hours of writing courses, chosen from following genres: Poetry, Fiction, Playwriting. 18 hours of literature/linguistics courses. Minor-12 hours. 3 hours-introductory course. 9 hours: writing courses.

Univ. of Wisconsin-Madison	Yes	No	No	No	Yes	English Major with an Emphasis in CW. 31 credits. 19 credits: literature. 12 credits: CW courses-9 of these must be 300-level CW workshops and 3 must be in CW thesis course. Genres: Fiction, Poetry, and Special Topics (different topic every semester.)
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Only 1 of the Big Ten universities outside of Michigan offer Creative Writing as a major. Of the remaining universities, all eight offer Creative Writing as an area of concentration within an English major.

D. Source of Expected Students

The Creative Writing Studies major will be attractive to entering freshmen, transfer students, and to nontraditional students in southeastern Michigan. For entering freshmen with an enthusiasm for writing, this is an academic program that offers intellectual challenges, clear contemporary relevance, and career opportunities in a variety of fields. We anticipate that these factors will attract students who may have previously chosen to pursue degrees at other universities. A particular source of students will be from the area community colleges, especially Oakland Community College and Macomb Community College, where introductory courses taught as electives are currently offered. We plan to promote this major as a tiered course of study taught by core faculty and adjunct faculty equipped with excellent credentials and skills as writers and teachers. For nontraditional students, Creative Writing may provide an opportunity to gain a degree in a field that was not available several years ago. Moreover, the Creative Writing track offers the chance to gain a degree that will prepare students for graduate study and offers new career skills for teachers and professionals in associated fields. Furthermore, for some students, developing their skills as a writer will be a worthwhile aim that they can incorporate usefully within their major.

E. Employment for Graduates

In addition to the fact that creative writing constitutes the fastest growing programmatic offering in English departments throughout the country, which translates into a relatively good job market for writers who go on to pursue advanced degrees in creative writing and aim to secure academic jobs, the nonacademic job market for creative writers continues to expand as well. Because of the broad variety of professions that a Creative Writing major might enter, job statistics are not easily produced. The federal Bureau of Labor Statistics does not break down employment categories specifically enough to be of much use. The 2008 Bureau of Labor Statistics report indicates a median starting salary of \$44,170-\$47,000 for a professional writer outside of academia (in technical writing, broadcasting, public affairs, etc.). Over the past six years, the English Department at Oakland has offered internships for English majors, many of which are designed to attract (and have been filled by) students with creative writing backgrounds. We have sent students who have taken a full slate of creative writing workshops

into internships in publishing at Wayne State University Press and EDCO publishing; these interns have assisted in a variety of tasks, including proofreading, writing copy, shipping, acquisitions, marketing, sales and the use of publishing software and database systems. Interns with creative writing backgrounds have also found writing-related work at *Hour Magazine*, *Real Detroit*, the *Oakland Press*, *Absinthe* (a literary journal), Marick Press, and *TheDetroit.com*.

F. Advice and Consent

Full-time faculty members of the English department have been involved with the creation of this proposal. These individuals have studied existing Creative Writing programs at a variety of academic institutions during the development of the curriculum and objectives of this program. Faculty of the Department of English have reviewed this proposal and unanimously approved the Creative Writing major and minor as described in this document.

III. Self-Study

A. Current Status of Creative Writing within the Department of English

From Fall 2000 until Winter 2009, instruction in creative writing at Oakland has served more than 700 students in the following classes: ENG 383, Fiction Workshop; ENG 384, Poetry Workshop; ENG 386, Workshop in Creative Non-Fiction (now housed in the Department of Writing and Rhetoric and cross-listed with English); ENG 410, Advanced Fiction Workshop; ENG 411, Advanced Poetry Workshop; ENG 308, Playwriting and ENG 412, Advanced Playwriting (both playwriting courses are taught by Kitty Dubin, of the Department of Music, Theater and Dance, and cross-listed as THA 340 and THA 440). Since creative writing faculty in English, because of other commitments to scheduling, can only assign a limited amount of time to workshop courses, and since enrollment in workshop class has been necessarily capped at 15, many students (especially those interested in ENG 383 and ENG 410, the fiction workshops) have been turned away. This shortfall also accounts for the fact that the number of independent studies offered in the past two decades by instructors in creative writing is proportionately much greater than the number of independent studies offered by the Department as a whole.

B. How the Goals of the Department of English Are Served

The benefits of a creative writing program are manifold: in addition to providing professional training to aspiring writers, the study of the craft of writing from a writer's point of view is beneficial even to those whose interests in literature are primarily academic. According to the AWP: "the undergraduate creative writing curriculum seeks to

inculcate an understanding of the rhetorical components, forms, genres, great works, and periods of literature . . . through four basic methods: reading and critical analysis of canonical and contemporary works of literature; practice in integrating the strategies of literary models, especially through isolating a specific craft technique to achieve a particular effect; practice in writing original poems, stories, creative nonfiction, or plays; and peer review of student writing in discussions moderated by the instructor.” One positive outcome of the way creative writing has existed at Oakland, that is, in its being taught most often by writers with strong academic credentials, is that the scholarly and creative approaches to literature are bound together, and the goals of instruction in creative writing, as put forth by the AWP, clearly indicate how creative writing is properly linked to the study of literature. They include provision for: an overview of literature, expertise in critical analysis, an understanding of the elements of a writer’s craft, intellectual discipline, an appreciation of diverse cultural values, creativity, persuasive communication skills and a strong command of grammar. These aims, like those of the Department of English at Oakland—to help students “enhance appreciation of literary masterpieces, gain critical understanding of imaginative writing and develop sensitivity to the uses of language while developing skills in analysis, research and communication”—are advanced by workshop classes that focus on literary communication and provide a lively format for understanding the conventions of genre while directly engaging students in the critically fundamental practice of “close reading.” In fact, because of the similarity between the goals of the English major and those of the major in creative writing, the desirability of obtaining work after graduation, and the number of courses in English that will be required of majors in creative writing, students who choose the new major are encouraged to consider the benefits of a double major, in creative writing and English.

The vitality of creative writing at Oakland is evident in several events that students in English have welcomed, most notably the annual contests in ekphrastic poetry and “flash” fiction that have seen increased participation every year for the past decade. The presence of creative writing at Oakland has also brought the English Department into the larger community: the Department has sponsored readings by well known novelists and poets, and the annual Maurice Brown Poetry Reading—named after a member of the English Department and supported by his widow, Dr. Judy Brown—has been a fixture since its inception in 1988 and brought to campus a range of prominent poets including Billy Collins, who for two terms served as the country’s poet laureate.

C. Faculty/Staffing Needs

The Department of English at Oakland has in the past practiced an unusual way to offer creative writing, requiring tenure-track instructors to hold a Ph.D. (versus a M.F.A. in creative writing) and to serve the Department by offering primarily an academic course load. As a result, although Gladys Cardiff, Annie Gilson and Edward Hoepfner, the three tenure-track members of the Department who have taught creative writing, have been actively publishing creative work (four books of fiction and poetry in the past ten years), they typically have offered only one workshop class per year. A major in creative writing will entail an alteration to this practice, and that change has already begun to take place.

When she was hired in 1999, Professor Cardiff became the first member of the Department to have written a creative dissertation. In 2008, Dawn Newton became the first part-time employee brought on specifically to meet the demand for more workshop offerings. A new tenure-track position in fiction writing that entails teaching at least two workshop courses per year has recently been filled by Jeff Chapman, who was offered a tenure-track job at Oakland based almost exclusively on the strength of a creative portfolio. With the approval of a major (B.A.) in creative writing, all full-time members of the creative writing faculty would continue to teach two sections of classes that currently meet the requirements for general education at Oakland (this being the Department norm) and at least two courses per year that are either workshops or cognates for the new major. Because members of the creative writing faculty will continue to teach courses in literature; because the major will expand the number of creative writing courses the Department must offer (from the six workshop courses currently listed to the 10 courses that will comprise the workshop offerings of the new major); because all of the workshop classes necessitate small enrollments (20 students maximum for entry-level workshops, 15 students maximum for intermediate-level workshops, 10-12 students recommended for advanced workshops, according to the guidelines published by the AWP); the Department will need to hire one full-time faculty member in screen/television writing within the first two years of the program's institution (this instructor would also be expected to teach cognates such as the drama and film adaptation courses). An additional full-time faculty member in the fourth or fifth year will likely be required as well, depending on enrollment increases and the specializations (i.e. either fiction, poetry, screenwriting or television writing) chosen by those students who have selected the major.

The new creative writing program will require some additional support staff: one half-time clerical position and a graduate stipend will allow the major to take care of secretarial, promotional and administrative needs. If the program expands to include graduate courses or a graduate program leading to the M.F.A, or if the program develops or associates itself with a literary magazine, as recommended by the AWP, more support staff will be required.

D. Faculty Qualifications

Full-time faculty in Creative Writing should hold at least a M.F.A. in the field of their specialty. Even though the AWP recognizes that “academic degrees should not be considered a requirement or a major criterion which would overrule the importance of the writer’s achievement in the art,” and that “in the hiring and promotion of a professor of the art of writing, significant published work should be viewed as the equivalent of a terminal degree by administrators and personnel committees,” the M.F.A is recognized as “the terminal degree for programs in creative writing.” However, since Ph.D. programs in creative writing have become fairly widespread in the past 20 years, and since the English Department at Oakland has traditionally required those tenure-track members of the faculty who teach creative writing to hold a Ph.D. in order to teach a variety of literature courses, a Ph.D. is recommended for all future full-time hires in the Department. Indeed, this rather unusual tradition in at Oakland might be regarded as a great advantage: the AWP

recommends that new creative writing programs develop qualities that distinguish the new program those at other institutions. This hiring practice could form the foundation for creative writing degrees (the B.A. and eventually the M.F.A.) that will be recognized for their academic rigor.

E. Impact of the Creative Writing Major on the English Major

We anticipate that a major in creative writing will have little effect on the enrollment of English majors. Some students may migrate from English to Creative Writing, but it is much more likely that English majors who are so inclined will minor in Creative Writing. In addition, because half of the course requirements for the Creative Writing major are courses in literature, it is very likely that enrollments in English courses will only increase as a result of the creation of the new major. New hires in Creative Writing will also positively affect the teaching, research and service potential of the Department of English.

IV. Program Plan

A. Requirements for a Liberal Arts Major in Creative Writing

The Creative Writing major shall require a total of 44 credit hours, including five creative writing workshops (20 credits), two cognate courses (8 credits), and four English electives (16 credits). One of the creative writing workshops must be a 400-level course (either ENG 410, ENG 411, ENG 413, ENG 414); this class will provide a capstone experience and will require a final portfolio or creative thesis. At least 12 of the 16 English elective credits must derive from courses in literature—additional cognate courses are highly recommended—one of the electives may be an additional creative writing workshop. There will be four tracks in the new major, in Fiction/Poetry and Screenwriting/Television writing. The five required workshops (20 credits) must include three workshops in a particular genre and two elective workshops:

- Students who specialize in either fiction or poetry must take ENG 216: Introductory Workshop in Creative Writing, Fiction/Poetry, two workshops in their specialty beyond that course (either ENG 383 Workshop in Fiction and ENG 410 Advanced Workshop in Fiction **or** ENG 384 Workshop in Poetry and ENG 411 Advanced Workshop in Poetry) and two elective workshops.
- Students who opt for a screen or television writing track must take ENG 217 Introductory Workshop in Dramatic Writing for the Screen and Television, two workshops in their specialty beyond that first course (either ENG 387: Screenwriting and ENG 413: Advanced Workshop in Dramatic Writing for the Screen **or** ENG 382: Workshop in Dramatic Writing for Television and ENG 414: Advanced Workshop in Dramatic Writing for Television) and two elective workshops. It is highly recommended that students specializing in dramatic writing for the screen or television writing also take the workshops in playwriting, ENG 308: Playwriting and ENG 412: Advanced Playwriting (both playwriting

courses are taught by Kitty Dubin, of the Department of Music, Theater and Dance, and cross-listed as THA 340 and THA 440).

--Cognate Requirements, Track in Fiction, 8 credits, chosen from:

ENG 303 Fiction
 ENG 332 Modern Fiction
 ENG 344 Contemporary Fiction
 ENG 358 British and Postcolonial Literatures since 1900

--Cognate Requirements, Track in Poetry, 8 credits, chosen from:

ENG 301 Poetry
 ENG 333 Modern Poetry
 ENG 345 Contemporary Poetry

--Cognate Requirements, Track in Screenwriting **or** Television Writing , 8 credits, chosen from:

ENG 306 Drama
 ENG 307 Modern Drama
 ENG 309 Adaptation: Fiction, Drama, Film

--English Electives (16 credits): At least 12 of these credits must be by courses in literature (one creative writing workshop may be allowed here). Additional cognates (listed above) are highly recommended. At least 8 credits must be taken from 300- and 400-level courses, and only one course at the 100 level will be accepted for credit towards the major. Only 8 credits of ENG 499 may apply toward the major.

--In addition to the above, the Creative Writing major requires an introductory two-semester sequence in a foreign language, or one semester of a foreign language at the 115 level or higher.

--In agreement with recommendations made by the AWP, it is recommended that all majors take one course in the appreciation of another art form: students are referred to course offerings in Art and Art History, the program in Cinema Studies and the Department of Music Theater and Dance.

--The AWP also recommends that the academic component of a creative writing program include exposure to literary texts drawn from a span of at least three centuries. The academic requirements of Oakland's program will not include will almost invariably address this recommendation; students are encouraged to attend to its importance.

B. Requirements for a Liberal Arts Minor in Creative Writing

The Creative Writing minor shall require a total of 24 credits in English and Creative Writing. All students must take ENG 216, at least 8 additional credits in creative writing workshops and 12 credits in English (only one 100-level course may count towards the minor).

C. Program Honors in Creative Writing

Departmental honors may be awarded to graduating creative writing students for outstanding achievement.

D. New Courses Proposed for the Creative Writing Major

- ENG 216 Introductory Workshop in Creative Writing, Fiction/Poetry
- ENG 217 Introductory Workshop in Dramatic Writing for the Screen and Television
- ENG 334 Contemporary Fiction (4)
- ENG 335 Contemporary Poetry (4)
(ENG 334 and ENG 335 will replace ENG 340 Studies in Contemporary Literature, currently listed in the catalog)
- ENG 382 Workshop in Dramatic Writing for Television (4)
- ENG 409 Advanced Workshop in Dramatic Writing for Television (4)
- ENG 413 Advanced Workshop in Dramatic Writing for the Screen (4)

*E. Course Offerings in Creative Writing and English (**bold** indicates proposed changes):*

ENG 100 - Masterpieces of World Literature (4)

A survey acquainting the student with some of the great literature of the world. *For students seeking an English elective or a course to satisfy the university general education requirement in literature.*

ENG 105 - Introduction to Shakespeare (4)

A general introduction to representative dramatic works of Shakespeare. *For students seeking an English elective or a course to satisfy the university general education requirement in the literature knowledge exploration area.*

ENG 111 - Modern Literature (4)

A general introduction modern literature which can include works written from the early twentieth century to the present, with some attention to literary form and to the way in which literature reflects culture. *For students seeking an English elective or a course to satisfy the university general education requirement in the literature knowledge exploration area..*

ENG 112 - Literature of Ethnic America (4)

Studies in literature about the American ethnic heritage including examples from such

sources as African-American, Native American and American immigrant literatures. *For students seeking an English elective or a course to satisfy the university general education requirement in the literature knowledge exploration area. This course also satisfies the university general education requirement in U.S. diversity.*

ENG 200 - Topics in Literature and Language (4)
Topics or problems selected by the instructor.

ENG 215 - Fundamentals of Grammar and Rhetoric (4)
A thorough introduction to basic grammatical forms and structures, drawing upon a variety of approaches and models. Prerequisite: RHT 160 or equivalent.

ENG 216 – Introductory Workshop in Creative Writing, Fiction/Poetry (4) Entry level creative writing workshop, in fiction writing and poetry.

ENG 217 – Introductory Workshop in Dramatic Writing for the Screen and Television (4) Entry level creative writing workshop in screen and television writing.

ENG 224 - American Literature (4)
Introduction to literary analysis and appreciation through readings in the American literary tradition. Emphasis on such authors as Hawthorne, Melville, Dickinson and James. *For students seeking an English elective or a course to satisfy the university general education requirement in the literature knowledge exploration area.*

ENG 241 - British Literature (4)
Introduction to literary analysis and appreciation through readings in the British literary tradition. Emphasis on such authors as Chaucer, Shakespeare, and Dickens. *For students seeking an English elective or a course to satisfy the university general education requirement in the literature knowledge exploration area.*

ENG 250 - Film: A Literary Approach (4)
Exploration of the dramatic and narrative content of classic and modern films, treating such elements as theme, motif, symbol, imagery, structure and characterization, as well as cultural and philosophical implications. *Satisfies the university general education requirement in literature knowledge exploration area.*

ENG 300 - Special Topics in Literature and Language (4)
Special problems or topics selected by the instructor.

ENG 301 - Poetry (4)
The major forms of poetic expression studied from generic and historical points of view.

ENG 302 - Cultural Studies (4)
The interaction of texts and cultural contexts, studied from diverse perspectives -

aesthetic, economic, historical and technological. Texts may be literary, filmic, televisual, musical, etc.

ENG 303 - Fiction (4)

The major forms of narrative fiction (short story, novella, novel) studied from generic and historical points of view. *This course satisfies the university general education requirement in the literature knowledge exploration area.*

Prerequisite: Junior standing

ENG 304 - Studies in Literary Mode (4)

A major literary mode (such as tragedy, comedy, epic, romance, satire) studied from generic and historical points of view.

ENG 305 - The Bible as Literature (4)

Emphasis on the artistic, imaginative and historical aspects of the Bible. *This course satisfies the university general education requirement in the literature knowledge exploration area.* Identical with REL 311. Prerequisite: Junior standing.

ENG 306 - Drama (4)

The major forms of dramatic expression studied from generic and historical points of view. *This course satisfies the university general education requirement in the literature knowledge exploration area.*

Prerequisite: Junior standing.

ENG 307 - Modern Drama (4)

Studies in English, American and Continental drama since Ibsen.

ENG 309 - Adaptation: Fiction, Drama, and Film (4)

Examination of how works of fiction and drama are transformed into film, including focus on creative and industrial practice. *This course satisfies university general education requirement in knowledge applications integration area. Prerequisite for knowledge applications integration: completion of the university general education requirement in the literature knowledge exploration area..*

ENG 310 - Biography (4)

The study of biography as a form of literary art, considering both theory and practice. *Satisfies the university general education requirement in the knowledge applications integration area. Prerequisite for knowledge applications integration: completion of the general education requirement in the Western civilization knowledge exploration area.*

Prerequisite: WRT 160 with a grade of 2.0 or higher.

ENG 311 - Chaucer (4)

The major works, with emphasis on *The Canterbury Tales* and *Troilus and Criseyde*.

ENG 312 - Classical Mythology (4)

The principal Greek and Roman myths and their uses in classical and post-classical art and literature. *This course satisfies the university general education requirement in the literature knowledge exploration area.*

Prerequisite: Junior standing.

ENG 313 - Myth in Literature (4)

Study in the mythic content and/or structure of literature.

ENG 314 - Folklore in Literature (4)

Reflection of folk themes, images and structures in British and American literature by authors such as Twain, Faulkner, Hardy and Joyce.

ENG 315 - Shakespeare (4)

Reading and discussion of representative plays and poetry.

ENG 316 - Milton (4)

His major poetry, with emphasis on *Paradise Lost* and some attention to his prose.

ENG 317 - Early American Literature (4)

Studies in colonial and early American literature, with emphasis on such writers as Bradstreet, Taylor, Edwards and Franklin.

ENG 318 - American Literature 1820 - 1865 (4)

Studies in American prose and poetry of the pre-Civil War period, with emphasis on such writers as Emerson, Hawthorne, Melville, Thoreau, and Whitman.

ENG 319 - American Literature 1865 - 1920 (4)

Studies in American prose and poetry from the Civil War through World War I, with emphasis on such writers as Twain, James and Dickinson.

ENG 320 - American Literature 1920 - 1950 (4)

Studies in American literature of the modern period.

ENG 324 - Issues in American Literature (4)

Study of literary works ranging across period and/or genre in their relation to a central issue, theme or problem in American literature. Representative topics are romanticism, the Puritan tradition, American humor, and the writer and American society.

ENG 332 - Modern Fiction (4)

Studies in fiction in the first half of the 20th century. This course may emphasize British, American or international fiction in any given semester.

ENG 333 - Modern Poetry (4)

Studies in poetry since the turn of the century. The course may emphasize American or British in any given semester or discuss international currents in modern poetry.

ENG 334 – Contemporary Fiction (4)

Narrative literature from 1950 to the present day.

ENG 335 – Contemporary Poetry (4)

Poetry from 1950 to the present day.

ENG 340 - Studies in Contemporary Literature To Be Discontinued**ENG 341 - Selected Ethnic Literature (4)**

Reading and critical analysis of representative selections from American ethnic literature. Special attention to groupings such as American-Jewish and Native American at discretion of the instructor. *This course satisfies the university ethnic diversity requirement.*

ENG 342 - The African American Experience in Literature (4)

Study of African American literary history, including the evolution of form through slave narrative, sentimental fiction, political protest, to contemporary writing; authors may include Douglass, Jacobs, Chesnut, DuBois, Hughes, Ellison, Petry, and Morrison.

ENG 343 - Irish Literature (4)

Study of Irish literature with special attention to the Irish political experience and questions of what constitutes a national literature. Authors may include Swift, Edgeworth, Yeats, Lady Gregory, Joyce, or Friel. Prerequisite: WRT 160 with a grade of 2.0 or higher.

ENG 350 - Topics in Film (4)

Topic or problem to be selected by instructor. May be repeated under a different subtitle.

ENG 354 - British Medieval Literature (4)

Development of Old and Middle English literature to about 1500. Emphasis on the major works from *Beowulf* to Chaucer and Malory.

ENG 355 - British Literature of the Renaissance (4)

Literature from about 1500 to 1660. Emphasis on the development of the sonnet and lyric, drama, prose and epic. Consideration of such major authors as Sidney, Donne, Shakespeare and Milton.

ENG 356 - British Literature from the Restoration to Romanticism (4)

From 1660 to the Romantic revolution of the early 19th century. Consideration of such major authors as Dryden, Swift, Pope, Johnson, Burns, Blake and Wordsworth.

ENG 357 - British Literature, the Victorian Period to the Early 20th Century (4)
From the Victorians to the 1920s. Authors may include Bronte, Tennyson, Browning, Dickens, Arnold, Carlyle, Rossetti, Shaw, Lawrence, Yeats, and Woolf.

ENG 358 - British Literature and Postcolonial Literature since 1900(4)
British and Anglophone literature from 1900. Authors may include Joyce, Woolf, Eliot, Rhys, Beckett, Rao, and Achebe.

ENG 369 - The English Novel (4)
A study of the origin and development of the English novel from its beginnings to the early 20th century. Among the novelists to be considered are Fielding, Richardson, Austen, Dickens, Conrad, Lawrence and Joyce.

ENG 370 - British Literature of the Restoration and 18th Century (4)
Prose, poetry, and drama from 1660 to the Romantic revolutions. Consideration of such major authors as Dryden, Swift, Pope, and Johnson.

ENG 371 - British Literature of the Romantic Period (4)
Prose and poetry from the age of Austen, Blake, Wordsworth, Byron, Shelley, and Keats.

ENG 375 - Studies in Modern Literature (4)
Literature of the first half of the 20th century. This course may emphasize a particular theme, genre or nationality.

ENG 376 - History of the English Language (4)
A detailed survey of the English language from its beginning to modern times.

ENG 380 - Advanced Writing (4)
Emphasis on techniques of persuasion including analysis, argument and the study of rhetorical context.

ENG 382 – Workshop in Dramatic Writing for Television (4)
Creative writing workshop with an emphasis on writing for television. Prerequisite: ENG 217 or permission of instructor.

ENG 383 – Workshop in Fiction Creative
writing workshop, with emphasis on narrative. Prerequisite: ENG 216 or permission of instructor.

ENG 384 - Workshop in Poetry (4)
Creative writing workshop, with emphasis on both traditional and experimental poetic forms. Prerequisite: ENG 216 or permission of instructor.

ENG 385 - Interdisciplinary Issues (4)

The relationship of literature and literary study to one or more complementary academic disciplines, such as art, history, religion and the social sciences.

ENG 386 - Workshop in Creative Non-Fiction (4)

Creative writing workshop, with emphasis on stories of real life, balancing artistry and accuracy. May include the personal essay, autobiography or travel literature.

ENG 387 – Screenwriting (4)

Creative writing for motion pictures, emphasizing fundamentals of scene construction, characterization, and dialogue creation. Prerequisite: CIN 150 or ENG 250 or ENG 217.

ENG 390 - Literary Theory, Ancient to Early Modern (4)

The development of literary theory, presented as a survey. Applications of theory in critical practice will be considered.

ENG 391 - Literary Theory, Early Modern to Present (4)

The development of literary theory, presented as a survey. Applications of theory in critical practice will be considered.

ENG 392 - Film Theory and Criticism (4)

Study of major critical approaches to film such as those of Eisenstein, Kracauer, Arnheim, Bazin, Sarris and Metz. Prerequisite : A course in film.

ENG 400 - Advanced Topics in Literature and Language (4)

Advanced topics and problems selected by the instructor. Prerequisite: four courses in English.

ENG 401 - Studies in Literary Kinds (4)

The study of a single literary kind, whether genre (such as novel, lyric or drama) or mode (such as tragedy or comedy). May be repeated under different subtitle.

Prerequisite : four courses in English.

ENG 410 - Advanced Workshop in Fiction (4)

Creative writing workshop in fiction. Prerequisite : ENG 383 and permission of instructor.

ENG 411 - Advanced Workshop in Poetry (4)

Creative writing workshop in poetry. Prerequisite : ENG 384 and permission of instructor.

ENG 412 - Advanced Playwriting (4)

Identical with THA 440. May be repeated once for credit. Prerequisite: ENG 308 or THA 340. English and theatre majors or minors. Permission of instructor.

ENG 413 – Advanced Workshop in Dramatic Writing for the Screen (4)
Creative writing workshop in screenwriting. Prerequisite: ENG 387 and permission of instructor.

ENG 414 – Advanced Workshop in Dramatic Writing for Television (4)
Creative writing workshop in writing for television. Prerequisite: ENG 382 and permission of instructor.

ENG 420 - Trans-Atlantic Tradition (4)
 Studies of the relations between the British and American literary traditions. May emphasize a theme, a period, or particular authors. May be repeated for credit under different subtitle. Prerequisite: four courses in English or permission of instructor.

ENG 451 - Major American Writers (4)
 Studies in one or two American writers to be selected by the instructor. May be repeated for credit with different writers. *Satisfies the university general education requirement for the capstone experience. Satisfies the university general education requirement for a writing intensive course in the major. Prerequisite for writing intensive: completion of the university writing foundation requirement.* Prerequisite: four courses in English.

ENG 452 - Major British Writers (4)
 Studies in one or two British writers to be selected by the instructor. May be repeated for credit with different writers. *Satisfies the university general education requirement for the capstone experience. Satisfies the university general education requirement for a writing intensive course in the major. Prerequisite for writing intensive: completion of the university writing foundation requirement.* Prerequisite : four courses in English.

ENG 453 - Studies in Major Authors (4)
 Intensive study of a selected group of authors: British, American or both. May be repeated for credit with different writers. *Satisfies the university general education requirement for the capstone experience. Satisfies the university general education requirement for a writing intensive course in the major. Prerequisite for writing intensive: completion of the university writing foundation requirement.* Prerequisite : four courses in English.

ENG 465 - Shakespeare (4)
 Analysis of four or five of the plays. *Satisfies the university general education requirement for the capstone experience. Satisfies the university general education requirement for a writing intensive course in the major. Prerequisite for writing intensive: completion of the university writing foundation requirement.* Prerequisite : four courses in English.

ENG 490 - Studies in Literary Theory and Research (4)
 Designed to acquaint students with the application of tools, techniques and materials of literary scholarship. Especially recommended for students who intend to pursue graduate

studies in English. *Satisfies the university general education requirement for the capstone experience. Satisfies the university general education requirement for a writing intensive course in the major. Prerequisite for writing intensive: completion of the university writing foundation requirement.*

Prerequisite: four courses in English.

ENG 491 - Internship (4)

Practical experience in appropriate work position at an approved site, correlated with directed study assignments. In the semester prior to enrollment, the student will plan the internship in conjunction with the instructor and with the approval of the department chair. A final analytical paper will be required. May be repeated once in a different setting for elective credit only. Prerequisites: 16 credits in English, of which at least 8 must be at the 300-400 level, and permission of the instructor and the department chair.

ENG 498 - The Theories of Teaching Literature, Language and Composition

Designed for the future teacher of English, this course focuses on materials and methods for teaching English in junior and senior high schools. Offered only during winter semester. Prerequisite: English and language arts secondary education majors and minors only.

ENG 499 - Independent Study (2 or 4)

A proposed course of study must be submitted to the prospective instructor in the semester before the independent study is to be taken. Only 8 credits of 499 may apply toward the major, and only 4 credits may apply toward the minor. May be elected on an S/U basis. Prerequisite: four courses in English and the permission of the instructor.

F. Sample Four-Year for Curriculum Creative Writing Majors

Year 1 Fall:	Two Gen Ed One General Elective ENG 216	Winter:	Two Gen Ed One General Elective One English Elective
Year 2 Fall:	Two Gen Ed One CAS Distribution ENG 217	Winter:	Two Gen Ed One English Elective One General Elective
Year 3 Fall:	One Gen Ed 2 nd Tier Workshop One Required Cognate One CAS Distribution	Winter:	One CAS Distribution One English Elective One General Elective 2 nd Tier Workshop
Year 4 Fall:	One CAS Distribution Two General Electives One Required Cognate	Winter:	One English Elective 3 rd Tier Workshop One General Elective

CAS Graduation Requirements (124 total credits):

General Education	36 credits
CAS Distribution	16 credits
Creative Writing Workshops	20 credits
English Electives	16 credits
Required Cognates	8 credits
General Electives	28 credits

G. Recruiting, Retaining, Advising and Monitoring Students

National trends and current enrollments in creative writing courses at Oakland indicate that recruitment will not be a problem. We anticipate that many students will be recruited into this major while taking English courses. We will work with Admissions to make sure that the major is part of OU's informational materials, and with Communications and Marketing to create informational brochures (paid for out our of our proposed Supplies and Services budget) to distribute at student open houses and new student convocations, and an expanded web presence on the English Department's web site. The best avenue of contact with local high schools will result from collaboration with Terry Blackhawk, an OU Ph.D. in Reading, who founded and oversees the nationally recognized creative writing program for Detroit Metro area high school students, InsideOut. Other avenues for publicizing the program include the AWP newsletter and the Oakland County Office of Arts, Culture and Film. We will also work with Oakland Community College and Macomb Community College, to make sure that students from these colleges know about the major, distributing our informational brochures and the website address.

Finally, we will build awareness of the program at special events, poetry and fiction readings, many of which already take place on campus. Because the number of faculty teaching creative writing courses is quite small, and because writing workshop class enrollments are typically capped at 15-20 students, we anticipate staying in close contact with Creative Writing majors and, by so doing, offering regular counsel and advising about students' course of study and progress toward the degree. Our close professor-to-student contact in Creative Writing classes will allow for regular informal monitoring and advising. All students will be required to meet with a Creative Writing faculty member when enrolling in the major and will be encouraged to stay in contact with that advisor as they progress through the curriculum.

H. Program Evaluation and Assessment

Before graduation and after completion of the 3rd tier workshop, all majors will be required to submit a creative portfolio. Direct assessment will derive from a rubric developed by the creative writing faculty in order to evaluate the portfolios that are submitted. Indirect assessment will derive from exit surveys distributed to all students in

the 3rd tier workshops. Results for the direct and indirect measures will be reviewed by all creative writing faculty on a biennial basis.

V. Cost Analysis

A. SBRC Budget Format

	Acct.	Budget Year 1	Budget Year 2	Budget Year 3	Budget Year 4	Budget Year 5
Revenue Variables:						
Headcount		7	19	27	36	45
Average credits per year per major		30	30	30	30	30
Total Credit Hours		210	570	810	1080	1350
Undergraduate (lower)		210	570	405	540	675
Undergraduate (upper)		0	0	405	540	675
Graduate		0	0	0	0	0
Total FYES		7.00	19.00	27.00	36.00	45.00
Undergraduate (cr.+30)		7.00	19.00	27.00	36.00	45.00
Tuition Rate Per Credit Hour						
Undergraduate (lower)		\$ 292.75	\$ 292.75	\$ 292.75	\$ 292.75	\$ 292.75
Undergraduate (upper)		\$ 319.75	\$ 319.75	\$ 319.75	\$ 319.75	\$ 319.75
Graduate		\$ 511.00	\$ 511.00	\$ 511.00	\$ 511.00	\$ 511.00
Revenue						
Tuition		\$ 61,478	\$ 166,868	\$ 248,063	\$ 330,750	\$ 413,438
Other		-	-	-	-	-
Total Revenue		\$ 61,478	\$ 166,868	\$ 248,063	\$ 330,750	\$ 413,438
Compensation						
Salaries/Wages						
Faculty Inload Replacements	6301	\$ -	\$ -	\$ -	\$ -	\$ -
Faculty Salaries (1 FF in YR 2/ 2 FF in YR5)	6101	\$ -	\$ 54,000	\$ 54,000	\$ 54,000	\$ 108,000
Faculty Overload (Director Stipend)	6301	\$ 8,000	\$ 8,000	\$ 8,000	\$ 8,000	\$ 8,000

Part-time Faculty	6301	\$ 15,000	\$ 10,000	\$ 10,000	\$ 15,000	\$ 15,000
Visiting Faculty (Summer Writing Program)	6101	\$ -	\$ 10,000	\$ 10,000	\$ 10,000	\$ 10,000
Administrative	6201	\$ -	\$ -	\$ -	\$ -	\$ -
Administrative – IC	6221	\$ -	\$ -	\$ -	\$ -	\$ -
Clerical (19 hr/week)	6211	\$ -	\$ 15,000	\$ 15,000	\$ 15,000	\$ 15,000
Student	6501	\$ -	\$ -	\$ -	\$ -	\$ -
Graduate Assistantship Tuition (1 GA)	6311	\$ 8,176	\$ 8,176	\$ 8,176	\$ 8,176	\$ 8,176
Out of Classification	6401	\$ -	\$ -	\$ -	\$ -	\$ -
Overtime	6401	\$ -	\$ -	\$ -	\$ -	\$ -
Total Salaries/Wages						
Fringe Benefits	6701	\$ 2,140	\$ 25,942	\$ 25,942	\$ 26,442	\$ 48,744
Total Compensation		\$ 33,316	\$ 131,118	\$ 131,118	\$ 136,618	\$ 212,920
Operating Expenses						
Supplies and Services	7101	\$ 2,000	\$ 3,000	\$ 4,000	\$ 5,000	\$ 6,000
Student Prizes	7101	\$ 1,000	\$ 1,000	\$ 1,000	\$ 2,000	\$ 3,000
Guest Speakers/Lectures	7101	\$ 12,000	\$ 12,000	\$ 20,000	\$ 20,000	\$ 20,000
Graduate Assistant Stipend	7101	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000
Travel	7201	\$ 3,000	\$ 3,000	\$ 3,000	\$ 5,000	\$ 5,000
Telephone	7301	\$ 500	\$ 500	\$ 500	\$ 500	\$ 500
Library	7401	\$ 2,000	\$ 2,000	\$ 2,000	\$ 3,000	\$ 3,000
Equipment	7501	\$ 2,500	\$ 2,500	\$ -	\$ -	\$ -
Total Operating Expenses		\$ 28,000	\$ 29,000	\$ 35,500	\$ 40,500	\$ 42,500
Total Expenses		\$ 61,316	\$ 160,118	\$ 166,618	\$ 177,118	\$ 255,420
Net		\$ 162	\$ 6,750	\$ 81,445	\$ 153,632	\$ 158,018
Ratio		100%	96%	67%	54%	62%

Fringe Benefit Table					
<u>Rate</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
	0.00	0.00	0.00	0.00	0.00
0.413	0.00	22,302.00	22,302.00	22,302.00	44,604.00
0.08	640.00	640.00	640.00	640.00	640.00
0.1	1,500.00	1,000.00	1,000.00	1,500.00	1,500.00
0.08	0.00	800.00	800.00	800.00	800.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
0.08	0.00	1,200.00	1,200.00	1,200.00	1,200.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
Total	2,140.00	25,942.00	25,942.00	26,442.00	48,744.00

VI. Implementation: Five-Year Plan

A. Phasing in the Program

Due to different hiring needs for the two tracks (fiction/poetry, screen/television writing), each will be phased in according to current and projected OU resources.

The fiction/poetry track can begin as soon as this proposal is approved; except for ENG 216, the introductory mixed-genre workshop, all of the required courses already exist, although the cognate electives immediately urge the creation of ENG 344 and 345, which should be primary features of the major.

The screen/television writing track will need to be phased in. Current faculty cannot support the immediate implementation of this specialization. In order for this track to be a viable option for students by the third year of the major's installation, the faculty hiring that we propose will have to be realized.

B. Annual Increase in Library Holdings

We request two-thousand dollars per year in order to support the major, particularly as pertains to an increase in and the maintenance of holdings in and online access to literary journals, including regional publications such as *Absinthe*, *Driftwood*, *Granta*, *Hobart*, *Mid-American Review*, *Passages North*, *The Red Cedar Review* and *Third Coast*. We would also procure more regularly published anthologies (e.g., Kresge Library typically gets *Best American Short Stories*, but does not subscribe to *Best American Poetry*) and craft books such as *The Writer's Market* or *The Poet's Market*. When the television and screenwriting track is firmly established, we might also add film and television scripts to Kresge's holdings. (See Appendix VII, D.)

C. Equipment and Space

The major will require no new classroom space. We request two-thousand dollars at the outset in order to supply a few classrooms with large conference tables, which greatly facilitate the conduct of workshop sessions in which manuscripts are traded back and forth with frequency.

D. Director and Graduate Student Budgetary Items

The Director of the Creative Writing Program will serve as the chief advisor for majors, will oversee student retention and will coordinate publicity, recruiting efforts and assessment procedures. The budget line compensation (\$8,000) may be expressed as a monetary stipend or in a one course teaching load reduction (per academic year). Since the Creative Writing Program will enroll no graduate students, a graduate student in the M.A. program in English will be hired to perform those tasks the stipend requires: these will not entail creative writing on the part of the graduate student, nor will the graduate student be assigned teaching duties; the proposed stipend appertains to promotional, organizational and secretarial work the graduate student will be assigned.

E. Implementation of New Internal Procedures

Recommendations for new courses, for part-time faculty and day-to-day operations of the Creative Writing major will be made by a committee comprised of all tenure-track members of the creative writing faculty supervised by a committee chair who will serve as Director of the major. All recommendations will be referred to the English Department for reaction and approval. The Department will have final say as regards recommendations made by the Creative Writing Committee. In the first few years of the program, the Director of Creative Writing will be responsible for advising majors; other members of the Creative Writing committee may be asked to share in that responsibility in subsequent years, as the major attracts additional students.

F. Predicted Enrollment Levels

Fiction/Poetry Track

Year 1	7 majors
Year 2	19 majors
Year 3	23 majors
Year 4	28 majors
Year 5	32 majors

Screen/Television Writing Track (Phased-In)

Year 3	4 majors
Year 4	8 majors
Year 5	13 majors

Total enrollment by year, poetry/fiction and screen/television tracks combined: year 1, 7 majors; year 2, 19 majors; year3, 27 majors; year 4, 36 majors; year 5, 45 majors

These are very conservative estimates of program enrollment; expressed interest in the major suggests that considerably higher enrollments are more than likely.

G. Steady State of Operation

The new major will show a profit in each year of operation.

VII. Appendices

A. The Association of Writing Programs Guidelines

Hallmarks of an Effective B.F.A. Program or B.A. Major in Creative Writing

The Creative Writing major at Oakland University currently meets or will meet by next year the following criteria, laid out in AWP's Hallmarks guide, which is included below (source: http://www.awpwriter.org/membership/dh_4.htm).

For their undergraduate students, many colleges and universities offer majors in creative writing. These major courses of study lead to the BFA degree at most institutions, or to the BA degree at other institutions. The Association of Writers & Writing Programs (AWP) recognizes that colleges and universities have different strengths and missions, and AWP encourages innovation and variety in the pedagogy of creative writing.

Many of the hallmarks of an effective major resemble those of a strong graduate program, but the undergraduate hallmarks differ from the graduate hallmarks especially in regard to curriculum. For undergraduate writers, a good four-year curriculum requires more general studies of literature, the arts and sciences, and the fine arts; it also provides extracurricular experiences in writing, publishing, and literature. Whereas a Master of Fine Arts program in creative writing places central emphasis on students' practice of their craft, an undergraduate program complements the study of writing with a rigorous study of literary works.

One must become an expert reader before one can hope to become an expert writer. To cultivate that expertise, a strong undergraduate program emphasizes a wide range of study in literature and other disciplines to provide students with the foundation they need to become resourceful—as readers, as intellectuals, and as writers. The goal of an undergraduate program is to teach students how to read closely as writers and to engage students in the practice of literary writing. An undergraduate course of study in creative writing gives students an overview of the precedents established by writers of many eras, continents, ethnicities, and sensibilities; it gives students the ability to analyze, appreciate, and integrate the components that comprise works of literature. By creating their own works, student writers may apply what they have learned about the elements of literature.

A successful undergraduate program accomplishes all this by various means: through a rigorous and diverse curriculum, through instruction from publishing writers who are gifted teachers, through excellent support for students, through the administration's effective management, and through the institution's extracurricular activities, general assets, and infrastructure. To help institutions structure and focus their internal reviews and independent assessments of their programs, the AWP Board of Directors has established these hallmarks.

Programs that establish the major in creative writing should also offer elective courses in creative writing for non-majors. In these elective courses students from all disciplines may acquire a deeper understanding of the components of rhetoric and the elements of literature while they gain fluency in persuasive communication. For more recommendations on the minor, please see our other document, “AWP Hallmarks of an Effective Minor in the Undergraduate Study of Creative Writing.”

Rigorous and Diverse Curriculum

An introductory multi-genre creative writing course, while it is typically an essential prerequisite, would not count toward the major. Only upper-division courses should count toward the major. Students may receive credit toward a major for work on a literary journal, which may be offered as a course, and for service courses or internships offered by the creative writing program. Such courses provide fertile ground for innovation in achieving the pedagogical goals of a program.

Students who earn a BA or BFA in creative writing should fulfill the following requirements within the creative writing program:

- a minimum of three tiered workshops in their chosen genre: introductory workshops, intermediate workshops, and advanced workshops
- at least one craft-of-a-genre course in their chosen genre (a “Seminar in Poetic Forms and Poetics” is a typical course required of student poets while a “Seminar in Narrative Strategies” fulfills the same requirement for the student fiction and nonfiction writers)
- at least one tiered workshop in a supplementary genre (work in more than one genre is required)
- completion of a creative thesis or portfolio in the senior year

Students who major in creative writing should also meet these co-curricular requirements:

- at least three upper-division literature courses offered by the English Department (in addition to survey of literature courses offered in the first two years of their undergraduate experience) or comparable courses offered by other departments such as comparative literature

- a distribution of English or literature courses that ideally demonstrate a study of the literature and authors of three different centuries or literary periods (Medieval; Renaissance; 18th Century, Romantic and Victorian; American Renaissance/Transcendentalism; Harlem Renaissance; Modern Literature: 1900 to 1945; and Contemporary Literature: 1945 to the Present—or other epochs as defined by the Department of English)
- at least two sequenced courses in a foreign language
- at least one and preferably two courses in the analysis or practice of an art form other than writing

AWP Recommendations on the Teaching of Creative Writing to Undergraduates

1. Extensive Study of Literature. Students take courses that provide a broad background in literature, the humanities, the sciences, and the fine arts; and they enjoy other extracurricular experiences essential to an undergraduate education. The institution offers courses in literary studies that are historically, intellectually, geographically, and culturally wide-ranging and varied. Students should take courses that explore a wide variety of literature, both past and present, as well as courses that emphasize close reading of literary works. Students should be proficient in a second modern or classical language.

2. A Tiered Course of Study. A tiered curriculum provides introductory, intermediate, and advanced courses. Undergraduate workshops are generally more structured than graduate workshops, since it is not assumed that students know the elements of prosody or storytelling. Especially at the introductory level, undergraduate workshops require students to work in various forms, styles, modes, and genres. Advanced courses may include an independent study, a senior thesis, or capstone course in creative writing. A system of prerequisites, which tracks courses taken and grades achieved, ensures that students take courses in an appropriate order.

3. Practice in More Than One Literary Genre. Because too much specialization too soon is generally not in a young writer's best interest, students in undergraduate writing programs typically are required to take writing workshops and seminars in more than one genre. The best undergraduate creative writing program offers advanced courses in at least three or more separate genres (fiction, poetry, creative nonfiction, drama, screenwriting), and students also have the opportunity to take courses in the translation of literature.

4. A Capstone Project. A senior thesis, project, or capstone course completes the program, requiring both a longer creative manuscript and a critical paper. The length of the thesis should be appropriate to the genre: roughly 25 to 50 pages for fiction,

nonfiction, and drama, and 20 to 30 pages for poetry. In the junior or senior year, a student completes an appropriate internship.

5. Consistent Course Offerings. Courses are listed in the school's catalogue and offered regularly so that students may complete the program in a timely manner consistent with other programs at the school.

6. Diversity in Literary Models. Creative writing courses, including workshops, require craft texts and literary works (anthologies, books by individual authors, literary periodicals) that offer appropriate models for student writing. Reading lists should incorporate texts by contemporary writers whose interests and backgrounds reflect a multicultural American society and an international community of writers.

7. An Emphasis on Revision. Creative writing courses are by definition writing-intensive, and they should emphasize revision of successive drafts in response to feedback from peers and extensive written comments by instructors.

8. Grading, Testing, and Evaluation. Criteria for grading in undergraduate courses should be based on the level of each student's mastery of rhetoric, literary terminology, literary forms, critical approaches, and the writer's craft. Grades for the course should also weigh students' verbal and written feedback on each other's work.

9. An Introduction to Vocational Opportunities. Programs provide a practicum, such as an internship, and advising on job opportunities and graduate schools. The program may also provide credit for editorial and production work on a student magazine.

10. Study of New Media Technology. The institution provides instruction in new technology that is critically important for writers who would participate in the full spectrum of the writing world; this includes an understanding of writing on the web, website construction, integration of other media with writing, and desktop publishing.

Accomplished Faculty

An effective undergraduate creative writing faculty has these characteristics:

1. Accomplished Writers Who Teach Well. The program has a faculty of published writers who have distinguished themselves as teachers and as artists. As teachers, they command the respect of their peers, and they generally receive good to excellent student evaluations. Each faculty member has published significant work in one or more of the following genres: fiction, poetry, creative nonfiction, playwriting, writing for children and young adults, translation, or screenwriting. Each faculty member has published at least one book by a respected press, and that book is in the genre which the faculty member teaches. Each faculty member holds an MFA degree in creative writing or a level of literary book publication that serves as an equivalent for the degree.

2. **Stability in Core Faculty.** Permanent faculty members—full-time, tenure-track, tenured, and adjunct—teach a majority of the creative writing courses.

3. **Diverse Faculty.** A program's faculty provides depth and expertise in at least three genres and in various aesthetics and philosophies of the craft of writing. A diverse faculty provides a range of aesthetic points of view related to literary, ethnic, cultural, or other influences. For each genre offered in the program's curriculum (poetry, fiction, nonfiction, etc.), the core faculty includes one or more individual members, who each have publications primarily in that genre.

4. **Community Service.** Faculty members are publishing writers and committed teachers who routinely make themselves available to students outside of class. Faculty members are professionally active; they publish creative work and participate in national, regional, and local organizations and activities related to teaching, literature, and the arts.

5. **Accomplished Visiting Writers.** Distinguished visiting full-time or adjunct faculty include writers whose credentials equal or surpass the members of the program's core faculty. Lectures, readings, and workshops by visiting writers (especially those from outside an institution's state or region) extend the regular faculty's ability to present a variety of approaches to the art and craft of writing. Visiting writers teach primarily, if not exclusively, courses in creative writing; they are not used inappropriately to supplement other departmental staffing needs. Their published work merits national, if not international, attention.

6. **Well-Prepared Teaching Assistants.** In universities, a graduate creative writing student's training may include teaching introductory or intermediate undergraduate courses in creative writing. Most undergraduate creative writing classes are taught by the core faculty, however; and the program's faculty members prepare and closely supervise the graduate teaching associates.

7. **Accomplished Scholars and Critics.** Since undergraduates with a major in creative writing must also study a wide range of literature, the program, or the department in which the program operates, also has an excellent full-time faculty of scholars who teach a wide range of literature courses that cover many authors, eras, and cultures.

Excellent Students & Support for Students

The effective undergraduate program has these features in its support for students:

1. **Small Classes.** Introductory creative writing courses have class size restrictions equal to or less than an institution's restriction for composition classes (but no greater than 20 students). Intermediate and advanced courses have class size restrictions of

12–18 students, with a maximum of 15 students in advanced workshop classes (optimum workshop class size: 12 students).

2. Excellence in Undergraduate Instruction. Undergraduate students participate in all facets of the program, both curricular and extracurricular, and are not marginalized by graduate students or faculty. Students serve on committees relevant to the undergraduate creative writing program.

3. Regular Evaluation of Faculty and Curriculum. The program is responsive to the needs of its undergraduate students, and students evaluate their instructors each semester. The program also periodically conducts exit surveys of students after they have completed the program.

4. Excellent Advising. Each student in the major is assigned an advisor who is a core faculty member of the creative writing program. The advisor will require a meeting with the student at least once each semester. The program provides a student handbook that includes a clear explanation of course requirements and general advice on how to excel in the program.

5. A Student Literary Magazine. Students edit their own literary magazine (50% or more is devoted to literary works) with a faculty advisor who guides but does not censor their editorial process. The majority of published works are by undergraduate students. The editorial staff is not represented excessively among the magazine's contributors.

6. Student Readings. Students have regular opportunities to participate in public readings of their works, including solo readings for students completing a senior thesis or project.

7. Service Learning Opportunities. Students participate in programs that promote and celebrate literacy, literature, writing, and reading in their communities.

8. Vocational Opportunities. Internship opportunities are available for creative writing students in a variety of writing, editing, and publishing professions. A formal affiliation with a professional literary journal or press is especially desirable.

9. Selective Admissions. Creative writing majors are as academically qualified and as competitive as the majors in other disciplines.

10. Strong Recruitment of the Best Students. Financial aid for creative writing students is comparable to the support for students in other departments. Both the institution and the program work in concert to enroll qualified students of different backgrounds, social classes, and races.

11. **A High Graduation Rate.** A high percentage of matriculated students graduate from the program, and a small number of students drop out or transfer to other programs.

12. **Literary Accomplishments of Alumni.** A significant number of students continue their studies in graduate programs and go on to publish their work.

13. **Support for Student Travel to Literary Conferences.** The program encourages juniors and seniors to travel to readings, workshops, festivals, conferences, and literary events. As much as possible, the program provides support for student travel and participation in such events; this support is especially important for students of colleges and universities in remote areas.

14. **Student Literary Competitions.** Students participate in literary competitions on campus and in national competitions, including the national Intro Awards competition and the AWP Program Directors' Prizes for Undergraduate Literary Magazines.

Administrative Support

The effective major has these features in its administration:

1. **Strong Leadership.** The BFA [or BA] Program Director provides strong leadership in planning, in staffing, in devising curriculum, in training new faculty members, in recruiting the best students, and in advocating program needs to the host institution's administration. The Program Director is a tenured member of the creative writing faculty.

2. **Release Time for Program Director.** In a program of appropriate size, a Program Director will be awarded at least one course reduction annually to facilitate work in advising students, recruiting faculty, coordinating the reading series, and managing other responsibilities of the program.

3. **Sufficient Autonomy.** The institution's administration gives the program sufficient autonomy with regard to curriculum, admissions, budget, support, physical facilities, and personnel to ensure quality, stability, flexibility, and the capability to take advantage of opportunities quickly.

4. **Strong Financial Support.** The institution provides financial resources to facilitate excellence in the recruiting and retaining of faculty, in providing services to students, in providing administrative support for the Program Director, and in maintaining the facilities used by the program.

5. Good Departmental Relations. If the program is part of a department of literature or another larger entity, the program has a mutually supportive relationship with that department.

6. Community Service. The Program Director and the institution's administrators seek, whenever possible, to establish a strong, positive presence in the local community. Typically, events in the program's reading series are open to the public, and the Program Director actively publicizes the events.

7. Diligent Quality Control. The Program Director ensures that students have the opportunity to evaluate their faculty, and the Program Director facilitates regular internal and external evaluations of the program's effectiveness.

8. Participation in Professional Networks. A good program provides membership in AWP and other appropriate local, regional, and national associations to ensure faculty members and students have access to timely information about contemporary letters and the teaching of creative writing.

Other Complementary Assets and Infrastructure

An effective major also has the assets and infrastructure that comprise any good college or university:

1. Good Infrastructure. Classrooms, offices, and other spaces are adequate to conduct workshops, conferences, readings, and informal student and faculty gatherings. Spaces assigned to the program promote an atmosphere conducive to concentration, listening, social exchanges, and focused work.

2. A Computer Lab. The lab is open at least 12 hours a day for students to work on manuscripts, conduct research on the Internet, and practice using new media technologies.

3. An Excellent Library. Faculty and students have access to a library with extensive holdings in canonical and contemporary literature.

4. A Unique Educational Feature. The program or its institution provides a special focus, initiative, resource, archive, project, or other opportunity for students that distinguishes the program from other comparable programs. Such a feature might be an emphasis on translation, a literary conference, a small press, special internships, or the archives of a literary author.

5. A Bookstore. The program has a bookstore that supports the curriculum, special events with visiting writers, and faculty and student authors.

6. An Affiliated Literary Publication. The program is affiliated with a journal, press, or another literary publishing venue that can provide editorial and publishing experience.

B. Sample Syllabi for New Courses Proposed

ENG 216: Introduction to Creative Writing (4)

Pre-requisites: Rhetoric 160

Course Description and Objectives

This is one of two core introductory courses that lead to specialization in one of the two tiers of the Creative Writing BA Program, the other introductory course focusing on screenwriting and television writing. In order to take the intermediate or advanced workshops in Fiction and Poetry (ENG 383, 385, ENG 411, 412), students must first take this introductory course. Like the Introductory Workshop in Creative Writing: Screenwriting and Television Writing (ENG 217), this course introduces students to two genres that employ similar devices and generic conventions in order to produce their literary effects.

Introduction to Creative Writing introduces you to the basic skills and techniques associated with creative writing. Because reading is vital to the creative writer, the course emphasizes analysis and discussion of published examples of literary poetry and fiction and also includes regular consideration of students' own analytical and creative work.

The course also focuses extensively on writing skills, through a variety of exercises such as writing in various voices, vocabulary expanding work or rewriting existing texts in a different style. Daily writing practice is encouraged.

The module aims to establish and promote positive workshop participation, through presentations, constructive criticism and feedback and peer review. The aim of this course is to:

- introduce students to the skills and techniques associated with creative writing
- develop their critical and analytical skills in reading, and their abilities to apply the fruits of their criticism and analyses to their own writing
- inculcate productive methods of working, establishing the basics of workshop interaction, presentation, and constructive criticism and peer review.
- nurture students' habits of private study and encourage them to establish daily writing practice.

Upon successful completion of the module, students will be able to:

- read literary texts critically and analytically
- use expressive skills in writing and be able to identify differences in style and form and evaluate the techniques and qualities that result in effectiveness of expression
- demonstrate an awareness of writing as a process
- work effectively in seminar/workshops and smaller groups
- demonstrate skills in oral presentation
- critique peers' work constructively and accept and use such criticism of their own work

Curriculum content will centre upon practical work designed to develop skills appropriate to undergraduate study of creative writing. These skills will be focused in four areas: the analysis

and use of published writing; language and style; seminar/workshop practice; and habits of writing, self-reflection and revision. Work for the first area will include the reading, analysis and discussion of poems, short stories, essays and other short pieces by authors of published writing.

Language work will centre on a variety of exercises, such as the writing of a personal language history, vocabulary-expanding exercises, grammar work, cliché-spotting and rewriting texts that are inflated by pompous phrases or jargon. Workshop exercises will establish guidelines and encourage co-operation and self-reflection in workshop/seminar practice. Weekly writing and review exercises will focus on the need for frequent and regular writing, reflection and revision.

English 216 will be taught by means of weekly workshops and seminars. The workshop sessions will mostly focus on specific skills and exercises, with individual and small-group activities. Seminars will be largely devoted to discussion of texts and of students' writing. There will be an emphasis on drafting and feedback, including peer review.

Assessment for this course is designed to test students' expressive skills, both oral and written; their ability to engage effectively in workshop and seminar practices of discussion and constructive criticism, and the acquisition of habits of regular critical, reflective and creative writing, review and drafting. As the preliminary requirement to enter the Creative Writing program in either poetry or fiction, this course is also a gateway predictor of the student's seriousness of intent and potential for success.

The portfolio is the major category of assessment at 75% of the total grade. This portfolio will include items such as the following:

- a. A number of required exercises from the workshops
- b. Selected pieces of creative writing with prior drafts
- c. A number of short analyses and explications of texts studied in this class
- d. An edited description of another student's work
- e. A completed "Peer Review Grading Form" (This form allows students to evaluate and grade the presentations of their peers during the first half of the term of Small Group Workshops.)

The remainder of the grade is composed of a crucial measurement of the student's generosity of participation, commitment to creative writing as a process, and ability to benefit and develop from the workshop experience. It is required that the student pass with a 3.0 or better in this course and maintain an average of 2.0 or better in all Literature courses in order to continue in the CW BA program.

Gladys Cardiff

534 O'Dowd, 248.370.2259

cardiff@oakland.edu

Office Hours: Wednesday 3 - 5:15 pm & by appointment

"Lucky accidents seldom happen to writers who don't work.
You will find that you rewrite a poem and it never seems

right. Then a much better poem may come rather fast and you wonder why you bothered with all that work on the earlier poem. Actually, the hard work you do on one poem is put in on all poems. The work on the first poem is responsible for the sudden ease of the second. If you just sit around waiting for the easy ones, nothing will come of it.” -- Richard Hugo

Course Description, Aims and Objectives: This is an introductory workshop in the writing of poetry and fiction. This is a “gateway” course required for the BA in Creative Writing major and minor. You must achieve a 3.0 or better in this course and maintain an average of 2.0 or better in all Literature courses in order to continue in the CW BA program. Introduction to Creative Writing introduces you to the basic skills and techniques associated with creative writing through a variety of exercises that explore the elements that connect poetry and prose: breath and pacing, image, voice, character, setting, and story. Writing as a discipline requires careful study of other literary works. Reading is vital so our course work emphasizes analysis and discussion of poetry and prose, including regular consideration of your original writing in a workshop format. We use this occasion to broaden our formal and thematic range, to gain skill in descriptive analysis of poetry and fiction, and to share the pleasure and benefit of conversation with other writers. Class activities will include brief lectures, writing exercises accomplished in-class and as homework assignments, a bit of memorization, and an oral presentation. Requirements include a consistent flow of new work, excellent attendance and active participation, a number of short analyses of assigned texts and craft exercises, an oral presentations, a portfolio, and a final class reading.

Required Texts: The Bedford Glossary of Critical and Literary Terms; Contemporary American Poetry, ed. Van Cleve; Exploring Fiction, ed. Madden

Recommended: A good dictionary, a good thesaurus

Attendance/Participation & Grading: Attendance and active participation are required. Failure to attend class regularly is grounds for failing this course. Participation includes the careful and considered advance reading of assigned stories and poems to be discussed and the creative work of your peers for workshop, and your generous contribution during class sessions. You will also be asked to prepare and lead discussion on occasion.

Workshop Procedures and Policies: Poems will be workshopped as scheduled. Students are responsible for providing and distributing typed copies of their original work to be workshopped prior to the day it is scheduled for discussion. Come prepared to read your selection aloud and then listen to discussion. After discussion, the writer will have the opportunity for brief clarifications of a detail, aim, or question that has been raised if he or she so wishes. Contentious wrangling is inappropriate in this venue and will not be allowed. Work is due as scheduled. “Late” work will NOT be rescheduled for workshop.

All students are responsible for studying submissions by fellow workshop participants as directed and for providing considered, constructive criticism. Critiqued manuscripts will be

signed and returned to the writer by all students after discussion. On occasion, a student will be asked to facilitate discussion of a poem and to provide a typed page of well-developed analysis and comments for the writer and the instructor.

Analysis of works assigned from course texts and Language Work Exercises: Must satisfy the assigned objectives. Due at the time stated. No late work accepted.

Portfolio: (75%) Each student must keep a folder of his or her semester's work (creative and Complete guidelines will be provided. Students should keep a private writing journal – we'll discuss this in class. The portfolio is due at the last class for final evaluation and grading of the semester's work. Always bring both of these materials to conference.

Formal Presentations (15%) Each class member will lead discussion for one class session. Guidelines will be provided.

Final Exam and Memorization: (10%) A class poetry reading at the end of term constitutes the final exam.

Grading: Satisfactory participation and completion of all assigned work are required in order to pass this class. Final grades are based on many criteria: quality of work, successful revision, consistent flow of work, development of skills throughout the semester, perceptive and constructive criticism of fellow students' work during class sessions. These and other evidences of hard work and serious purpose during the semester will be considered in determining a grade and are factored into the Portfolio grade. Individual poems will not receive a numerical grade but will have attached commentary indicating evaluation and placement within a range of accomplishment. Students must be willing to accept the qualified professional judgment of the instructor.

Conferences: In addition to written comments on your work during the term, I will give you feedback regarding your standing in a private midterm conference. This conference is required. I am always happy to see you during office hours and by appointment to discuss your writing, progress, and any concerns pertinent to our work this semester.

Please consult the Undergraduate Catalogue, pages 68-69, concerning academic conduct, cheating, & plagiarism.

Class Reading Schedule:

The class schedule indicates by date the work that is due on that date, including exams, group presentations, and reading assignments. Additional handouts, videos, and films will be provided as part of the required course materials. The schedule may be altered in the event of extenuating circumstances or by mutual agreement between the instructor and the students.

Week 1: Introductions. Syllabus. Overview of course objectives. Memorization exercise.
In-class writing exercise. Small workshop groups formed.

- Week 2: “Participation: Personal Response and Critical Thinking,” Madden pp. 2-36
 “The Magic of Glass” Addonizio on Duende and Desire,” and
 “Allen on Form Poetry and Natural Speech Patterns,” Van Cleve, pp. 2-31
 Small Workshop Groups meet.
- Week 3: “Communication: Writing About Fiction,” Madden, pp. 37 – 76
 “Bly on Assertions and Associations” and “Muse and Mastery, Cole on the Poet-in-
 Progress” and “Artful Talk, Dunn on Drift and Counterdrift,” Van Cleve, pp. 32 – 98
 Small Workshop Groups meet.
- Week 4: “”Exploration and Analysis: The Elements of Fiction,” Madden, 77 -107
 “The Composition of Landscape: Gonzalez on Place and Imagination,” Van Cleve, pp. 99
 – 138
 Small Workshop Groups meet.
- Week 5: “Argumentation: Interpreting and Evaluating Fiction,” Madden, pp. 108 -157
 “Hirshfield on Mysterious Making, revision as Instruction, and the Hunt for a Way to Go
 On,” and “Meinke on the Potential of Form,” Van Cleve, pp. 139 – 206
 Small Workshop Groups meet.
- Week 6: “Thinking About Interpretation and Culture,” and Selected Stories, Madden,
 pp. 338 – 348 and pp. TBA
 “Suarez on Reworking the Past,” Van Cleve, pp. 207 - 284
 Full Class Workshop
Required conferences must be completed by this date.
- Week 7: Selected stories, Madden TBA
 “Toads, and All This Fiddle: Wallace on Music, Metaphor, and Mirth,” Van Cleve, 284 –
 312
 Full Class Workshop
- Week 8: Selected stories, Madden TBA
 “Cities of Experience: Weaver on the Poetry of Self,” Van Cleve, 298 -306
 Full Class Workshop
- Week 9: Selected stories, Madden TBA
 “Williams on Structure and Lineation,” Van Cleve, pp 307 -312
 Full Class Workshop
- Week 10: Selected stories and Poems, Madden and Van Cleve TBA
 Full Class Workshop
- Week 11: Selected stories, Madden and Van Cleve, TBA
 Full Class Workshop

Week 12: Selected stories, Madden and Van Cleve TBA

Full Class Workshop

All memorization recitations must be completed by this class session.

Week 13: Selected stories, Madden TBA

Full Class Workshop

Week 14: Final: Class Reading. Portfolios Due. No late Portfolios!

**ENG 217: INTRODUCTORY WORKSHOP IN CREATIVE WRITING:
SCREENWRITING AND TELEVISION-WRITING (4) Pre-requisites: Rhetoric 160**

Course Description and Objectives

This is one of two core introductory courses that lead to specialization in one of the two tiers of the Creative Writing Program, the other introductory course focusing on fiction and poetry. In order to take the intermediate or advanced workshops in Screenwriting or Television-Writing (ENG 381, ENG 382, ENG 409, and ENG 413), students must first take this introductory course. Like the Introductory Workshop in Creative Writing: Fiction and Poetry (ENG 216), this course introduces students to two genres that employ similar devices and generic conventions in order to produce their literary effects.

The course introduces students to the technical and intellectual processes of writing drama for the screen, whether the large screen (film) or the small screen (television). The focus of this class is on developing students' understanding of technical literary elements such as theme, plot structure, scene structure, pacing, effective dialogue, characterization, and the roles of lead vs. supporting characters. In addition to developing their understanding of these devices and techniques, students will learn how to translate their ideas about theme and plot into dramatic interactions between characters.

Students will write and revise their own scripts, and also engage in an introductory study of the history of film and television production. Students will also read published scripts and watch the final dramatic productions culled from these scripts, in order to hone their understanding of the complexities of translating from the page to the screen.

This class helps students to understand the differences between dramatic literary writing (i.e., writing that is meant to be performed for an audience) and the kind of literary writing that is meant to be read by a reader (i.e., fiction and poetry). Though all four genres are related, there are crucial differences between writing that is intended for performance and writing that is intended to be read by a reader. Most students of English have been exposed primarily to the latter, and so this course will explore the inherent differences between dramatic writing and fiction and poetry. Students will also be encouraged to take THA 340: Playwriting Workshop, offered by the Department of Music, Theater, and Dance.

Methods of instruction in this class include reading published scripts, watching films and television shows based on those scripts, discussing the effects of different dramatic techniques. Students will write scripts and workshop them; they will provide feedback for other students' scripts; they will do exercises designed to hone their skills in each of the technical areas of expertise; they will perform self-critiques, and will produce a final revised script to be shared with the class.

Required texts: *Writing Short Films: Structure & Content for Screenwriters*. Linda Cowgill

2005; *The 101 Habits of Highly Successful Screenwriters: Insider Secrets from Hollywood's Top Writers*. Karl Iglesias 2001; *The Squid and the Whale: The Shooting Script*. Noah Baumbach 2005; *Course Reader for ENG 217*, available at bookstore

On-line scripts for self-chosen reading available at:

<http://www.script-o-rama.com/snazzy/dircut.html>

<http://geocities.com/classicmoviescripts/>

<http://blake.prohosting.com/awsm/>

<http://simplyscripts.com/fullmovie.html>

WEEK 1

Overview of the business of TV-writing and the business of screenwriting. Overlaps and differences. Overview of the course. Set up of groups (the make-up of your groups changes throughout the semester so be sure to write down who you're workshopping with for each week).

Introduction to WRITING FOR PRIMETIME DRAMATIC TV SERIES

Introduction to the principles of writing network-style episodic drama. How episodic series writing differs from other kinds of screenwriting in conception, intention, characterization and structure.

Assignment: Read the sample script distributed

Questions for discussion: What are the A, B and C stories?

In-class exercises in dialogue and pacing.

WEEK 2 (Cowgill, Chapters One, Two and Three)

In-class screening of the episode you read. Structure of a typical hour show.

Assignment: Watch the recommended series. Read sample scripts. Choose a show to write.

Discussion: Structure of a network season. What is a series format? What is a series bible? How is a pilot determined? How does the pilot relate to subsequent episodes? How to pitch to a show.

Tell us the series you are going to pursue, and how.

Assignment: Study your chosen show.

Prepare individual pitches.

WEEK 3 (Cowgill, Chapter Four)

Workshopping student pitches. How to create a dramatic television plot.

Assignment: Revise your pitches; watch the show.

Assignment: Complete written stories, turn them into outlines.

Discussion: How to write a series outline. In class: discussion of the outline sample distributed.

WEEK 4

Bring in the outline of your episode.

Workshopping of outlines.

Discussion: How to go from outline to script. How a series staff operates.

WEEKS 5-7 (Chapter Five & Six)

Intensive group workshopping of student TV scripts and discussion of effective scenes.

Writing teasers for finished scripts. Discussion: Where do you go from here to write for TV?

WEEK 8

Introduction to **WRITING FOR THE SILVER SCREEN**

Screenwriting Overview, Differences from TV Writing.

Story Structure, Terminology

Set-Up: Protagonist, Goal, Obstacle. Antagonist

(Who, What, Why?) -- Drama is Conflict. Character Arcs.

Writing Character and Dialogue; Screenplay Format

Tip: The choice to use Voice Over

Example script: *The Squid and The Whale*

Example short: *Academy Awards – Dog*

In class: Do quick story pitches

Discussion: Writing log-line, premise, treatment, and character bios; 3-Act Structure; Acts, Sequences, Scenes.

Plotting, turning & mid- points.

Writing outlines: Set-Up, Complication, Pay Off

DUE (FOR MOODLE POSTING BY SUNDAY AT 5):

Write a log-line for your story.

Write one or more premises for your story.

Write 3-5 page character bios for each of 2 or 3 MAIN CHARACTERS.

Write 4-5 page treatment for your story...

REMEMBER: Story (comedy or drama) must be about Protagonist's transformation: the character must grow, learn something, or change in some important way. This is loose; be creative.

Post your log-lines, premises and treatments onto Moodle by Saturday, read those of your group members, post comments. Remember to continue working on your story. By next week you want to have expanded, revised, and developed your story into an outline, with the Acts, Sequences, and Scenes, of a complete story. Remember that the workshop for Act One is coming!

In class: Workshop in groups the log-lines, etc., and revised treatments

(ALL NEED TO BE POSTED ON MOODLE BY SUNDAY AT 5)

ON RESERVE:

Example film: *The Squid and The Whale*

Example short: *Academy Awards – I'll Wait for the Next One*

READING:

101 Habits: Intro, Parts I and II, thru page 62

Course Reader: excerpts 1-5 & 7: Lamott & Ueland. Rabiger, Egri, Horton. AND Seger (backstory)

Example shorts: *Life Lessons*

WEEK 9

Set-Up: Genre, Setting, Pace, Tone. Set-ups and Pay-offs

(When, Where, How?) – Entertaining your Audience

Writing Action and Visual Storytelling; Screenplay Style

Tip: Use Action Verbs! Present Tense. Punctuation!?!?!

Example clip (horror): The Sixth Sense

Example short: Academy Awards – Gridlock

(REMEMBER: ALL ASSIGNMENTS MUST BE POSTED ON MOODLE BY SUNDAY AT 5) – Workshopping draft of Act One/silent version of story in screenplay format

READING:

101 Habits: Part IV, thru page 145, Part V, thru 191

Reader: excerpts 9-12: Bresson, Vogler, Hauge, Baker.

101 Habits: CR: 13-16: Macauley, Dancyger, Flinn, Goldberg.

WEEK 10

Complications: Raising the Stakes – ticking clock, tension & release structure, use of repetition. The greater the obstacles/antagonist, the more your Protagonist's character is revealed and grows.

Tip: Writing Dream Sequences, Flashbacks

Example short: The Black Rider

Due:

ACT TWO POSTED ON MOODLE

Workshopping Act Two in small groups

READING:

101 Habits: Part VI, thru end of book

Course Reader: excerpts 17: Smiley.

Complications: Reversals – expectations, cause & effect, Antithesis (audience expectation v. character expectation)

Tip: Writing Phone Conversations, Parallel Action

Example script: The Squid and The Whale

Example short: Sling Blade

ACT THREE POSTED ON MOODLE

Workshopping Act Three in small groups

READING:

Cowgill: Part One (thru page 99)

Any on-line script that is similar to your story/tastes

Course Reader: excerpt 18: McKee.

WEEKS 11-13

Discussion:

Depth: symbols, deep character and dialogue – subtext, silences, limitations of character psychology, vocabularies

Tip: Writing colloquial dialogue.

Resolution: Structural parallelism – measuring growth, use of contrasts, pay-offs.

READING:

Cowgill: Part Two (thru page 146)

An on-line script that is antithetical to your story/tastes

Course Reader: excerpt 19: Seger.

Workshopping finished screenplays

WEEK 14

Dramatic readings

Summary: How do you break into Hollywood?

READING:

Cowgill: Parts Three and Four (thru page 195)

Any on-line script that won an Academy Award for Screenwriting (any year, either adapted or original)

Course Reader: excerpt 20: Seger.

NOTE: This is an introductory course in which students will learn basic principles of screenwriting and television-writing, including how they differ from other forms of writing. Telling stories is how we learn about the world, ourselves, and other people. Having an idea for a story, and wanting to share it, is a deeply human impulse. Your job, as screenwriters, is to learn to tell your stories in the most effective way possible for an audience. You want to move people—to tears or laughter or fear or joy—so they can understand something new and unique about life.

The main activity of this class is writing—you'll write one short television and one short cinematic screenplay, 5-30 pages in length. We will be primarily concerned with STRUCTURE and CHARACTER, as key components in story-telling. We will analyze films, screenplays, and your own scripts in terms of narrative structure and character development.

Becoming a better writer is a journey, and we all learn by attempting things and growing beyond our limitations. We learn by WRITING, first and foremost. We also learn by reading, to see how other writers solved problems, structured their ideas, revealed their characters' thoughts and inner lives. So, it's also important to read the assignments.

Iglesias' book puts you in dialogue with professional screenwriters who reveal what works for them (and you'll see: it's different strokes for different folks – what works best for YOU?). The excerpts in the Course Reader are designed to help you write, think about, and structure each week's script writing assignment. Your writing WILL improve if you follow the advice in the Reader—guaranteed. It's also important to read screenplays. It's a completely different experience to READ a screenplay, than to watch a video. Read, re-read, and

analyze scripts: they can help you become a better writer. You will also be reading each other's work in class—these workshop sessions allow us ALL to learn more about our OWN writing, since all writers struggle with the same problems. Stay active and engaged, ask: can I apply this lesson to MY story? Am I making these same mistakes?

Assignments:

You will be writing stories about a Protagonist's TRANSFORMATION... Most genres are okay, as long as your main character undergoes some sort of personal change or transformation. Let your imagination and creativity guide you toward the kind of story you want to tell. Expect to do a lot of writing, at least 15 pages a week. Put all your assignments in a light-weight 3-ring binder, with your name and e-mail written on the inside cover. Label everything (i.e.: Treatment, Outline, Bios, Drafts, etc.) and keep it all in the one binder, including your revisions. When you turn in assignments, turn in the whole binder, so that I can refer to your previous work while reading the current assignment. You will also turn in this binder at the end of the quarter, with everything you have written, for your final evaluation. Keep it organized and date your revisions. Be neat & professional—appearances count in Hollywood! Back up your work on zip or disc. It is important that you write on a regular schedule, either daily or weekly. The goal for this course is a minimum of 75 pages, including Treatment(s), Bios, Script(s), and Revisions. Keep a small notebook with you at all times, in which to jot down ideas, observations, snatches of dialogue, or blinding bursts of inspiration as they occur. Keep pen and paper by your bed, to note down dreams. These notes are to serve your creativity, imagination, and idea retention—you won't turn these in.

Don't write Science Fiction, Fantasy, Parody, or Animation—genres that require the invention of whole worlds. Don't write your own story—this class is NOT in self-expression—learn the art of story-telling. Use your imagination and the great “what if...” (“What if a totally laid-back stoner got swept up in a Raymond Chandler-style crime thriller?” Voila: The Big Lebowski!) Try to put the truth of life into your story—your observations about life and people will serve you well (all the more reason to develop these skills by keeping a notebook & dream journal.)

NOTE:

Because this is a workshop class, attendance is mandatory. More than two unexcused absences will lower your grade, and all missed stories must be critiqued, with those critiques turned in to their authors and to me.

Requirements:

- Active participation (which necessitates regular attendance).
- Two short stories and one revision.
- Careful, timely readings of stories up for workshop.
- Written critical commentary on other students' stories.

- In-class and take-home writing exercises.
- All work must be completed to pass course.

Participation: 40% (includes offering commentary to other students, written and oral, and doing the in-class and take-home exercises, as well as doing the reading)

Screenplay Assignment #1: 5%

Screenplay Draft #1: 15%

Screenplay Final Revision: 40%

ENG 334: Contemporary Fiction (4)**Pre-requisites: ENG 216**

Professor

500 O'Dowd

Office Hours: Wednesday 3 - 5:15 pm & by appointment

Course Description, Aims and Objectives: We will examine novels from national and international writers that engage with the world of contemporary politics. Reading this work, we will discuss the nature of the political novel, the challenges and possibilities presented by the topical and polarizing world of history in the making, and conversely, the ways in which the political—which in one formulation is simply the place where private life and public life meet—is a natural subject for the novel, the genre perhaps best-suited to telling personal and collective histories. Alongside this reading we will also dip into contemporary currents and world political theories. We will read and analyze novels written from a variety of perspectives and circumstances and explore how they reflect a political world as seen by a contemporary writer. In the process we will hone our skills as readers (who read with a pencil in our hands) and writers. Course work will include a critical essay, a research essay, a group presentation, and a Midterm.

Required Texts: The Bedford Glossary of Critical and Literary Terms
Political Concepts and Political Theories, Gerald Gauss
In the Time of the Butterflies, Julia Alvarez (1994)
Falling Man, Don DeLillo (2007)
The Brief Wondrous Life of Oscar Wao, Junot Diaz (2007)
The Year of the Flood, Margaret Atwood (2009)
An Artist of the Floating World, Kazuo Ishiguro (1989)
Anil's Ghost, Michael Ondaatje (2001)
Out Stealing Horses, Per Patterson (2007)

Attendance/Participation & Grading (10%): Attendance and active participation are required. Failure to attend class regularly is grounds for failing this course. Participation includes the careful and considered advance reading of assigned works to be discussed and your generous contribution during class sessions. You will also be asked to prepare and lead discussion on occasion, participate in a group presentation, and complete a variety of writing assignments. There will be a Midterm

Writing Assignments (50%): Two 6-8 essays, a critical analysis, a research paper; and in-class writing. You must attempt all assignments.

Group Presentations (15%) Each class member will participate in a group presentation. Guidelines will be provided.

Midterm (25): This exam will employ a variety of formats, including, for example, matching, short answer questions involving character identifications, literary terms, quoted passages, and extended essay questions requiring critical analysis and interpretation.

Grading: Satisfactory participation and completion of all assigned work are required in order to pass this class.

Academic Conduct Cheating on examinations, plagiarism, falsifying reports/records, and unauthorized collaboration, access, or modifying of computer programs are considered serious breaches of academic conduct and will result in disciplinary action by the University Senate's Academic Conduct Committee. The Oakland University policy on academic conduct will be strictly followed with no exceptions. See catalog under Academic Policies and Procedures.

Adds/Drops The University add/drop policy will be explicitly followed. It is the student's responsibility to be aware of University deadline dates for dropping the course.

Classroom Conduct No text-messaging or cell phone use in the classroom. Also, no laptops, notebooks, or computers of any sort, may be used during class. Please silence your cell phone before you enter the classroom. Thank you.

Classroom Safety: The Oakland University Police Department recently implemented a text message alert system, which will notify subscribed students, faculty and staff in the event of a major campus emergency. I encourage you to visit www.oakland.edu/ready, where you will find a link to sign up to receive emergency text message alerts, as well as valuable information about what to do in campus emergencies, such as lockdowns. **I will keep my cell phone on vibrate during class to receive messages.** Please silence yours. Although we hope we will never need to implement the emergency text messaging system, I want to reassure you that OU has the technology in place. Please note that the OUPD emergency dispatcher is now able to receive text message and e-mail tips and reports. If you find yourself in an emergency situation on campus and you are unable to call the police, you may text or e-mail a report to 911@oakland.edu. Please take a moment to store that contact information in your cell phone, along with the dispatch phone number, (248) 370-3331. If you need to call the OUPD from a campus phone, you may simply dial 911.

Special Considerations Students with disabilities who may require special considerations should make an appointment with the campus Disability Support Services. Students should bring their needs to the attention of the instructor as soon as possible.

Conferences I am happy to see you and I encourage you to consult with me about any questions or concerns you have regarding course requirements, procedures, materials, and grading.

Please consult the Undergraduate Catalogue, pages 68-69, concerning academic conduct, cheating, & plagiarism. There is zero tolerance in this classroom.

Reading Schedule:

The class schedule indicates by date the work that is due on that date, including exams, group presentations, and reading assignments. Additional handouts, videos, and films will be provided

as part of the required course materials. The schedule may be altered in the event of extenuating circumstances or by mutual agreement between the instructor and the students.

- Week 1: Introductions, Syllabus, Overview of Course and Class Policies
Gauss pp. *xi* – 25
Discussion groups formed.
- Week 2: “Part I: Conceptual Analysis and Political Theories,” pp. 26 – 76, Gauss
An Artist of the Floating World, Kazuo Ishiguro (1989)
Group I.a: World War II and Japan
- Week 3: (cont.) An Artist of the Floating World cont.
Group I.b: and Gauss reading focus
- Week 4: “Part II: Political Concepts,” p. 77 – 157, Gauss
Out Stealing Horses, Per Patterson
Group 2: World War II and Norway, and Gauss reading focus
- Week 5: (cont.) Out Stealing Horses, Per Patterson
Essay One due: Close Reading analysis
- Week 6: **MIDTERM**
- Week 7: In the Time of the Butterflies, Julia Alvarez
“Part II” (cont.), pp. 158 – 235, Gauss
Group 3: The Trujillo years in the Dominican Republic,
and Gauss reading focus
- Week 8: The Brief Wondrous Life of Oscar Wao
Group 4a: X Men
- Week 9: The Brief Wondrous Life of Oscar Wao
“Part II” (cont.), pp. 237 – 258, Gauss
Group 4b: and the Gauss reading focus
- Week 10: Anil’s Ghost, Michael Ondaatje
Group 5a: Civil War in Sri Lanka
“Concluding Remarks”, pp. 261 – 263, Gauss
- Week 11: (cont.) Anil’s Ghost, Michael Ondaatje
Group 5b: The Buddhas in Sri Lanka and Afghanistan
- Week 12: Falling Man, Don DeLillo
Group 6: 9/11 then and now
- Week 13: The Year of the Flood, Margaret Atwood

Group 7: Dystopia/ Utopia

Week 14: (cont.) The Year of the Flood, Margaret Atwood
Research Essays Due, Roundtable

ENG 335: Contemporary Poetry (4)
Prerequisite: Rhetoric 160

Course description and Objectives

This is a literature course that fulfills four of the eight cognate requirements in the Poetry and Fiction track of the Creative Writing BA Program. Contemporary Poetry is an upper level literature course suitable for the English major as well as the Creative Writing track. It is designed in accordance with the program's commitment to the idea that the scholarly and creative approaches to literature are bound together, and the idea that the goal of instruction in creative writing is properly linked to the study of literature.

Primary instructional goals of the cognate module is that the student gain expertise in critical analysis, an understanding of the elements of a writer's craft, intellectual discipline, an appreciation of diverse cultural values, creativity, persuasive communication skills and a strong command of grammar. These aims, like those of the Department of English at Oakland—to help students “enhance appreciation of literary masterpieces, gain critical understanding of imaginative writing and develop sensitivity to the uses of language while developing skills in analysis, research and communication”—are advanced by literature classes that focus on literary communication and provide a lively format for understanding the conventions of genre while directly engaging students in the critically fundamental practice of “close reading.” Reading is vital, and the focus in this course emphasizes how to read like a writer by being actively involved as a reader trying to get “inside” the poems, to understand the mechanics of them, and to think of the ways contemporary writing stretches their expectations for this genre.

The learning outcomes are for students to

- Read literary texts critically and analytically; students will have the option of demonstrating their understanding of the way writers realize certain effects by means of directed writing exercises
- Work effectively in small groups
- Use expressive skills in writing and be able to apply interpretive methods to experimental, seemingly opaque poetic effects, in addition to more conventional narrative modes
- Inculcate knowledge of the historical and cultural context of literary studies
- Nurture an awareness of writing as a process
- Complete a conference length critical essay through all stages of research, drafting and revision to achieve a polished finished piece of writing
- Develop an appreciation for the variety and richness of contemporary poetry

Gladys Cardiff
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 Office Hours: Wednesday 3 - 5:15 pm & by appointment

Course Description, Aims and Objectives: The poet Tony Hoagland, playing on the etymology of verse as a “turning of the plow,” notes “how aesthetic shifts over time can be seen as a kind of crop rotation” in which our present moment is experiencing a surge in experimental poetry in which “systematic development is out; obliquity, fracture, discontinuity and the “skittery poem” are in.” On the other hand, Dana Goia observes that “one of the most interesting things happening’ in American poetry at present is the revival of narrative poetry, a “new narrative that reinvents the forsaken poetic mode,” through a book length lyric mode that tells a memorable story and might be better called the ‘poetries of Continuity.’” We will read and analyze book length poems in both modes and explore how they reflect a world and reality that is contemporary. In the process we will hone our skills as readers (who read with a pencil in our hands) and writers. Course work will include a 10-12 page critical essay, several short papers, a group presentation, and a Midterm. There is also a creative writing option in lieu of the short papers; however, this option requires prior approval by the professor.

Required Texts: The Bedford Glossary of Critical and Literary Terms
 The Diviners, Robert Lowell
 Autobiography of Red, Anne Carson
 Ultima Thule, David McCombs
 Deepstep Come Shining, C.D. Wright
 The Night Sky, Ann Lauterbach
 Overlord, Jorie Graham
 Keep This Forever, Mark Halliday

Recommended: A good dictionary, a good thesaurus

Attendance/Participation & Grading (10%): Attendance and active participation are required. Failure to attend class regularly is grounds for failing this course. Participation includes the careful and considered advance reading of assigned works to be discussed and your generous contribution during class sessions. You will also be asked to prepare and lead discussion on occasion, participate in a group presentation, and complete a variety of writing assignments. There will be a Midterm

Critical Analysis (40%): Several short papers involving explication, close reading, and research. Some in-class writing, others take-home. You must attempt all assignments. The average of your 8 top grades will constitute this portion of your grade. Due at the time stated. No late work accepted.

Creative Option: (40%)

Assignments:

Poem – Blank Verse
 Poem – Traditional Lyric
 Poem – Free Verse
 Poem – Experimental Form
 Sketch - Setting/Symbol
 Sketch – Dialogue
 Sketch – Conflict
 Sketch – Experimental Form

Group Presentations (15%) Each class member will participate in a group presentation. Guidelines will be provided.

Midterm (15%): This exam will employ a variety of formats, including, for example, matching, short answer questions involving character identifications, literary terms, quoted passages, and extended essay questions requiring critical analysis and interpretation.

10-12 page Critical Essay (20%): guidelines will be provided. Due on the last day of class.

Grading: Satisfactory participation and completion of all assigned work are required in order to pass this class.

Academic Conduct Cheating on examinations, plagiarism, falsifying reports/records, and unauthorized collaboration, access, or modifying of computer programs are considered serious breaches of academic conduct and will result in disciplinary action by the University Senate's Academic Conduct Committee. The Oakland University policy on academic conduct will be strictly followed with no exceptions. See catalog under Academic Policies and Procedures.

Adds/Drops The University add/drop policy will be explicitly followed. It is the student's responsibility to be aware of University deadline dates for dropping the course.

Classroom Conduct No text-messaging or cell phone use in the classroom. Also, no laptops, notebooks, or computers of any sort, may be used during class. Please silence your cell phone before you enter the classroom. Thank you.

Classroom Safety: The Oakland University Police Department recently implemented a text message alert system, which will notify subscribed students, faculty and staff in the event of a major campus emergency. I encourage you to visit www.oakland.edu/ready, where you will find a link to sign up to receive emergency text message alerts, as well as valuable information about what to do in campus emergencies, such as lockdowns. **I will keep my cell phone on vibrate during class to receive messages.** Please silence yours. Although we hope we will never need to implement the emergency text messaging system, I want to reassure you that OU has the technology in place. Please note that the OUPD emergency dispatcher is now able to receive text message and e-mail tips and reports. If you find yourself in an emergency situation on campus and you are unable to call the police, you may text or e-mail a report to 911@oakland.edu. Please take a moment to store that contact information in your cell phone, along with the dispatch phone number, (248) 370-3331. If you need to call the OUPD from a campus phone, you may simply dial 911.

Special Considerations Students with disabilities who may require special considerations should make an appointment with the campus Disability Support Services. Students should bring their needs to the attention of the instructor as soon as possible.

Conferences I am happy to see you and I encourage you to consult with me about any questions or concerns you have regarding course requirements, procedures, materials, and grading.

Please consult the Undergraduate Catalogue, pages 68-69, concerning academic conduct, cheating, & plagiarism. There is zero tolerance in this classroom.

Reading Schedule:

The class schedule indicates by date the work that is due on that date, including exams, group presentations, and reading assignments. Additional handouts, videos, and films will be provided as part of the required course materials. The schedule may be altered in the event of extenuating circumstances or by mutual agreement between the instructor and the students.

Week 1: Introductions. Syllabus. Overview of course objectives.
Discussion groups formed.

Week 2: Hoagland and Goia essays. Definition of terms.
Ultima Thule, by David McCombs

Week 3: (cont.)----Group 1

Week 4: The Diviners, Robert McDowell----Group 2

Week 5: Keep This Forever, Mark Halliday

Week 6: (cont.)----Group 3

Week 7: MIDTERM

Week 8: Autobiography of Red, Anne Carson

Week 9: (cont.)----Group 4

Week 10: The Night Sky, Anne Lauterbach and selected poems

Week 11: (cont.)----Group 5

Week 12: Deepstep Come Shining, C.D. Wright---- Group 6

Week 13: (cont.)----Group 7

Week 14: Roundtable
Essays Due

ENG 382: WORKSHOP IN TELEVISION-WRITING (4)

Course Description and Objectives

The prerequisite for this course is ENG 217: Introductory Workshop in Creative Writing: Screenwriting and Television-Writing. Whereas ENG 217 introduces students to the larger generic, technical, and intellectual process involved in writing drama for the screen, ENG 381 focuses exclusively on Television-Writing and its particular generic conventions, techniques, and intellectual processes.

The focus of this class is two-fold. First, the instructor works to familiarize students with some of the history of television narrative, paying particular attention to the kinds of television shows being produced currently. Attention is also paid to the different formats of television drama, which require students to consider a number of different factors, including: length of show, the channel producing or hosting the show, as well as the genre of show. There are a number of different television “theme” channels, each of which contains shows that conform to a number of different formulae; the class will survey these different theme-channels and formulae shows. The class will also discuss the varying lengths of different formula shows; for example, there is a marked difference between the structure of a half-hour on-going series show, an hour-length on-going series show, and made-for-TV dramas, comedies, and dramatic comedies that are intended as stand-alone shows. Of course, the majority of television shows are on-going series, and students will pay particular attention to the challenges in handling two kinds of arcs, both the larger ongoing arc that connects all of the individual TV episodes together, and the individual dramatic arc encapsulated within each individual show.

The second focus of the class is on the creative work of students, specifically, on the writing and workshopping of their own and their classmates’ scripts. Intensive work is done on exploring technical literary elements (such as theme, plot structure, scene structure, pacing, effective dialogue, characterization, and the roles of lead vs. supporting characters) and how these are adapted to the television series shows. Students must consider many factors before beginning a script: for example, they must know the time-length of the show they want to write, they must consider the channel they hope to pitch it to, as well as that channel’s theme(s), they must have a sense of how the show’s larger arcs and single-show arcs will intersect. They also must consider the genre of the show they’re writing, in order to utilize the most useful literary technical elements for that show’s genre. For example, if they’re writing an ongoing crime drama series, they will need to utilize the elements of dialogue, characterization, theme, etc., to get the audience involved with the show’s characters, yet they will also need to balance these by paying attention to pacing and visual action and tension-building scenes, elements that are typical of Action/Thriller genres. In other words, students must also learn to identify the kinds of literary elements that dominate a particular television genre in order to make sure that the script’s structure responds to expected generic conventions.

Methods of instruction: Students will engage in an intermediate study of the history of television script-production. Students will also read published scripts and watch the final dramatic productions culled from these scripts, in order to hone their understanding of the complexities of

translating from the page to the screen. Students will do a number of exploratory exercises, designed to hone their understanding of how different literary techniques are structured, how they function, and the effects they can have. Students will also write and revise their own scripts, and critique the scripts of fellow students, presenting a final revised script to the class.

Prerequisites, ENG 217 or consent of instructor.

A study of the techniques for writing half-hour comedy and one-hour dramatic scripts for television. Students are expected to write two "spec" scripts: a half-hour "sit com" as part of a team and a one-hour drama on an individual basis.

Course Objectives

To complete two distinct, marketable writing samples -- one comedy and one drama. To study the methods for breaking into the television writing business. To develop a strategy for pursuing television writing assignments, getting an agent, joining the Writers Guild, etc. To examine the state of television -- as an art form, an industry and the leading influence in the popular culture.

Texts: Blacker, Irwin R. *The Elements of Screenwriting: A Guide for Film and Television Writers*. New York: Collier Books, 1988; Sautter, Carl. *How to Sell Your Screenplay: The Real Rules of Film and Television*. New York: New Chapter Press, 1992.

Essential Facilities and Equipment: Laser disk and VHS projection equipment for viewing clips. Ability to demonstrate script writing format via computer hook-up or overhead projection if possible.

Major Study Units

WEEK 1

Brainstorming; where do good television script ideas come from?
In-class exercises: character and setting

WEEK 2

The sit-com and American TV
In-class exercises: pacing and the turn-around

WEEK 3

Script analysis -- sit-com, movie-of-the-week and episodic structure
Workshop: 4 students post scripts on Moodle (sign up in class)

WEEK 4

The serial: character arcs and individual script arcs
Workshop: 4 students post scripts on Moodle (sign up in class)

WEEK 5

Dialogue and characterization

Workshop: 4 students post scripts on Moodle (sign up in class)

WEEK 6

The Beatsheet -- putting together an outline

Workshop: 4 students post scripts on Moodle (sign up in class)

WEEK 7

Working in teams -- collaborative writing

Workshop 2: 4 students post scripts on Moodle (sign up in class)

WEEK 8

Giving and responding to feedback

Workshop 2: 4 students post scripts on Moodle (sign up in class)

WEEK 9

From script to treatment to pitch

Workshop 2: 4 students post scripts on Moodle (sign up in class)

WEEK 10

Pitches, queries and meetings

Workshop 2: 4 students post scripts on Moodle (sign up in class)

WEEK 11

The Writers Guild and getting an agent

Workshop Revision: 4 students post scripts on Moodle (sign up in class)

WEEK 12

The Ratings -- what do the numbers mean and who's really watching TV?

Workshop Revision: 4 students post scripts on Moodle (sign up in class)

WEEK 13

The "trades" and keeping up with the industry

Workshop Revision: 4 students post scripts on Moodle (sign up in class)

WEEK 14

Summary: How do you break in? Success stories.

Workshop Revision: 4 students post scripts on Moodle (sign up in class)

Methods of Evaluation

The student will be evaluated based on effective completion of the following:

- 1) Writer's notebook, complete with numerous writing exercises.
- 2) Class discussion of reading assignments and feedback on scripts.
- 3) One half-hour sit-com script (written as part of writing team). (Workshop #1)
- 4) One hour script (written individually). (Workshop #2)
- 5) Revision. (Workshop Revision)

Bibliography

Field, Syd. *Selling a Screenplay : the Screenwriter's Guide to Hollywood*. New York: Bantam, Doubleday, Dell Publishing Group, c1989.

Gillis, Joseph. *The Screenwriter's Guide: (Almost) Everything You Need to Know to Get Your Script Produced*. New York, 1994.

Hunter, Lew. *Lew Hunter's Screenwriting 434*. New York: Perigee Books, 1993.

Miller, William Charles. *Screenwriting for Narrative Film and Television*. New York: Hastings House, 1980.

Seger, Linda. *Making a Good Script Great*. Hollywood: Samuel French, 1987.

Shanks, Bob. *The Primal Screen: How to Write, Sell and Produce Movies for Television*. New York: Norton, 1986.

Walter, Richard. *Screenwriting: The Art, Craft and Business of Film and Television Writing*. New York: Penguin, 1988.

Vale, Eugene. *The Technique of Screenplay Writing: an Analysis of the Dramatic Structure of Motion Pictures*. New York: Grosset & Dunlap, 1972.

Vogler, Christopher. *The Writer's Journey: Mythic Structures for Screenwriters and Storytellers*. Studio City, M. Wiese Productions, 1992.

Television Scripts of Individual Programs, including episodes of:

“Cheers”

“The Cosby Show”

“ER”

“Fraser”

“The Fresh Prince of Bel Air”

“Friends”

“Gunsmoke”
 “I Love Lucy”
 “L.A. Law”
 “Mad About You”
 “Murphy Brown”
 “Mission Impossible”
 “Murder One”
 “Northern Exposure”
 “NYPD Blue”
 “Sienfeld”
 “Sisters”
 “thirtysomething”
 “The X Files”

Journals:

Creative Screenwriting
 The Hollywood Reporter
 Los Angeles Times “Calendar” Section
 Variety

NOTE:

Because this is a workshop class, attendance is mandatory. More than two unexcused absences will lower your grade, and all missed stories must be critiqued, with those critiques turned in to their authors and to me.

Requirements:

- Active participation (which necessitates regular attendance).
- Two short stories and one revision.
- Careful, timely readings of stories up for workshop.
- Written critical commentary on other students’ stories.
- In-class and take-home writing exercises.
- All work must be completed to pass course.

Participation: 40% (includes offering commentary to other students, written and oral, and doing the in-class and take-home exercises, as well as doing the reading)

Screenplay Assignment #1: 5%

Screenplay Draft #1: 15%

Screenplay Final Revision: 40%

ENG 409: ADVANCED WORKSHOP IN TELEVISION-WRITING (4)

Course Description and Objectives

Practice and Guidance for advanced students in writing television scripts, with special attention to individual writing problems. Prerequisites, ENG 382 or consent of instructor.

The prerequisite for this course is ENG 382: Workshop in Television-Writing. Whereas ENG 382 presents an intermediate-level exploration of the larger generic, technical, and intellectual process involved in Television-Writing, ENG 409 explores in greater focus several popular television genres. It also allows students to do more detailed analyses of selected facets of Television-Writing. These facets can include theme-channel shows, the range of television genres hosted on each channel, as well as the different structures typical of the 30-minute show, the hour-long show, the mini-series, and the single-air feature. In addition, students will do an analytical research project and write and revise one script in the genre of their choice.

The overall focus of this class is on developing advanced understanding and practical skills in one of the genres of serial television drama or comedy (students may choose their genre). After a month of group-based class-work focusing on detailed structural and technical analysis of a few television genres, students undertake a research project wherein they perform detailed analyses of two or three television shows from the genre of their choice. They perform this analysis in conjunction with the work they do on a television script of their own in the same genre. The analytical research project will help to provide a foundation for the creative work that the students produce over the course of the semester.

In addition to ongoing workshop exchanges of scripts-in-progress, each student will also regularly present to the class his or her research and analyses of his or her chosen genre. These presentations will provide ongoing discussion topics of technique, craft, as well as genre and its relation to a script's dramatic structure. As needed, the instructor will assign technical exercises to clarify and illustrate technical elements in action.

The instructor will draw on the work done in ENG 217: Introductory Workshop in Creative Writing, Screen/Television-Writing and ENG 382: Workshop in Television-Writing, referring back to the history of television narrative. As needed, the instructor will give more in-depth instruction in the history of television narrative, insofar as it is relevant to the projects students have chosen to undertake. Included in the history of television narrative are the following topics: dramatic and comedic (and hybrid) genres; length of show; the channel producing or hosting the show. Students will pay particular attention to the challenges in handling two kinds of arcs, both the larger ongoing arc that connects all of the individual TV episodes together, and the individual dramatic arc encapsulated within each individual show.

But the primary focus of the class is on the creative work of students, specifically, on the writing and workshopping of their own and their classmates' scripts. As in the earlier workshops, intensive exploration of technical literary elements (such as theme, plot structure, scene

structure, pacing, effective dialogue, characterization, and the roles of lead vs. supporting characters) will continue. Exploration into how these elements are adapted to television series shows will also be ongoing. Students must consider many factors before beginning a script: for example, they must know the time-length of the show they want to write, they must consider the channel they hope to pitch it to, as well as that channel's theme(s), they must have a sense of how the show's larger arcs and single-show arcs will intersect. They also must consider the genre of the show they're writing, in order to utilize the most useful literary technical elements for that show's genre. For example, if they're writing an ongoing crime drama series, they will need to utilize the elements of dialogue, characterization, theme, etc., to get the audience involved with the show's characters, yet they will also need to balance these by paying attention to pacing and visual action and tension-building scenes, elements that are typical of Action/Thriller genres. In other words, students must also learn to identify the kinds of literary elements that dominate a particular television genre in order to make sure that the script's structure responds to expected generic conventions. At the same time, they will seek to inflect the genre with their own original voices and creative innovations.

Methods of instruction: Students will engage in an advanced study of the history of television script-production, through ongoing class discussion, analytical research projects in the genre of their choice, and presentations of these projects to the class. This research will also require students to read published scripts and watch the final dramatic productions culled from these scripts, in order to hone their understanding of the complexities of translating dramatic action from the page to the screen. This research project will also complement the writing and revision of their own scripts. As needed, students will do illustrative exploratory exercises in technique and elements of television script-writing, designed to further hone their understanding of how different literary techniques are structured, how they function, and the effects they can have. Students will also write and revise their own scripts, and critique the scripts of fellow students, presenting a final revised script to the class.

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor. Students must obtain all textbooks and any required software prior to the beginning of the semester.

Note: Since this is an advanced writing class, I assume you have taken both ENG 217 and ENG 382 and have completed at least one full length tele-play at either the step outline, treatment or first-draft phase.

THE OBJECTIVES OF THIS ADVANCED TV WRITING WORKSHOP ARE:

- To reinforce the basic theory and practice of writing for television.
- To develop your sense of professional discipline by establishing deadlines which you will meet scrupulously.
- To enable you to analyze the television marketplace and develop concepts appropriate for that marketplace.

--To enable you to write a presentation, pilot and bible for an original hour or hour-long series.

--To sharpen your critical and analytical skills through analysis of the marketplace, classroom discussions, critiques of the work of both professional writers and your peers, and other assignments.

--To foster, through assignments and discussion, the development of your critical vocabulary and approach so that you are better able to evaluate teleplays and to articulate your own aesthetic tastes and goals.

--To reinforce the idea that television writing is a collaborative effort and that to be a valuable television writer you must be willing to fail many times before finding the right solution, realize that all ideas are disposable and that listening to peers is essential to survive.

--To enable you to become more flexible and adaptable. The television industry is in constant change. Whether you are a staff writer, show runner, executive producer or network executive, you must be prepared at any moment for the current plan to be thrown out and a new set of expectations, reasonable or unreasonable, to be put in place.

COURSE DESCRIPTION

ENG 409 is an intensive writing workshop. The semester is divided into two sections. In the first half, you will study the marketplace, analyze existing pilot scripts, determine a semester plan, pitch series ideas, and complete several writing exercises to develop a series concept, a core cast of characters and a distinct world. Out of this material you will create a Presentation, *the first half of a series bible. The second half of the semester you will develop the pilot through the breakdown, outline, and script stages. Your final project, if you are writing an hour-long series, will be to turn in the pilot episode. If you are writing a half-hour spec, you will turn in the pilot script and outlines of additional episodes to expand your bible. The number of additional outlines will be determined in consultation with me.

The pace of this 400-level class is much faster than that of ENG 382 . It is also more demanding. Note that you will have two assignments due the first class after Spring Break. They are due then because that is the ideal placement in the development process. You can, of course, do the assignments in advance if you want your break free. In general, the more work you do during the first half of the term, the better prepared you will be for the second half and the more successful your pilot script will be. Whenever you can, get ahead and take advantage of class time for feedback. The product of your hard work this term will be that by the end of it, you will have your own pilot script, the necessary material to pitch and present it, and the ability to complete the show bible.

ASSIGNMENTS: All written assignments must be typed in the courier 12-point font and include a title page, your name, date, and page numbers in the upper right hand corner starting on page 2. Specific format will differ for each assignment. For the first few assignment, instructions are included in this syllabus. For others, specific instructions will be handed out. Pay attention. If

you fail to comply with proper format your grade will be lowered and may be returned to you and considered late. All assignments must be proofread. Poor presentation (excessive typos, spelling, grammar and punctuation errors) is not acceptable. You will be graded down for mistakes. If you are having trouble, get a copy of *The Elements of Style* or the *Chicago Manual of Style*, or go to The Writing Center for help.

For many assignments, you will notice two due dates. The first is for students whose work will be critiqued by the whole class. The second is for students who will have their work critiqued in small groups. Unless an assignment is being graded, only students whose work is critiqued by the whole class need hand a copy to me. Late assignments will be graded down 5 points for each class they are late.

CLASS PARTICIPATION:

Your energetic, astute and constructive participation in class discussion is required. To do this, you will need to come to class having read the assigned material, which in most cases will be each other's work. You will be expected to talk intelligently about it. Everyone in the workshop owes to everyone else's writing a measure of respect, serious attention and creative intellectual engagement. Don't be shy or overly polite! At the same time, no self-proclaimed geniuses will be tolerated.

ATTENDANCE:

Absences and lateness will not be tolerated. They will count against your grade as follows: You are allowed two unexcused absences. Each additional unexcused absence will lower your final course grade). Five unexcused absences will result in automatic

failure. Three times tardy equal an unexcused absence so don't be late. If you miss class on a day you have signed up or are scheduled to have work critiqued, you will be penalized. This kind of behavior throws the class off schedule and will thus be severely penalized. Points will be taken off the assignment in progress depending upon the incident and assignment, and you will miss that round of critique.

TEXTS:

Each writer will provide the class with copies of his or her own work for workshops/critiques. I will collect a \$5.00 fee from each of you by our 3 class to cover the cost of scripts and other hand-outs. You are required to read the pilot scripts for *Madmen*, *30-Rock*, and one pilot of your choosing, something similar to the script you want to write. I have put an extensive library on Moodle as well as a list of websites where you may find other pilots. If there is something you would like to read and cannot find, let me and the class know. I will see if I can find it. Someone in the group may have it. There are no good books on writing a TV Pilot. My advice is to read as many pilot scripts as possible to see how they work, and to read the trades (*Hollywood Reporter* and *Variety*) to know what is being bought. If you like a textbook, I recommend the following, although they are books about television writing in general.

Texts: Alex Epstein's *Crafty TV Writing*; Pamela Douglas's *Writing The TV Drama Series*; Howard Blum's *Television and Screen Writing: From Concept to Contract*; Steven Prigge's *Created By & Inside the Minds of TV's Top Show Creators*

THE ASSIGNMENTS:

Madmen/30-Rock Analysis (Due Tues 1/27) 5% of your final grade

You will read both pilot scripts. You will choose one to analyze. If you think you will write an hour-long pilot choose Madmen. If you plan on writing a half-hour, choose 30-Rock. This analysis is not a beat sheet. You are to write a 2-3 page, double-spaced analysis. It should address: the concept of the show; the world/setting of the show; the core characters -- how they are introduced and their arc/story in the episode; and how the pilot works -- where does it begin and where does it end. Is there a hook? Is it serialized? How does it set up the series? Is it a premise or non- premise pilot? This assignment should be written in proper essay form. It will be graded upon insight, thoroughness, and presentation.

Market Place Analysis/Presentations (Cable Stations due 2/3 Networks due 2/5) 10% of your final grade

The purpose of this assignment is to familiarize the class with the current trends of Network and Cable Television. It will also give you the tools to continue analyzing the trends when you graduate as they change with every new season. Television writers do not come up with ideas in a vacuum. They develop concepts knowing what is already on the air, how networks define themselves and by surmising what they might be looking for. Hold on to these reports. Ask questions during the presentations. This work will constitute valuable research for brainstorming your pilot concepts this term and in the future.

You will be assigned a partner and a network or several cable stations. Each partnership will:

A. Essay/Chart

Write a description of each show that airs during prime time, 8:00-11:00, Sunday through

Friday nights. This description will include: the name of the show, whether it is new or returning, the number of years on the air (if applicable), the genre, whether it is 1/2 hour or one hour, single or multi-camera, drama or comedy, franchise, soap opera or both, open or closed arc and a three sentence description of the premise. This section will be graded on thoroughness and presentation. Choose a format that is easy to read.

B. Class Presentation

Each partnership will make a 15 minute presentation of its findings. You will be expected to pass out copies of section A for each member of the class as well as one for me. Your presentation should be an analysis of the above material. What does the prime time schedule tell you about

the Network's strategy for capturing viewers? Think about things like the demographics it is trying to reach: gender, age-range, political beliefs, class, ethnicity and purchase power of the viewer. Does the station have a plan for certain nights or a plan for the 9:00PM hour across the week? To help in your analysis, do research at the library and on-line to find articles about the network plans, their new shows. Try Variety, the Hollywood Reporter, the New York or LA Times and anything else you can come up with to support your argument. You must turn in a list of your sources in bibliography form. If you are analyzing a cable station, look at the current programming and history of the programming. If you are analyzing a station that just started current programming you will need to do more research into their future plans.

Semester Plan (due Tues 2/10 & Thurs 2/12) 10% of your final grade

This will be a description of your plan for the term. You will have the option of writing a half-hour pilot and 1-3 outlines of future episodes for your bible (# TBD in consultation with me) or an hour-long pilot. You should describe the basic concept of your series, the world/setting of the show; the principal character(s) and his/her objectives. What is the franchise? Or, is it a soap opera? Is it a mixture of the two? How? What networks or cable stations do you imagine it would interest and why? What is the ideal time slot for the show and why? Is it a premise or non-premise pilot? Describe where stories will come from and why it will last several seasons. List a couple of shows that are similar or why it is unlike anything on the air. In terms of concept, setting, core characters and story, you will have an opportunity to develop them over the next three weeks. The plan here is an initial one. A pitch you need to sell me on. You will receive written feedback from me and pitch the idea to your group in the class. You will be graded on originality, inventiveness, plausibility, your sense of where it will fit in the marketplace and presentation.

Development Assignments--un-graded. The effort you put in will be reflected in the quality of your bible.

Separate instruction sheets will be handed out for each item below:

A. World Overview (due 2/17 & 2/24)

B. Core Characters (due 2/19 & 2/24)

ABC Story Pitches (due 3/3 & 3/5) -- un-graded. The effort you put in will be reflected in the quality of your bible.

Series Bible/Presentation (due 3/5) 25% of your final grade

You will model your bible on *The Wire**. However, I will expect a more in depth description of concept, setting and core characters. Depending on the progress of the class, I may ask for a paragraph on A, B and C stories. A separate instruction sheet will be handed out with more details.

Analysis of A Pilot Like Your Own (due 3/17) 5% of your final grade

On Moodle, in the folder Pilot Scripts, I have posted a multitude of series pilots. You are to download one that is in some way similar to the one you are developing. You will read it and write a Beat Sheet analyzing its structure. You will write at the top of your assignment a summary of the A, B, C, D, E, F & stories. You will then write the act number, a slug line for each scene, the characters in the scene and a brief description of the dramatic action of the scene. Most of you are familiar with the format of the beat sheet. However, I will hand out a sample with proper format.

Breakdown (due 3/17, 3/19) un-graded. The effort you put in will be reflected in the quality of your bible.

The breakdown treats each story of your episode separately. You are to write a slugline and brief description of the major scenes of the A story. When you are finished, you do the same for the B story, the C story, etc. Most of you are familiar with the format; however, I will provide a sample.

Outline (due 3/23) 10% of your final grade

Specific instructions will be provided. For now, look at the outlines in *The Wire* bible as a guide. Pilot Script (and additional outlines for half-hour writers.) Deadlines TBD - 25% of your final grade. Specific instructions will be provided.

Class Participation - 10% of your final grade

GRADING:

Grading in a creative writing course is always somewhat subjective. Here are some of my criteria for grades although they vary slightly depending upon the assignment:

A (4.0-3.8) /A- (3.7-3.6) An 'A' assignment is technically perfect: the use of TV format is professional and polished. Use of the resources of the medium is inspired and visionary. The story is a real story, not a progression of scenes. It follows the concept and structure of the chosen show perfectly. It is original, significant, and complex enough to engage and sustain the interest of an audience while at the same time appropriate for the world of the show. The characters behave and speak as they do on the show. Their dialogue is arresting and vivid. The writing style captures the tone of the show. The themes are sophisticated and rich. The text is not only error-free, it is graceful. It is indistinguishable from a script from the show.

B- (3.0-3.1) /B (3.2-3.3)/B+ (3.4-3.5): The formatting is very good. The story is a real story, not a progression of scenes, but may have some rough spots or be less original. It follows the concept and structure of the chosen show. It is interesting, would sustain the interest of an audience and is appropriate for the world of the show. The characters generally behave and speak as they do on the show but the dialogue might not be exact. It might be somewhat generic or

derivative. The writing almost captures the tone of the show. It may have some mechanical errors; it could be more fluid and polished.

C- (2.0-2.2)/C (2.3-2.5)/C+ (2.6-2.9): Formatting may lapse from professional standards in places. The story is somewhere between a complex plot and a progression of scenes. It may be convoluted, too simple or thin to sustain interest, or it may seem implausible at points. The characters don't always behave or speak as they do on the show. The dialogue may be bland and without underlying action. The writing style may not sound like a script from the show or demonstrate mechanical errors and other stylistic problems. The episode runs long or short.

D+ (1.6-61.9): Use of form and format is inconsistent or haphazard. There isn't a story, just a collection of scenes. It may be derivative, convoluted or too slight to sustain interest. The characters don't always behave or speak as they do on the show. The dialogue may be bland and without underlying action. The writing style may not sound like a script from the show or demonstrate mechanical errors and other stylistic problems. The episode is too short.

F (below 1.5): Use of teleplay form is inadequate; there isn't a story. The characters don't behave or speak as they do on the show. The dialogue is bland and without underlying action. The writing style does not sound like a script from the show. It exhibits grave mechanical and stylistic errors; assignment may be too short.

ENG 413: ADVANCED WORKSHOP IN SCREENWRITING (4)

Course Description and Objectives

The prerequisite for this course is ENG 381: Workshop in Screenwriting. Whereas ENG 381 presents an intermediate-level exploration of the larger generic, technical, and intellectual process involved in Screenwriting, ENG 413 explores in greater focus several cinematic genres. It also allows students to do more detailed analyses of various technical and structural elements used in different genres, with an eye to honing the students' abilities to work within genres while also developing their own voices. Over the course of the semester, students will do an analytical research project and write and revise one script in the genre of their choice.

The overall focus of this class is on developing advanced understanding and practical skills in one of the genres of cinematic drama (students may choose their genre). After a month of group-based class-work focusing on detailed structural and technical analysis of a few cinematic genres, students will undertake a research project wherein they perform detailed analyses of two or three films from the genre of their choice. They perform this analysis in conjunction with the work they do on a screenplay of their own in the same genre. The analytical research project will help to provide a foundation for the creative work that the students produce over the course of the semester.

In addition to ongoing workshop exchanges of scripts-in-progress, each student will also regularly present to the class his or her research and analyses of his or her chosen genre. These presentations will provide ongoing discussion topics of technique, craft, as well as genre and its relation to a script's dramatic structure. As needed, the instructor will assign technical exercises to clarify and illustrate technical elements in action.

The instructor will draw on the work done in ENG 217: Introductory Workshop in Creative Writing, Screen/Television-Writing and ENG 381: Workshop in Screenwriting, referring back to the history of cinematic narrative. As needed, the instructor will give more in-depth instruction in the history of cinematic narrative, insofar as it is relevant to the projects students have chosen to undertake. Included in the history of cinematic narrative are the following topics: dramatic and comedic (and hybrid) genres; length of show; the production company producing the show.

But the primary focus of the class is on the creative work of students, specifically, on the writing and workshopping of their own and their classmates' scripts. As in the earlier workshops, intensive exploration of technical literary elements (such as theme, plot structure, scene structure, pacing, effective dialogue, characterization, and the roles of lead vs. supporting characters) will continue. Exploration into how these elements are adapted to cinematic scripts will also be ongoing. Students must consider many factors before beginning a script: for example, they must know the time-length of the typical movie in their chosen genre, they must consider the kinds of films made by the production company to which they hope to pitch it, as well as that company's typical handling of such theme(s). They also must consider the genre of the script they're writing, in order to utilize the most useful literary technical elements for that show's genre. For example, if students are writing a character-based spy-film similar to one of

the Bourne Series movies, they will need to utilize the elements of dialogue, characterization, and theme to get the audience to sympathize with the movie's protagonist, in spite of his history of immoral action. Yet students will also need to balance these elements, which typically slow a film's action, by paying careful attention to pacing, visual action and tension-building scenes, elements that are typical of Action/Thriller genres. In other words, students must also learn to identify the kinds of literary elements that dominate a particular cinematic genre in order to make sure that the script's structure responds to expected generic conventions. At the same time, they will seek to inflect the genre with their own original voices and creative innovations.

Methods of instruction: Students will engage in an advanced study of the history of cinematic script-production, through ongoing class discussion, analytical research projects in the genre of their choice, and presentations of these projects to the class. This research will also require students to read published scripts and watch the final dramatic productions culled from these scripts, in order to hone their understanding of the complexities of translating dramatic action from the page to the screen. This research project will also complement the writing and revision of their own scripts. As needed, students will do illustrative exploratory exercises in technique and elements of television script-writing, designed to further hone their understanding of how different literary techniques are structured, how they function, and the effects they can have. Students will also write and revise their own scripts, and critique the scripts of fellow students, presenting a final revised script to the class.

Prerequisites, ENG 381 or consent of instructor.

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor. Students must obtain all textbooks and any required software prior to the beginning of the semester.

Note: Since this is an advanced writing class, I assume you have taken both ENG 217 and ENG 381 and have completed at least one full length screenplay at either the step outline, treatment or first-draft phase. This course is designed to help you take that project to the next level.

Course Objectives:

To gain pre-professional experience as a script writer. To continue developing new skills and honing existing skills. To interact with a working writer, and have an opportunity for assessment of the student's work by a professional. To continue studying the craft and the business of screenwriting. We examine a variety of tips, tools, and techniques for fine-tuning the screenplay. Course emphasis is upon moving scripts from the planning stage to polished draft with strong attention to the rewriting process, finding and eliminating flaws. Includes a survey of alternative scriptwriting elements designed to encourage writers to explore new ways of seeing their work, while stretching their skills.

By the time you finish this course, you should have accomplished these things:

1. You will have a finished draft of your screenplay.

2. You will have a plan for marketing of the screenplay with an eye toward attracting agency representation or management.
3. You will have a plan for developing a regular writing schedule guided by self-imposed deadlines.

Required Software

It is VERY important that students obtain access to an industry-standard* screenwriting program in order to complete class requirements. If you do not already own one of these programs, here is a list of recommended software packages and options for you to choose from.

1. MovieMagic Screenwriter 6.0 Order from the Writer's Store online at:

http://www.writersstore.com/product.php?products_id=1121

Low cost: \$169.95! (Academic version.) Special pricing for film school students! The program normally retails for \$249.00! This is an academic version of Movie Magic Screenwriter. After you have purchased this product you must provide proof of current full time enrollment in a college or university before it will ship. Please email your proof of enrollment as a .jpg or .gif file to siteinquiry@writersstore.com or fax to 310 441 0944. To ensure quick processing include your complete name and contact information as it appears on your order.

MovieMagic development suite is now the software of choice at Amblin, Carolco, Disney, Fox, HBO, MGM/UA, NBC, New World, Orion, Paramount, Tri-Star, and Warner Bros.

2. Hollywood Screenwriter

Hollywood Screenwriter is the beginner's * version (minus all the bells and whistles *) of Movie Magic Screenwriter. But it has everything you need to write spec *scripts in a simple and easy-to-use program. Low, low cost of only \$39.95! Order from the Writer's Store online at:

http://www.writersstore.com/product.php?products_id=3210

3. FinalDraft 7.1.3

Another great industry standard program! Cost to purchase: \$229.00 Order from the Writer's Store online at: http://www.writersstore.com/product.php?products_id=2220

Texts: Kenning, Jennifer. *How to Be Your Own Script Doctor*. New York: Continuum, 2006; Seger, Linda. *Advanced Screenwriting: Raising Your Script to the Academy Award, Level*. Beverly Hills: Silman-James Press, 2003. Howard, David, *The Tools of Screenwriting*. New York, NY: St. Martin's Press, 1996; Goldman, William, *Adventures in the Screen Trade*. New York: Warner Books, 1983; King, Viki. *How to Write a Movie in 21 Days*. New York: Harper & Row, 1988.

Major Study Units:

- 1) Sequences, treatments and outlines.
- 2) The Writers Guild and the role of the agent.
- 3) Script analysis -- examination of “classic” and “popular” scripts.
- 4) The role of the writer in Hollywood
- 5) Working with executives, producers, agents, directors
- 6) Formatting -- variations and standards, do’s and don’ts
- 7) The art of writing dialogue
- 8) Genres -- how to make them work for you
- 9) How to sell a pitch
- 10) The future for screenwriters

Methods of Evaluation:

The student will be evaluated based on effective completion of the following:

- 1) Completion of an agreed upon number of pages of an original feature-length script.
- 2) Class discussion of reading assignments and feedback on scripts.
- 3) Completion of writing exercises to be determined by the instructor.

Bibliography:

Blacker, Irwin R. *The Elements of Screenwriting: A Guide for Film and Television Writers*. New York: Collier Books, 1988.

Field, Syd. *Screenplay*. New York: Dell, 1979.

Field, Syd. *Selling a Screenplay : the Screenwriter's Guide to Hollywood*. New York: Bantam, Doubleday, Dell Publishing Group, c1989.

Gillis, Joseph. *The Screenwriter’s Guide: (Almost) Everything You Need to Know to Get Your Script Produced*. New York, 1994.

Hunter, Lew. *Lew Hunter's Screenwriting 434*. New York: Perigee Books, 1993.

Miller, William Charles. *Screenwriting for Narrative Film and Television*. New York: Hastings House, 1980.

Polti, Georges. *The 36 Dramatic Situations*. Boston, The Writer, Inc., 1922.

Reichman, Rick. *Formatting Your Screenplay*. New York: Paragon House, 1992.

Sautter, Carl. *How to Sell Your Screenplay: The Real Rules of Film and Television*. New York: New Chapter Press, 1992.

Seger, Linda. *Making a Good Script Great*. Hollywood: Samuel French, 1987.

Walter, Richard. *Screenwriting: The Art, Craft and Business of Film and Television Writing*. New York: Penguin, 1988.

Vale, Eugene. *The Technique of Screenplay Writing: an Analysis of the Dramatic Structure of Motion Pictures*. New York: Grosset & Dunlap, 1972.

Vogler, Christopher. *The Writer's Journey: Mythic Structures for Screenwriters and Storytellers*. Studio City, M. Wiese Productions, 1992.

Feature-length scripts, including:

“Annie Hall,” “Apocalypse Now,” “The Big Sleep,” “Butch Cassidy and the Sundance Kid,” “Chinatown,” “Citizen Kane,” “Clueless,” “E.T.,” “Forest Gump,” “The Fugitive,” “Goodfellas,” “Gas, Food, Lodging,” “The Hand that Rocks the Cradle,” “Heathers,” “Harold and Maude,” “Maltese Falcon,” “Parenthood,” “The Piano,” “Platoon,” “Pulp Fiction,” “Raiders of the Lost Ark,” “Rocky,” “The Sting,” “A Streetcar Named Desire,” “Sunset Boulevard,” “Tootsie,” “True Romance,” “When Harry Met Sally,”

Journals: *Creative Screenwriting*, *Entertainment Weekly*, *Film Comment*, *The Hollywood Reporter*, *Los Angeles Times* “Calendar” Section, *Premiere*, *Variety*

CLASS SCHEDULE:

TEXT KEY:

S = *Advanced Screenwriting* by Seger; K = *How To Be Your Script Doctor* by Kenning; D = *Alternative Scriptwriting* by Dancyger and Rush; H = *Screenwriting for a Global Market* by Horton

Week 1

Introduction to the Course

Beating the Hollywood Reader *

(BTHR) Checklist #1: The Idea

Week 2

Storytelling Basics I: Review status of your project.

S = Ch. 1 A Realistic Tale Well-Told

K = Introduction; Part I Prepping for Script Surgery

Scene Workshops (post on Moodle, bring one copy of scene to class, as well as your scenic analyses of classmates' work)

Saturday Moodle posting: TURN IN PROJECT STATUS REPORT: Part 1.

Week 3

Storytelling Basics II: Review status of your project.

Story Flow

BTHR Checklist #2: Structure Parts 1 & 2

S = Ch. 2 & 3, A Cinematic Tale Well-Told, Keep it Moving, Moving, Moving

Saturday Moodle posting: TURN IN PROJECT STATUS REPORT: Part 2.

Scene Workshops (post on Moodle, bring one copy of scene to class, as well as your scenic analyses of classmates' work)

Week 4

Scenework: Basics

BTHR Checklist #4: Scenes Part 1 & 2

S = Ch. 4 Making a Scene

K = Ch. 3 Operation Scene

Scene Workshops (post on Moodle, bring one copy of scene to class, as well as your scenic analyses of classmates' work)

Week 5

Scenework: Reversals

S = Ch. 5 Twists and Turns; Secrets and Lies

K = Ch. 4 Operation Premise and Theme

D = TBA

Scene Workshops (post on Moodle, bring one copy of scene to class, as well as your scenic analyses of classmates' work)

Week 6

The Spine of the Story

BTHR Checklist #6 & 7: Formatting, Description

S = Ch. 6 What's It Really About

Arc Workshops (post on Moodle, bring one copy of arc treatment to class, as well as your arc analyses of classmates' work)

Week 7

Scenework: Exposition

K = Ch. 6, Operation Structure and Plot

D = TBA

S = Ch. 7 Show, Don't Tell

Arc Workshops (post on Moodle, bring one copy of arc treatment to class, as well as your arc analyses of classmates' work)

Week 8

Dialogue Devices

BTHR Checklist #10: Dialogue

S = Ch. 10 - Say it Well

Arc Workshops (post on Moodle, bring one copy of arc treatment to class, as well as your arc analyses of classmates' work)

Week 9

Character Development

BTHR Checklist #8: Characters Part 1 & 2

S = Ch. 8 There's More to a Character Than Meets the Eye

K = Ch. 5 Operation Character

S = Ch. 9 - Do Your Characters Change and Grow?

Arc Workshops (post on Moodle, bring one copy of arc treatment to class, as well as your arc analyses of classmates' work)

Week 10

Your Writing Voice

BTHR Checklist #11: Execution

Arc Workshops (post on Moodle, bring one copy of arc treatment to class, as well as your arc analyses of classmates' work)

Week 11

Style

S = Ch. 11 - Creating a Style

K = Part III Cosmetic Surgery

H = TBA

D = TBA

Resolution Workshops (post on Moodle, bring one copy of resolution treatment AND climactic scene!-- to class, as well as your resolution analyses of classmates' work)

Week 12

Industry Ins and Outs

BTHR Checklist #13: The Industry, Part 1 & 2

H = TBA

D = TBA

Resolution Workshops (post on Moodle, bring one copy of resolution treatment AND climactic scene!-- to class, as well as your resolution analyses of classmates' work)

Week 13

Knowing Your Audience

BTHR Checklist #12: Professionalism

S = Ch. 12 - Roar of the Crowd

K = Part IV Sterilized Tools for Stitching

Your Script Back Up

H = TBA

Resolution Workshops (post on Moodle, bring one copy of resolution treatment AND climactic scene!-- to class, as well as your resolution analyses of classmates' work)

Week 14

Final Thoughts on Rewriting

Resolution Workshops (post on Moodle, bring one copy of resolution treatment AND climactic scene!-- to class, as well as your resolution analyses of classmates' work)

Turn in FINISHED DRAFT

Moodle Information:

Moodle has four primary purposes in our courses: (1) to provide a means for students to receive timely information about the course in general, assignments, grades, and announcements from the instructor; (2) to promote thoughtful interaction between the instructor and students and among students themselves as they work through course materials; (3) to provide a means for students to complete quizzes, writing assignments, and other forms of evaluation; (4) to enhance the learning process by providing a variety of materials.

Students complete their weekly assignments as posted/directed in Moodle. Students are expected to check the Announcements section of Moodle each week. Students must keep their e-mail address current in Moodle. Further, all email boxes should be kept well under quota * by regularly archiving or emptying unanswered mail, mail left in message folders, etc. Students are expected to check their e-mail daily to ensure timely receipt of messages from the professor. Please use your oakland.edu address when corresponding with me. (Outside email may become lost through SPAM filters/folders!)

Assignments:

PROJECT STATUS REPORT: (worth 25% of your final grade)

This is a serious evaluation of your own work to this point. It includes all work you have done so far (i.e., the working title, logline, tagline, synopsis, genre, any development history, latest draft, etc.), and a plan for what you will need to do to take the script to the next level. For example: from outline to treatment phase, from rough to first draft, scene-work, edit and polish, etc.

PARTICIPATION: (worth 25% of your final grade)

Since the success of this course depends upon regular writing and rewriting, I am expecting that you stay on a regular schedule of writing, self-evaluation and critique. This will also involve keeping up with the assigned readings and commenting on each other's work in the workshop sessions.

FINISHED DRAFT: (worth 50% of your final grade)

At the end of the course you will turn in a finished draft. Ideally, this should be a first or subsequent draft of a full-length screenplay (90-120 pages). Since this is an advanced writing class, * I expect all screenplays to be submitted in flawless industry standard format upon completion.

C. Oakland University Assessment Plan

**Oakland University Assessment Committee
Assessment Plan Format**

Program Name: Creative Writing

1. Citation of appropriate goals from OU's Role and Mission:

“Oakland University provides rigorous educational programs...A variety of majors and specialized curricula prepare students for post-baccalaureate education, professional schools, or careers directly after graduation. Each program provides a variety of courses and curricular experiences to ensure an enriched life along with superior career preparation or enhancement... Wherever possible, students are involved in research projects, and the results of the research and scholarship are integrated into related courses of instruction.”

- “Oakland University provides rigorous educational programs.”
- “Each program provides a variety of courses and curricular experiences to ensure an enriched life along with superior career preparation or enhancement.”
- “Wherever possible, students are involved in research projects, and the results of the research and scholarship are integrated into related courses of instruction.”
- “A variety of majors and specialized curricula prepare students for post-baccalaureate education, professional schools, or careers directly after graduation.”

2. Program Goals:

Translation of the university goals into the general goals of your program.

- To train students to understand the ways in which literature is made, as well as the social and historical contexts, traditional and contemporary forms that influence writing.
- To train students to write creatively and effectively.
- To offer students the opportunity to take creative writing workshops and courses in literature that situate writing within literary contexts.
- To prepare students for careers or graduate-level study in creative writing or related fields.

3. Student Learning Outcomes

Translation of the general goals of your program into specific student learning outcomes indicating what students will know, understand or be able to do after completing the program.

- To demonstrate an understanding of the means by which effective writing engages its audience.
- To demonstrate an understanding of contemporary literature as it informs effective creative writing.
- To demonstrate a familiarity with styles, forms and techniques—both traditional and current—and to incorporate this familiarity into academic and creative writing.

- **Assessment Measures**

Direct Measures of Student Performance (for example: capstone courses, portfolios, simulations/demonstrations/performances, evaluation of sample course work by multiple evaluators, assessments embedded in course assignments/exams, pre & post tests, standardized tests)

Please identify to which student learning outcome each measure relates.

- **CAPSTONE COURSES:** Direct assessment will include rubric-based evaluations of all capstone projects. Writing portfolios for all 400-level Creative Writing classes will be collected and evaluated according to all learning outcomes outlined above.

Indirect Measures: Indicators of Student and/or Alumni Self-Reports of Learning and/or Satisfaction (for example, focus groups, surveys, exit interviews) **and Indicators of Perceptions/Satisfaction of Employers or other Stakeholders** (for example, focus groups, surveys)

Please identify to which student learning outcome each measure relates.

- **SELF-REPORT OF STUDENT LEARNING AND SATISFACTION:** Exit Surveys to be administered upon the submission of each Creative Writing petition to graduate. Survey incorporates all learning outcomes listed above.

5. Individuals who have primary responsibility for administering assessment activities

- Gladys Cardiff, Annie Gilson and Edward Haworth Hoepfner (Department of English)

6. Procedures to be used to translate assessment results into program changes

Description of procedures for discussing the results and determining any needed changes to your program.

- Student portfolios will be collected at the end of each semester in which 400-level capstone courses are offered. On a biannual basis, the Creative Writing assessment committee will review these papers according to each of the four learning outcomes listed above. Assessment committee member will not evaluate any essays written for his/her own courses.
- Students who apply for graduation will be asked to complete an exit survey at the end of the final term in which they enroll.
- Beginning with the first graduating class, assessment data will be compiled biannually and shared with all Creative Writing faculty. The Creative Writing curriculum committee will recommend program changes according to this data.

D. Library Report

MEMORANDUM

TO: Edward Haworth Hoepfner, Professor
Department of English

FROM: Mildred H. Merz
Librarian Liaison to English

SUBJECT: Library Collection Evaluation for Proposed B.A. in Creative Writing

DATE: October 14, 2009

In preparing this evaluation of the library's ability to support the proposed B.A. in Creative Writing, I read the program proposal sent to me in September, checked relevant library holdings of institutions with creative writing programs, reviewed "library guides" for creative writing at these institutions, and identified journals appropriate for the program in *Magazines for Libraries* (New Providence, NJ: ProQuest, 2008). I also considered the OU Library's existing holdings both of instructional books and journals (the "how" or "craft" of creative writing) and of books and journals that contain the products of creative writing (fiction, poetry, screenplays).

Reference Sources, Periodical Indexes

The library already has the basic reference resources that I anticipate creative writing students will need. *Academic OneFile* and *Humanities Abstracts* index the "how to/craft" journals and magazines related to creative writing and also index the short stories, poems, and plays that literary magazines include. The library regularly receives (shelved in reference) annuals that suggest publishing outlets for writers. These include *Literary Market Place*, *Writer's Market*, and the *International Directory of Little Magazines and Small Presses*.

The "Craft"

The library already has some books and journals on the "craft" of writing (some purchased for Writing and Rhetoric and some for Journalism). Some of these should also be relevant for creative writers. However, we have never sought to develop a collection to support creative writing so we need to build our collection with retrospective purchasing of books and to subscribe to a few more specialized journals/magazines. I easily identified more than twenty book titles published in the last three years that seem highly relevant. I would suggest purchasing these or similar titles in year one and then adding five to ten additional titles in each of the following years. Costs of these books are rather modest (especially when purchased in paperback editions) so I estimate that \$350 will be sufficient for retrospective purchases and \$200 per year for annual purchases after that. While the library has current subscriptions to *Writer's Digest*, *The Writer*, and *Quill*, it lacks such creative writing focused periodicals as *Poets & Writers Magazine*, *Creative Screenwriting*, *Locus Magazine*, *Writers' Journal*, and *Writer's Chronicle*. Subscriptions for these total approximately \$200 per year. There is still another journal (*Journal of Writing in Creative Practice*) that would be useful, but its very high price (\$335 for online only) makes it a questionable purchase. Back issues of it are included in an online resource that may be purchased in the future for a possible master's in Communication .

Examples of Creative Writing

The proposal for this programs states, "Successful creative writing thus requires careful study of other literary works" The library has large collections of literary works, but these tend to be

written by established writers of the past, writers who are studied in literature classes. Students in creative writing also need contemporary writings to read and analyze. In the area of poetry the library has a quite respectable collection as a result of the \$200 to \$500 per year spent on adding to the Maurice Brown Collection of Contemporary Poetry. However, if gifts to this fund cease or lessen, it will be necessary to fund poetry purchases also. Twenty titles would likely cost \$350 or less per year. Similar efforts need to be made to build our collection of contemporary novels and short story collections. I would suggest adding around twenty new titles per year, perhaps a mix of first novels (*Library Journal* includes an annual listing of “literary” first novels), prize winners (such as the Booker, Pulitzer, National Book Award, Giller, etc.), and new works by established authors. While we have added books in the latter two categories on a limited basis, there has been no attempt to collect newly published first novels. Twenty books per year (at around \$500) would result in a representative collection in just a few years. The library’s weakest holdings are in the area of screen plays. When Professor Robert Eberwein retired, he gave the library several. However, few if any have been purchased since then. Annual publication rates of screen plays are small so purchasing five to ten a year may be all that can be done. Titles are relatively inexpensive, and \$200 per year should be sufficient funding.

In addition to single author works there also exist annual collections of poetry and short stories. The library regularly purchases *Best American Short Stories* and *The PEN/O. Henry Prize Stories*. We should add standing orders for *Best American Poetry* and *The Pushcart Prize* (yearly anthology of fiction, essays, and poetry from small presses). Each costs only \$35 per year.

Much new fiction and poetry appears in what are known as “little magazines” or “literary magazines” as well as in such well known publications as *The New Yorker*, *The Atlantic Monthly*, and *Harper’s*. The library has print subscriptions to these latter publications as well as to several “little magazines” including *Georgia Review*, *Hudson Review*, *Kenyon Review*, *Paris Review*, *Sewanee Review*, and the *Michigan Quarterly Review*. The library also has online access to some of these titles as well as to *Red Cedar Review* (from Michigan State), *Chicago Review*, *Ploughshares*, and the *American Poetry Review*. Still there are other titles that should be considered for adding including regional titles such as *Third Coast* (from Western Michigan), *Hobart* (published in Ann Arbor), and *Mid-American Review*; as well as titles from other areas of the United States (*Iowa Review*, *New Letters*, *New American Writing*, and *American Short Fiction*) and from outside the United States (*Absinthe* and *Granta*). Subscribing to all of these titles total just a little over \$300 per year. Other titles to consider are those for which our online access is only through an aggregator/database (no guarantee that access will continue). Some of these important titles are *American Poetry Review*, *New England Review*, *Ploughshares*, and *Tri-Quarterly*.

Other Possible Materials

Another potential area in which to collect for creative writing is DVDs and/or CDs of writers reading their works or discussing the writing process. “New Letters on the Air” includes over 800 programs on CD of writers reading from their works. Poets.org also has an audio archive of live recordings made since 1963 and available on CD as well as a series of DVDs that was produced by the Academy of American Poets. Other libraries link to podcasts from the Library of Congress (“free”) and also record all literary readings by writers visiting their campus. These

resources are relatively inexpensive, and thus only \$100 a year would establish a good supplemental resource for students.

Conclusion

With limited funding the library should be able to adequately support the proposed program.

Attachment A

A Sample of Current Periodicals in Kresge Library to Support a B.A. in Creative Writing

Title	Print Subscription	Online*
African American Review	yes	aggregator for current, JSTOR
American Poetry Review	no	aggregator only
Antioch Review	no	aggregator for current, JSTOR
Atlantic Monthly	yes	aggregator only
Chicago Review	no	aggregator for current, JSTOR
Critical Quarterly	no	Wiley/Blackwell
Dalhousie Review	no	aggregator only
Georgia Review	yes	none
Gettysburg Review	no	aggregator only
Harper's	yes	aggregator only
Harvard Review	no	aggregator for current, JSTOR
Hollywood Scriptwriter	no	aggregator only
Hudson Review	yes	aggregator for current, JSTOR
Jewish Quarterly	no	ProjectMuse, JSTOR
Kenyon Review	yes	aggregator for current, JSTOR
Literary Review	no	aggregator only
Massachusetts Review	no	aggregator for current, JSTOR
Michigan Quarterly Review	yes	aggregator only
New England Review	no	aggregator only
New Yorker	yes	aggregator only
North American Review	yes	JSTOR
Paris Review	yes	none
Ploughshares	no	aggregator only
Poetry	yes	aggregator only
Prairie Schooner	no	ProjectMuse
Quill	yes	aggregator only
Red Cedar Review	no	ProjectMuse
Sewanee Review	yes	ProjectMuse, JSTOR
Southern Review	yes	aggregator only
Southwest Review	no	aggregator only
Tri-Quarterly	no	aggregator only
Virginia Quarterly Review	yes	aggregator only
Western Humanities Review	yes	none
Writer	yes	aggregator only
Writer's Digest	yes	none

*Aggregator access indicates title has online full text via a database/index. Access is less secure/permanent that access via the ProjectMuse e-journal collection. JSTOR provides online access

from volume one through the last 2 to 4 years—usually no current access.

Attachment B

Additional Periodicals to Support B.A. in Creative Writing

Title	Annual Subscription Cost
--on the “craft” of creative writing	
Creative Screenwriting	\$ 72
Locus Magazine	\$ 64
Poets & Writers Magazine	\$ 20
Writer’s Chronicle	\$ 32
Writers’ Journal	\$ 20

	\$208
--“little/literary” magazines (for which OU has no current access)	
Absinthe	\$ 37
American Short Fiction	\$ 42
Granta	\$ 46
Hobart	\$ 40
Iowa Review	\$ 25
Mid-American Review	\$ 12
New American Writing	\$ 48
New Letters	\$ 30
Third Coast	\$ 28

	\$308
--important “little/literary” magazines for which OU has only aggregator access	
American Poetry Review	\$ 22
Chicago Review	\$ 50
New England Review	\$ 45
Ploughshares	\$ 39
Tri-Quarterly	\$ 36

	\$192
<i>Grand Total</i>	\$708

Appendix C

Proposed Five Year Budget

	Year 1	Year 2	Year 3	Year 4	Year 5
Books (“craft” of writing)	\$ 350	\$ 200	\$ 210	\$ 220	\$ 230
Books (creative works)	\$ 900	\$ 945	\$ 990	\$1,040	\$1,090
Annual publications (literary)	\$ 70	\$ 75	\$ 80	\$ 80	\$ 85
Periodicals (“craft”)	\$ 208	\$ 230	\$ 250	\$ 275	\$ 300
Periodicals (creative works)	\$ 500	\$ 550	\$ 600	\$ 665	\$ 730
DVDs/CDs	\$ 100	\$ 105	\$ 110	\$ 120	\$ 130
	-----	-----	-----	-----	-----
<i>Totals</i>	\$2,128	\$2,105	\$2,240	\$2,400	\$2,565

Books and DVDs are inflated at 5% per year, periodicals at 10% per year. These totals are slightly over budget and represent desirable items. Any shortfall may be compensated for my monies from the Supplies and Services budget line, or Library purchases may be slightly curtailed.

E. Accomplishments of Recent Graduates

The English Department's creative writing professors have helped to shape the careers of students whose creative work has earned national prizes and generated a substantial record of publication. Here is a list for some recent graduates:

Matt Bell (OU English 2004) author of a forthcoming fiction collection, *How They Were Found* (Keyhole, Fall 2010), as well as a novella, *The Collectors*, and a chapbook, *How the Broken Lead the Blind*. His fiction has appeared or is upcoming in magazines such as *Conjunctions*, *Willow Springs*, *Unsaid*, *American Short Fiction*, *Revider*, *Gulf Coast*, *Caketrain*, *Hayden's Ferry Review*, *Hobart*, *Barrelhouse*, *Monkeybicycle*, and *Gargoyle*. He is also the editor of *The Collagist* and the series editor of *Dzanc's Best of the Web* anthology series. He is currently completing his MFA at Bowling Green.

Molly Brodak (OU English 2005) winner of the Iowa Poetry Prize, 2009, did her MFA at West Virginia University, and has work in various journals including *Illuminations*, *Slant*, *Smartish Pace*, *New Orleans Review*, *WebdelSol*, and others. She also won the Laurel Poetry Prize for a chapbook published in 2007, *Instructions for a Painting*. She currently teaches at Augusta State University.

Norene Cashen (OU English 1999) published her first book of poetry in 2008: *The Reverse Is Also True*.

Brian Frazier (OU English 1995) did graduate work at Wayne State University and is currently a graduate student at Naropa University. A chapbook, *Haymaker to the Soft Patch*, was published in 2008.

Joy Gaines-Friedler (OU English and History 2005) published her first book of poetry *Like Vapor* in 2008.

Mike O'Reilly (OU English 2002) received his MFA from the University of Utah in 2005. His book, *Mysteries and Legends of Utah*, was published in 2008.

Jillian Pistonetti (OU English 2008) is finishing her MFA at Kent State University and co-edits *Yack*, the literary journal. Her chapbook, *South*, is forthcoming this year.

Mary Ann Samyn (OU English 1992) the author of four collections of poetry: *Purr* (2005), *Rooms by the Sea*, winner of the 1994 Kent State UP/Wick Chapbook Prize, *Captivity Narrative*, winner of the 1999 Ohio State UP/The Journal Prize, and, most recently, *Inside the Yellow Dress*, a 2001 New Issues Press/Green Rose Selection. Her poems have appeared in *Field*, *Denver Quarterly*, *Kenyon Review*, *The Ohio Review*, *Virginia Quarterly Review*, *Verse*, *Mississippi Review*, *The Bitter Oleander*, *Pleiades*, the anthology *American Poetry: The Next Generation*, and elsewhere. She received her MA from Ohio University and her MFA from The University of Virginia where she was a Hoyns Fellow. A 2001 Creative Artist Grant recipient from ArtServe Michigan, Samyn has also been awarded the Emily Dickinson Prize from the

Poetry Society of America. In addition, she has served as the poetry editor for the national literary magazine *Controlled Burn* and as poet-in-residence for the COOR Intermediate School district in Michigan. She also teaches each summer at The Controlled Burn Seminar for Young Writers (ages 15-20), and was the founder and director of Oakland University's Far Field Retreat for Writers.

Jon Ballard (OU English MA 1996) has published poetry in dozens of literary magazines. He is the author of three chapbooks: *Lonesome* (2006), *Sad Town* (2007) and *Trees Make You Think of Other Things* (2008).

F. Current Full-Time Creative Writing Faculty Vitae

OAKLAND UNIVERSITY
College of Arts and Sciences

1. BIOGRAPHICAL DATA

- a. Name: Gladys Cardiff
- b. Department: English
- c. Rank: Assistant Professor

2. EDUCATION

<u>Degree</u>	<u>Institution</u>	<u>Date</u>	<u>Subject</u>
Ph.D.	Western Michigan University	1999	Literature
M. F. A.	University of Washington	1993	Creative Writing
B. A.	University of Washington	1989	English Literature

3. PROFESSIONAL EXPERIENCE

a. Teaching Experience Not as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>	<u>Full or Part Time</u>
Oakland University	Associate Professor	2004-	Full Time
Oakland University	Assistant Professor	2002- 2004	Full Time
Oakland University	Visiting Assistant Professor	1999- 02	Full Time

b. Teaching Experience as a Graduate Student:

Western Michigan	Future Faculty	1998-99	One Course Per
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University	Fellow		Semester
Kalamazoo College	Future Faculty Fellow	1998-99	One Course Per Semester
Western Michigan University	Doctoral Associate	1997-98	One Course per Semester
Western Michigan University	Faculty Practicum Mentee	1996-98	

c. Other Relevant Professional Experience:

<u>Institution</u>	<u>Rank/Title</u>	<u>Dates</u>
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d. Oakland Appointment Record:

i. Rank and date of initial appointment: Visiting Assistant Professor, August 15, 1999

ii. Date(s) of reappointment: Visiting Assistant Professor, August 15, 2001

iii. Rank and date(s) of promotion: Assistant Professor, August 15, 2002

iv. Rank and date(s) of promotion: Associate Professor with tenure, August 15, 2004

iv. Date(s) of Spring/Summer teaching:

Spring 2009

Spring 2008

Spring 2007

Spring 2006

v. Date(s) and type(s) of leave:

Sabbatical Leave Fall 2006

e. Oakland Instructional Record: (Tenured faculty list only courses since receiving tenure)

<u>Semester and Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Evaluations Available?</u>
Winter 2010	ENG 300		
	ENG 411		
Fall 2009	ENG 112	51	Yes
	ENG 112	49	Yes
	ENG 341	25	Yes

Spring 2009	ENG 303	20	Yes
Fall 2008	ENG 112	50	Yes
	ENG 112	52	Yes
	ENG 384	15	Yes
Spring 2008	ENG 303	24	Yes
Winter 2008	ENG 400	11	Yes
	ENG 500	11	Yes
	LBS 511	2	Yes
Fall 2007	ENG 112	52	Yes
	ENG 112	55	Yes
	ENG 341	34	Yes
Spring 2007	ENG 303	26	Yes
Winter 2007	ENG 112	51	Yes
	ENG 112	49	Yes
	ENG 400	15	Yes
Fall 2006	Sabbatical Leave		
Spring 2006	ENG 303	32	Yes
Winter 2006	ENG 341	27	Yes
	ENG 411	7	Yes
Fall 2005	ENG 112	48	Yes
	ENG 112	51	Yes
	ENG 451	13	Yes
Winter 2005	ENG 303	35	Yes
	ENG 411	7	Yes

Independent study projects directed:

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Subject</u>
2010	Honors Thesis	B. Malburg	“Breath-molecules: Poetry of Jorie Graham
2008	Honors Thesis	J. Graves	“Iroquois Confederacy and the U.S. Constitution”
2007	Honors Thesis	S. Bohde	“Bedtime Stories: Vijay Seshadri”

Master’s project directed:

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Subject</u>
Winter 2009	ENG 690	C. Fontana	The Problem (and Politics) of (In)difference: Auntie and Tayo in <i>Ceremony</i>

4. RESEARCH, SCHOLARSHIP, PUBLICATIONS AND RELATED ACTIVITIES; indicate how each item was selected (referees; editor; invitation, etc.) for publication or presentation

a. Doctoral dissertation: Creative Dissertation, *A Bare, Unpainted Table*, a book of poems.

b. Master's thesis:

c. Books published or in press:

A Bare, Unpainted Table. New Issues Press, March, 1999.

To Frighten A Storm. Copper Canyon Press, 1976. Chapbook received the Washington State Governor's First Book Award.

d. Creative work or scholarly articles published or in press:

Poetry

Anthologies:

"Beautiful Zombies," "Khv:na," "Last Days at Petland on Aurora," "Definition of Space: Giacometti, 1901-1966," *New Poems from the Third Coast*, an anthology, Wayne State University Press. 2000

"It has Something to do with Final Words," *Reinventing the Enemy's Language*, ed. Joy Harjo & Gloria Bird. N.Y:W.W. Norton & Co., (1997): 258-261.

"Grey Woman" and "Combing," *The Gift of Tongues: Twenty-Five Years of Poetry From Copper Canyon Press*, ed. Sam Hamill, Port Townsend: Copper Canyon Press (1996): 40-41.

"Combing," *A Harper Collins Pocket Anthology*, Harper Collins P, 1993

"Combing," *Mother Songs*, ed. Sandra M. Gilbert, Susan Gubar, Diana O'Hehir, New York: WW Norton & Company, (1995): 94-95.

"English Song," "Magic Act,@ and Still There," *Durable Breath*, ed. John Smelcer, San Francisco: Salmon Run Press, (1994): 50-52.

"Combing," *Changes Anthology*, Prentice Hall Canada Inc, 1993: 49.

"Combing," *Voices Under One Sky*, Trish Fox Roman, 1993: 172-173.

"Enoch Speaks of Omens" and "Pretty Bird," *Dancing on the Rim of the World*, ed. Andrea Lerner, Phoenix: University of Arizona Press, 1991.

“Where Fire Burns,” “Tsa=lagi Council Tree,” “Making Lists,” “Candelaria and the Sea Turtle,” “Hunting the Dugong” and “For his Ring and Watch on the Nightstand,” *Harper’s Anthology of 20th Century Native American Poetry*, ed. Duane Niatum, New York: Harper and Row Publishers, Inc, (1988): 159-172.

“Candelaria and the Sea Turtle,” *Bumbershoot Anthology*, ed. Judith Roche, Seattle: Red Sky Press, (1985): 88-93.

“Long Person,” “Tsa=lagi Council Tree,” “*Tlanusi yi*,” “The Leech Place,” “Grey Woman,” “Outer Space, Inner Space,” “Where Fire Burns,” “Leaves Like Fish” and “Simples,” *That’s What She Said*, ed. Rayna Green, Bloomington: Indiana University Press, (1984): 57-64.

“Candelaria and the Sea Turtle,” *Wounds Beneath the Flesh*, ed. Maurice Kenny, Marvin: Blue Cloud Quarterly Press, (1983): 12-16.

“Leaves Like Fish” and “Outer Space, Inner Space,” *Rain in the Forest, Light in the Trees*, ed. Rich Ives, Missoula: Owl Creek Press, (1983): 58-59.

“Long Person,” “To Frighten a Storm,” “*Tlanusi yi*,” “The Leech Place,” “Combing” and “Owl and Rooster,” *Songs From This Earth On Turtle’s Back*, ed. Joseph Bruchac, New York: Greenfield Review Press, (1983): 47-50.

“The Shoeless Man,” “The Shoeless Man II,” “Long Person,” “Combing” and “Fish Dock-Port Townsend,” *The Remembered Earth*, ed. Geary Hobson, Albuquerque: Red Earth Press, (1979): 374-377.

“Leaves Like Fish,” “*Tlanusi yi*,” “The Leech Place,” “Long Person,” “Combing,” “Dragon Skate,” “Carious Exposure,” “To Frighten a Storm,” “A Swimmer” and “Grey Woman,” *Carriers of the Dream Wheel*, ed. Duane Niatum, New York: Harper and Row, (1975): 47-56.

“Dragon Skate,” *From the Belly of the Shark*, ed. W. Lowenfels, New York: Vintage Books, (1975): 23-24.

Journals and Magazines:

“The Four Stages of Cruelty,” “*Schabkunst* (“scraped art”),” “The Art of Closure,” “Tailpiece: It Flows Well,” forthcoming *OU Journal*

“Gogi, the Warm Season,” *Shenandoah*, forthcoming

“Beautiful Zombies,” *Poetry East* (Fall 1991): 55.

“Pantoum,” *The Seattle Review* (Spring/Summer 1989): 54.

“Zones of Energy,” *The Seattle Review* (Spring, 1987).

Poems in Textbooks:

“Combing” reprinted in several textbooks including:

Reading Across the Disciplines, Pearson, hardcover textbook and e-book (2010)

English Textual Power, 2nd Edition, text and online e-book instructor’s manual for The College Board, 3 year permission Reuse of “Combing” (May 2009-2011)

EMC Literature/ Grade 9, textbook and CD-Rom (2006)

Inside Literature, 1st Edition, ed. R.S. Gwynn & Steven Zani (2006)

Elements of Literature, Holt, Rinehart and Winston Publishers;

Crystal Stair, McGraw Hill School Division Press (1989 to Present)

Poetry, A Harper Collins Pocket Anthology (1989-1993)

Mother Songs, ed. By Gilbert, Gubar, O’Hehir (1996):

“Pretty Bird,” in *Imagining Worlds*, College Division McGraw-Hill, Inc. 1995.

e. Conference papers delivered; panels; workshops

“Herbert Scott Memorial Panel,” Associated Writers Conference, Chicago, IL, February 12, 2009

“Exploring the Family Drama: Race, Gender, Memory, and Narrative” 6/5-8, 2008, West Virginia University, Summer Seminar limited to 50 Native American scholars, professional development

“When Glacier Comes Down on the People: The Glacier Bay Narratives of Nora Marks Dauenhauer and Richard Dauenhauer,” The Society for the Study of American Women Writers Conference, San Antonio, Texas, February 2001.

“Tlingit Narratives: First Contact at Lituya Bay Narrative,” Rolling on the River: Waterways to Diversity in America Fulbright Summer Institute for International Professors and Scholars, Western Michigan University, July 2000.

Lecture on Tlingit Narratives for the 1999 Summer Institute for International Professors and Scholars in American Studies; Western Michigan University, July 1999.

Organizer, Native Writers = Circle Regional Conference, Cape Flattery, Washington, 1994.

Participant and Panel member to Returning the Gift, International Native Writers conference, University of Oklahoma. Funded by the Bay Foundation and others, this

conference was attended by over 150 Native American writers and resulted in the formation of the Native Writers' Circle of the Americas, June, 1992.

- f. Book reviews published or in press:
- g. Abstracts published or in press:
- h. Research in progress:
- i. Grants: source, date and amount of award:

Oakland University

Celebrating the Arts Grant: Katherine Joslin lecture "Jane Addams: A Female Revolutionary," Fall 2007, \$1500.00
 Research Sabbatical, Fall 2006, \$16,187.00
 Faculty Research Award, May, 2004, \$8500
 PAN 2008: Poetry & Painting, poem "Emblem Dreams" won \$100.00 prize
 Oakland University Faculty Recognition Award, April 18, 2001

Western Michigan University:

Future Faculty Fellowship, 1998-1999
 Doctoral Associate, 1997-1998
 Graduate College Thurgood Marshall Multicultural Fellowship; 1994-1995, 1995-1996, 1996-1997
 Robert Stallman Award for Creative Writing, 1995
 Outstanding American Indian Graduate Student, 1994-1995

University of Washington:

Full Tuition Merit Scholarship Award, Winter-Spring 1989
 Nelson Bentley Award for Poetry, 1989
 Louisa Kerns Award for Excellence in Literary Endeavors, 1989

5. Public and University Service

<u>Names of Activity</u>	<u>Dates</u>	<u>Role in activity</u>
a. <u>Professional service</u>		
Student Poetry Projects resource	Continuous	Biographical and interpretive help for my poem, "Combing" Alexis Brown, 12/28/09

		Roseville, MN Heather Marcelle-Rose, 3/1/09, U of W. Indies Trinidad Jen Novak, 2/26/09 Danielle Mignone, 2/26/09 St. Joseph H.S, Trumbell CT (and many more) Read prize winning poem: “Mrs. Bird and the Boy”
CreekFest 2009, Clarkston MI	6/6/2009	Workshop Leader
Poetry Workshop, Park Place Retirement Macomb, MI	8/19/2008	Workshop Leader
Poetry at the Opera House, Poetry Reading Springfed Arts Organization Detroit, MI	7/21/2007	Invited Reader
Oklahoma City Writer’s Festival, Oklahoma City University	4/13/2007	Workshop Leader
Meadowbrook Women’s Club, Poetry Reading Fox and Hounds Restaurant, Dearborn, MI	2/8/2007	Featured Reader
President’s Speaker Series, Poetry Reading Central Washington University, Ellensburg, WA	10/3/2006	Featured Reader
Western Michigan University Reading Series	10/1999	Featured Reader
Hilbery Reading Series, Kalamazoo College, Poetry Reading	10/1998	Featured Reader
Talk to Me: Poetry Across Borders Sponsored by Lotus Press, Inc.	8/1998	Featured Reader
<i>Third Coast</i> , Western Michigan University, literary journal	1996	Poetry Editor

b. Public service poetry readings:

Poetry reading of original poems (with Edward Haworth Hoepfner) at Borders Books,
Flint, MI; January 16, 2001

Poetry reading of original poems (with Edward Haworth Hoepfner) at Book Soiree,
Oakland University, November 7, 2000

Poetry reading of original poems from *A Bare, Unpainted Table*, Ferris State: a group
reading of *New Issues Press* poets; Big Rapids, April 2000

Poetry Reading of original poems at Borders Book Store, Great Lakes Crossing, August,
2000

Poetry Reading of original poems at Athena Book Store, Kalamazoo, April, 2000

Poetry Reading of original Poems from *A Bare, Unpainted Table* at the Atlanta History Center program Native Lands: Indians in Atlanta, Georgia, November 1999.

Poetry Reading of original poems from *A Bare, Unpainted Table*, Western Michigan University Reading Series, Kalamazoo, October 1999.

Discussion leader at Brandon Township Library Series “Survival and Renewal: Leslie Marmon Silko’s novel *Ceremony*,” November 1999

c. University service:

Oakland University:

Faculty Review and Promotion Committee	2008-10	Member
Native American Student Organization	2007-09	Advisor
University Senate	2006-07	Member

Western Michigan University:

Manuscript Day, Writing Conference for high school students, sponsored by the Western Michigan University English Department	1995	Organizer
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Minority Mentor Program, University of Washington	1991-92	Mentor
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d. College service:

Sally Schluter Tardella 42c Review for Department of Art History and Studio Art	2009-2010	Review Committee member
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Meeting of Minds XVI	May 2008	Moderator, Session I-2 Rochester, MI
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Meeting of Minds XV	May 2007	Sponsor: Stefanie Bohde, “Bedtime Stories: Vijay Seshadri” Dearborn, MI
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Meeting of Minds XIV	May 2006	Moderator Session B-2 “The Artist’s Craft” Sponsor for 3 students presenters: Megan Charley, JoAnne Chiu, Sara Suarez, Flint, MI
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Community Book Selection Committee	2006	Member
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e. Departmental service:

Scholarship Committee	2009-10	Chair
BA Creative Writing Program Development Committee	2008-2010	Member
Hinrichsen & James Preview Reading MBAG	October, 2009	Member
Faculty Search Committee (Creative Writing)	2008	Member
Cultural Events Committee	2007-2008	Chair
Cultural Events	1999-2007	Member
Graduate Program Committee	2007-2008	Member
Scholarship Committee	2008	Chair
Scholarship Committee	2006	Member
Maurice Brown Reading Series	1999-present	Co-Coordinator
Ekphrasis Poetry Contest	2000-present	Chair
C2 Review: Josh Yumibe	2009	Member
C2 Review: Kyle Edwards	2009	Member
C1 Review: Kyle Edwards	2007	Chair
Undergraduate Programs Committee	2006	Member
Faculty Search Committee (Film)	2006	Member
Sigma Tau Delta	Winter 2006	Advisor
Sigma Tau Delta Honor Society Colloquium,	3/14/2006	Panel Presenter: "Woman Who Called Glacier Down on the People"
Far Field Writer's Retreat	2001	Participant
Far Field Student Scholarship Selection Committee	2001	Member
Publication Committee	2000 -2003	Chair
Flash Fiction Contest	1999	Judge

Conferences Attended:

Associated Writers Conference, Chicago Herb Scott Memorial Panel	2008	Invited Panel Member
Native American Literature Symposium Saginaw, MI	2007	Professional Development
Native American Literature Symposium Saginaw, MI	2006	Professional Development
Modern Language Association; Chicago, 1999; San Francisco, 1998; Toronto, 1997		
Associated Writers Conference, Chicago, 2008, Albany NY, 1999		
Indigenous Women's Conference, University of Washington, Seattle, 1991.		

Professional memberships:

Academy of American Poets

Modern Language Association (MLA)

Native American Writers' Circle of the Americas

American Society for the Study of Indian Literatures (ASAIL)

OAKLAND UNIVERSITY
College of Arts and Sciences

1. BIOGRAPHICAL DATA

- a. Name: Jeffrey Spencer Chapman
- b. Department: English
- c. Rank: Assistant Professor

2. EDUCATION

<u>Degree</u>	<u>Institution</u>	<u>Date</u>	<u>Subject</u>
Ph.D.	University of Utah	2000-06	English/Creative Writing
M.F.A.	Sarah Lawrence College	1998-00	Creative Writing
B.A.	University of Utah	1993-1998	English

3. PROFESSIONAL EXPERIENCE

a. Teaching Experience Not as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>	<u>Full or Part Time</u>
University of Utah	Adjunct Lecturer	2006-09	Full Time

b. Teaching Experience as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>
University of Utah	Graduate Student	2000-06

c. Other Relevant Professional Experience:

<u>Institution</u>	<u>Rank/Title</u>	<u>Date</u>
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d. Oakland Appointment Record:

Rank and date of initial appointment: August 15, 2009

ii. Date(s) of reappointment:

iii. Rank and date(s) of promotion:

iv. Date(s) of Spring/Summer teaching:

v. Date(s) and type(s) of leave:

e. Oakland Instructional Record: (Tenured faculty list only courses since receiving tenure)

<u>Semester and Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Evaluations Available?</u>
Fall 2009	ENG 384	16	Yes
	ENG 400	16	Yes

Graduate Theses directed.

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Subject</u>
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Independent study projects directed.

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Subject</u>
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Internships directed.

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Subject</u>
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4. RESEARCH, SCHOLARSHIP, PUBLICATIONS AND RELATED ACTIVITIES; indicate how each item was selected (referees; editor; invitation, etc.) for publication or presentation

a. Doctoral dissertation: "Gigantomachy: a Collection of Short Stories"

b. Master's thesis: "A Long Life of Occasional Bliss: a Collection of Short Stories"

c. Books published or in press:

d. Articles, short stories, essays published or in press:

Short Stories

"Paradox." *Sonora Review*, forthcoming. (editor)

“Great Salt Lake.” *Bellingham Review*, Volume 31, Issue 60, Spring 2008: 44-51. (editor)

“Kitchen Stories.” *Cutbank*, Issue 68, Winter 2008: 107-110. (editor)

“Chuck and the Fat Cop.” *Event*, Volume 36, Issue 2, 2007: 97-105. (editor)

“Rapture.” *Blue Mesa Review*, Issue 19, Spring 2007: 22-3. (editor)

“Wainwright Exceeds Expectations, Becomes a God.” *Western Humanities Review*, Volume 60, Number 1, Spring 2006: 13-23. (contest judge)

"Migration." *The Southeast Review*, Volume 24, Number 1-2, Winter 2005-6: 89-90. (editor)

"The Scapegoat." *Fiction International*, Issue 38, 2005: 34-6. (editor)

"Crêpes." *Puerto Del Sol*, Volume 40, Number 1, Spring 2005: 33-37. (editor)

"Gigantomachy." *Hawaii Review*, Volume 27, Issue 62, 2004: 61. (editor)

"Houseguests." *Hawaii Review*, Volume 27, Issue 62, 2004: 65-6. (editor)

"A Story of Feet." *Hawaii Review*, Volume 27, Issue 62, 2004: 63-4. (editor)

"On Love Stories." *Spork*, Volume 3, Issue 1, Winter 2003-4: 796. (editor)

"Ball." *Spork*, Volume 3, Issue 1, Winter 2003-4: 794-5. (editor)

"Mangoes." *Blue Mesa Review*, Issue 13, 2001: 126-7. (editor)

"In New York." *Cutbank*, Issue 54, Fall 2000: 50-6. (editor)

Short Stories in Anthologies

“Great Salt Lake.” Best of the West: Stories from the Wide Side of the Missouri. Eds. Seth Horton and James Thomas. Forthcoming from University of Texas Press.

“On the Uses of a Bathtub.” Wet, More Literary Aquaerotica. Ed. Mary Anne Mohanraj. New York: Three Rivers Press, 2002: 56-65.

Essays

"Bob Dole's Transcontinental Tour and American Voyage. A True-to-Life Travel Narrative Told in Reverse-Chronological Order." *Barrow Street*, Summer 2003: 85-7.

Graphic Stories/Comic Book

“Quake & Quail.” *The Florida Review*, Volume 31, Number 1, Spring 2006: 70-5.

e. Work currently under consideration:

“Rock Pusher Boss” (short story) under consideration at *South Carolina Review*

“The Castle” (short story) under consideration at *Black Warrior Review*

f. Oral presentations; performances; exhibitions:

“Great Salt Lake: a reading from *Best of the West*” a reading given at the Western Literature Association Conference, October 2, 2009. (refereed)

Reader, University of Wyoming MFA Program, Laramie, February 9, 2007. (invited)

Reader, City Arts Reading Series' *Meltdown*, Salt Lake City Main Library, September 15, 2004. (public jury)

Panelist, "Writers on the Edge," Mini-conference, Utah Valley State College, April 13, 2004. (invited)

Reader, *Barrow Street* Reading, New York City, August 8, 2003. (invited)

Panelist, "Teaching Creative Writing Across Genre Boundaries," Associated Writing Programs Conference, New Orleans, March 6-9, 2002. (refereed)

g. Book reviews published or in press:

h. Abstracts published or in press:

i. Research and creative writing in progress:

Gigantomachy (short story collection) Currently submitting

Ovid in Exile (graphic novel-in-progress)

k. Grants: source, date and amount of award:

Graduate Research Fellow, University of Utah, Full-Year Funding, 2005-2006.

I. Awards

Nominated for Pushcart Prize for "Great Salt Lake." *Bellingham Review*, 2008.

Honorable Mention (Short Story Collection), Utah Art Council's Utah Original Writing Competition, for *Gigantomachy*, 2007.

First Place (Prose), *Utah Writers' Contest*, for "Wainwright Exceeds Expectations, Becomes a God," 2005.

Nominated for Pushcart Prize for "Bob Dole's Transcontinental Tour and American Voyage. A True-to-Life Travel Narrative Told in Reverse-Chronological Order." *Barrow Street*, 2004.

Honorable Mention (Poetry), Utah Art Council's Utah Original Writing Competition, 2004.

Honorable Mention (Short Story), Utah Art Council's Utah Original Writing Competition for "Great Salt Lake," 2003.

5. Public and University Service

<u>Names of Activity</u>	<u>Dates</u>	<u>Role in activity</u>
a. <u>Public service:</u>		
Working Dog Graduate Reading Series	2000-2004	Co-Founder/Organizer
b. <u>University service:</u>		
c. <u>College service:</u>		
d. <u>Departmental service:</u>		
Cultural Events Committee	2009-	Member
Graduate School Application Advising Panel	October 2009	Panelist
Graduate Student Advisor Committee	2000-2006	Member
Graduate Fiction Assistant, Sarah Lawrence College	1999-2000	Guest Writer Series Organizer

Professional memberships.

Western Languages Association

OAKLAND UNIVERSITY
College of Arts and Sciences

1. BIOGRAPHICAL DATA

- a. Name: Annette Gilson
- b. Department: English
- c. Rank: Associate Professor

2. EDUCATION

<u>Degree</u>	<u>Institution</u>	<u>Date</u>	<u>Subject</u>
Ph.D.	Washington University	1990-97	English
M. A.	Washington University	1989-90	English
B. A.	Bard College	1982-86	English

3. PROFESSIONAL EXPERIENCE

a. Teaching Experience Not as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>	<u>Full or Part Time</u>
Washington University	Adjunct Lecturer	1998-99	Full Time
Washington University	Post Doctoral	1997-98	Full Time

b. Teaching Experience as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>
Washington University	Graduate Student	1990-96

c. Other Relevant Professional Experience:

<u>Institution</u>	<u>Rank/Title</u>	<u>Date</u>
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d. Oakland Appointment Record:

- i. Rank and date of initial appointment: August 15, 1999
- ii. Date(s) of reappointment: August 2001
- iii. Rank and date(s) of promotion: Associate Professor of English, August 15, 2005
- iv. Date(s) of Spring/Summer teaching: Spring 2001, Spring 2003, Summer 2004, Spring 2005, Summer 2006, Spring 2007, Summer 2008, Spring 2009, Summer 2009
- v. Date(s) and type(s) of leave: Sabbatical: Winter, 2006

e. Oakland Instructional Record: (Tenured faculty list only courses since receiving tenure)

<u>Semester and Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Evaluations Available?</u>
Fall 2009	ENG 111	51	
	ENG 111	53	
	ENG 383	14	
Summer 01 2009	ENG 383	14	Yes
Summer 02 2009	ENG 358	12	Yes
Winter 2009	ENG 544	18	Yes
	ENG 410	14	Yes
Fall 2008	ENG 111	52	Yes
	ENG 111	49	Yes
	ENG 358	17	Yes
Winter 2008	ENG 358	35	Yes
	ENG 410	14	Yes
Fall 2007	ENG 111	52	Yes
	ENG 111	49	Yes
	ENG 401	17	Yes
Spring 2007	ENG 383	15	Yes
Winter 2007	ENG 410	13	Yes
	ENG 358	35	Yes
	ENG 358	36	Yes
Summer 2006	ENG 358	36	Yes
Fall 2006	ENG 111	50	Yes
	ENG 111	50	Yes
	ENG 410	14	Yes
Winter 2005	ENG 410	15	Yes
	ENG 358	37	Yes
Fall 2004	ENG 111	52	Yes
	ENG 111	53	Yes
	ENG 401	16	Yes
Winter 2004	ENG 111	51	Yes

	ENG 111	50	Yes
	ENG 401	15	Yes
Fall 2003	ENG 358	36	Yes
	ENG 410	12	Yes
Winter 2003	ENG 111	50	Yes
	ENG 111	50	Yes
	ENG 452	15	Yes
Spring 2003	ENG 566	17	Yes
Fall 2002	ENG 358	34	Yes
	ENG 410	5	Yes
Winter 2002	ENG 410	13	Yes
	ENG 111	59	Yes
	ENG 111	57	Yes
Fall 2001	ENG 358	36	Yes
	ENG 544	18	Yes
Winter 2001	ENG 111	46	Yes
	ENG 111	55	Yes
	ENG 375	32	Yes
Spring 2001	ENG 358	31	Yes
Fall 2000	ENG 358	31	Yes
	ENG 383	13	Yes
Winter 2000	ENG 303	37	Yes
	ENG 646	13	Yes
Fall 1999	ENG 111	49	Yes
	ENG 111	49	Yes
	ENG 358	28	Yes

Graduate Theses directed.

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Subject</u>
Fall 2008	690	Michelle Strunge Moser	Penelope Fitzgerald
Fall 2008	690	Jan McConnell	Cynthia Ozick
Fall 2007	690	John Conner	Robertson Davies
Winter 2003	690	Lisa Harris	Ama Ata Aidoo

Independent study projects directed.

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Subject</u>
Fall 2009	ENG 499	Evan Pham	Creative Writing
	ENG 499	Morgan Laidlaw	Creative Writing
Winter 2004	ENG 499	K. Murphy-Kovalick	Creative Writing

Winter 2003	ENG 499	J. Hutchinson	Creative Writing
Fall 2002	ENG 499	S. Stanton	Creative Writing
Spring 2002	ENG 499	T. Patrick	Creative Writing

Internships directed.

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>
Fall 2009	ENG 491	Chelsea Cook
Winter 2009	ENG 491	Elizabeth Reichard Elizabeth Raczkowski Jennifer Connell Alexis Gentile Sarah Machiniak
Fall 2008	ENG 491	Alisa Nixon Whitney Coulson Ashely Wohlgomeuth
Winter 2008	ENG 491	Rosalyn Calvaneso Elizabeth Douglas Jennifer Parker Christine Stinson Jennifer Van Viet
Fall 2007	ENG 491	Mark Cusenza Anthony Fair Sarah Malczynski Christine Stinson
Spring 2007	ENG 491	Treasure Groh Andrea Nienstadt Chris Thompson Sarah Tomase
Winter 2007	ENG 491	Kristin Allen Bradley Austin Thomas Bassett John Bogojevich Crystal Dale Amy D'Angelo Christina Fontana Marla Greenwell Sandra Mierzejewski
Fall 2006	ENG 491	Trista Reno Carissa Handrinos Jennifer Klick

		Olivia Olson	
		Mark Orlando	
		Angela Powell	
		Angela Walentovic	
Spring 2006	ENG 491	Mark Orlando (not for credit)	
		Danny Runey (not for credit)	
Winter 2006	ENG 491	On Sabbatical	
Fall 2005	ENG 491	Rianna Amolsch	
		Jaclun Malek	
Winter 2005	ENG 399	Joanne Chiu	
		Carrie DiPirro	
		Daniel Fodale	
		Christina Hall	
		Jason Kikus	
		Leslie Pearce	
		Bonnie Ryan	
		Heidi Steiner	
Fall 2004	ENG 399	Elizabeth Gerhart	PR Partners
Spring 2004	ENG 399	Lawrence Bosek	Art Experience
	ENG 399	Alicia Sossi	Ford Learning Institute
	ENG 399	Chris Nosal	<i>Absinthe</i> Literary Journal
Winter 2004	ENG 399	Karen Martinez	PR Partners
	ENG 399	Jennifer Tingley	PR Partners
	ENG 399	Katie Gibson	DaimlerChrysler
	ENG 399	Elizabeth Pellerito	Troy Historical Museum
	ENG 399	Teresa Henry-Saigeon	Troy Historical Museum
	ENG 399	Sarah Coletta	Art Experience
	ENG 399	Kim Murphy-Kovalick	<i>Absinthe</i> Literary Journal
	ENG 399	Seth Paul	<i>Absinthe</i>
	ENG 399	Jeff Reid	Paint Creek Arts Center
	ENG 399	Linda Curatolo	Far Field PR
Winter 2003	ENG 399	Rachel Mantey	PR Partners

4. RESEARCH, SCHOLARSHIP, PUBLICATIONS AND RELATED ACTIVITIES; indicate how each item was selected (referees; editor; invitation, etc.) for publication or presentation
- a. Doctoral dissertation: “Female Discipleship and Male Literary Authority: The Literary Pairings of Charlotte Mew and Henry James, Jean Rhys and Ford Madox Ford, Djuna Barnes and James Joyce”
- b. Master's thesis:

c. Books published or in press:

New Light (novel) Black Heron Press, May 2006. (refereed)

d. Articles, poetry published or in press:

“Internalizing Mastery’: Jean Rhys, Ford Madox Ford, and the Fiction of Autobiography,” *Modern Fiction Studies*, Volume 50, Number 3, (2004): 632-656. (refereed)

“Peter Cunningham,” *Dictionary of Literary Biography*, Volume 267: Twenty First Century British and Irish Novelists, (2002): 57-67. (refereed)

“‘Some particular Pantomimic ravishment’: ‘Broken Wings’ and the Performance of Success,” in *The Finer Thread, the Tighter Weave: Essays on the Short Fiction of Henry James*, eds. Joseph Dewey and Brooke Horvath (Purdue University Press, 2001): 149-159. (refereed)

“Disseminating ‘Circumference’: The Diachronic Presence of Dickinson in John Ashbery’s ‘Clepsydra,’” *Twentieth Century Literature*, (Winter 1998): 484-505. (refereed)

Poetry

“Ways to Give Way,” *Southern Poetry Review*, (Spring 1993). (refereed)

e. Work currently under consideration:

A Book of Mirrors (novel) Currently submitting to small presses

g. Oral presentations; performances; exhibitions:

Writer-in-residence/seminar leader, Far Field Writers’ Retreat, Oakland University, Rochester, Michigan, May, 2007. (invited)

Readings from *New Light* at Borders, Barnes & Noble, Left Bank Books, and other venues throughout 2006, in Michigan and Missouri, as well as one radio interview at KDHX in St. Louis

“Hard-boiled Sci-Fi: Detonations of Masculine Constructions of Consciousness in Jonathan Lethem’s *Gun with Occasional Music*,” a paper given at the International Conference for the Fantastic in the Arts, March, 2007. (refereed)

“The Alchemy of Belief: Desire and the Sacred in Hilary Mantel’s *Fludd*,” a paper given at the International Conference for the Fantastic in the Arts, March, 2006. (refereed)

Writer-in-residence/seminar leader, Far Field Writers' Retreat, Oakland University, Rochester, Michigan, May, 2004. (invited)

"Mysticism in Virginia Woolf, Katherine Mansfield, and Mary Butts," International Modernist Studies Association, Vancouver, Canada, October 2004. (refereed)

"A Story" (spring 2003 version), Breadloaf Writers' Conference, Middlebury, Vermont, August, 2003. (refereed)

"The Work of Art as a Spiritual-Material Matrix in *Mrs. Dalloway*, or, Virginia Woolf and The Posthumous Life of Katherine Mansfield," The Work of Art in the Space Between, sponsored by The International Society for the Space Between, Literature and Culture, 1914-1945, Kansas State University, Manhattan, Kansas, May 2003. (refereed)

"Representations of the Jew in Djuna Barnes's *Nightwood*," International Modernist Studies Association, University of Wisconsin, Madison, Wisconsin, October 2002. (invited)

"Gendered Influence and Intertextual Literary Relationships in the Modern Period," International Modernist Studies Association, Rice University, Houston, Texas, October 2001. (refereed)

"Charlotte Mew and the Sacrificing Gaze," International Modernist Studies Association, State University of Pennsylvania, State College, Pennsylvania, October 2000. (refereed)

"Jean Rhys, Ford Madox Ford and the Fictions of the Self," The Space Between – Constructing Literature and Culture, 1914-1945, sponsored by The International Society for the Space Between, Literature and Culture, 1914-1945, The University of Western Ontario, London, Ontario, Canada, May 2000. (refereed)

"British Civilization as Nightmare in Marianne Wiggins's *John Dollar*," Northeastern Modern Language Association, Buffalo, New York, April 2000. (refereed)

"*Nightwood*'s Intertextual Irony: Marginalizing the Figure of the Male Modernist Author," International Modernist Studies Association, University of Pennsylvania, Philadelphia, Pennsylvania, October 1999. (refereed)

"Charlotte Mew's Female Aesthetes and the (Female) Object of the Gaze," Eighteenth-and Nineteenth-Century Women Writers Conference, University of North Carolina, Raleigh, North Carolina, March 1998. (refereed)

“Marginalized Female Discipleship: Charlotte Mew and Henry James,” Canon Fodder, sponsored by the British Society for Eighteenth-Century Studies, Oxford, England, January 1997. (refereed)

“Landscapes of Desire: The Exotic Imaginations of Angela Carter and Marianne Wiggins,” International Conference on Desire and Despair, sponsored by the Association for the Interdisciplinary Study of the Arts (AISA), Atlanta, Georgia, October 1996. (refereed)

g. Book reviews published or in press:

A Review of Kristin Bluemel's *George Orwell and the Radical Eccentrics, Modern Fictions Studies*, Spring 2006

"Recovering Empire's Critics: a Review of Phyllis Lassner's *Colonial Strangers: Women Writing the End of British Empire*," *Twentieth Century Literature*, Spring 2006

h. Fiction Reviews:

- Regular Fiction Reviewer (twice-monthly) for *Publishers Weekly* since November, 2006-January 2009 (contact Michael Scharf at mscharf@reedbusiness.com)
- Occasional Reviewer for *Rain Taxi* (contact Eric Lorberer at info@raintaxi.com)
- Occasional Reviewer for *American Book Review* (contact Charles Alcorn at AlcornC@uhv.edu)

i. Abstracts published or in press:

j. Research and creative writing in progress:

Skyrider (novel), agent Kelly Sonnack, Andrea Brown Literary Agency

The Oracle of Knowing and Unknowing (novel-in-progress)

k. Grants: source, date and amount of award:

Judd Endowment: \$2500, funding for Oakland University/Absinthe European Festival of Film and Literature, 2008.

Oakland University Research Fellowship, \$8,500, May 2004.

Oakland University Research Fellowship, \$7,500, May 2000.

Postdoctoral Teaching Fellow, Washington University, 1997-98.

Honorary Mention, Carrie Gelt Fiction Award, 1997.

Dissertation Fellowship, Washington University, Fall 1995.

Continuing Fellowship, Washington University, 1994-95.

I. Awards

Nominated, Oakland University Teaching Award, 2008
 Oakland University Best Faculty Sponsor Award, Sigma Tau Delta, 2007
 Oakland University Faculty Recognition Award, 2003.
 Honorary Mention, Academy of American Poets, 1995.
 Nominated, Cornelison Award for best graduate essay, Spring 1994.
 Honorary Mention, Academy of American Poets, 1994.

5. Public and University Service

<u>Names of Activity</u>	<u>Dates</u>	<u>Role in activity</u>
a. <u>Public service:</u>		
Oakland County Mentors Plus	2007-2008	Mentor
Art Experience of Pontiac	2003- ongoing	Outreach liaison
Board of Trustees	1999- 2003	Member
Grant Writer	1999- 2002	Coordinator
Bloomfield Hills Book Club	2003-	Facilitator
Marvin and Betty Danto Family Health Care Center	2000-2003	Conducted writing classes
American House Senior Living Residence	2000-01	Conducted writing classes
St. Louis Maximum Security Correctional Facility	1998	Tutored inmates
City of St. Louis	1997-98	Mentor for inner-city students
b. <u>University service:</u>		
Faculty Senate	2009	Member
Committee W	2004-2006	Member
Kanenhi:io Singers presentation in conjunction with the Native American art show, <i>Harmony in Variation</i> , at Meadow Brook Art Gallery	January 2002	Coordinator
Detroit Women Writers Conference	October 2001	Presenter
The Jam Handy Organization Detroit 300 Partner Program Film and Lecture Presentation	April 2001	Organizer
Publicity Interview for Channel 56	March 2001	Interviewee
AAUP Bargaining Forum	1999-2000	Member

c. College service:

Women's Executive Committee Oakland University-Absinthe Literature and Film Festival Flash Fiction Contest	2006-2009 Winter 2008 2007- Present	Member Director Coordinator and Reader
Flash Fiction Contest Scholarship competition for Far Field Conference	2000- 2006 2002- 2005	Reader Reader
Oakland University Heart Walk	1999	Walker

d. Departmental service:

English Facebook Site	2008-Present	Webmaster
Internships Program	2002-Present	Coordinator
Creative Writing Committee	2002-Present	Member
Undergraduate Programs Committee	2007-Present	Member
Teaching Evaluator – Kevin Laam	2009	
Teaching Evaluator – Bailey McDaniels	2009	
Fiction Position Recruitment Committee	2008-2009	Member
Andrea Knutson C-1 Review	2008-2009-	Chair
Film Position Recruitment Committee	2006-07	Member
Far Field Conference	May 2007	Seminar leader
Teaching Evaluations Assessment— Jimmy McClure	2007	Job security review
MLA Interview Team	2006	Member
Postcolonial Position Recruitment Committee	2004-05	Member
MLA Interview Team	2004	Member
Far Field Conference	May 2004	Seminar leader
Sigma Tau Delta Honors Club Kyes, Dressler, and Otto Scholarship competition	2001- 2001-	Advisor Reader
Far Field Conference	May 2002	Craft session leader
Career Night	Fall 2001	Coordinator
Cultural Events	2000- 2002	Member/Liaison
Undergraduate Programs Committee	1999-	Member/Liaison
Honors Committee	Fall 2000	Member

6. ANY OTHER ACTIVITIES RELEVANT TO YOUR APPLICATION FOR TENURE OR PROMOTION

Conferences Attended.

Modern Language Association: 2004, Philadelphia; 1998, San Francisco; 1997, Toronto; 1996, Washington D.C.

Professional memberships.

National Book Critics Circle (voting member)
 Associated Writing Programs
 International Association for the Fantastic in the Arts
 Modern Language Association
 Modernist Studies Association
 The Space Between: Literature Between the Wars

Additional Professional Activity.

Outside Reviewer, Winter, 2009, for *Alternative Realisms*, by Don Adams, to be published by Palgrave Macmillan in 2010

Outside Reviewer, Fall, 2008 for *The Short Story, Form and Content* anthology, for Heinle

Outside Reviewer, Winter, 2010, for Fiction PhD Dissertation, Deakin University, Melbourne, Australia

Faculty sponsor for Seth Grey, Meeting of the Minds Undergraduate Conference, Oakland University – May 2005.

Faculty sponsor for Linda Curatolo, Meeting of the Minds Undergraduate Conference, University of Michigan – Dearborn, May 2003.

Faculty sponsor for Sarah Stanton, Meeting of the Minds Undergraduate Conference, Oakland University, May 2002.

OAKLAND UNIVERSITY
College of Arts and Sciences

1. BIOGRAPHICAL DATA

- a. Name: Edward Haworth Hoepfner
- b. Department: English
- c. Rank: Professor

2. EDUCATION

<u>Degree</u>	<u>Institution</u>	<u>Date</u>	<u>Subject</u>
Ph.D.	University of Iowa	1984	Modern Letters
M. A.	University of Iowa	1979	English
B. A.	Saint Mary's College	1973	English & Philosophy

3. PROFESSIONAL EXPERIENCE

a. Teaching Experience Not as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Date</u>	<u>Full or Part Time</u>
Oakland University	Professor	2001-	Full Time
Oakland University	Associate Professor	1994-2001	Full Time
Oakland University	Assistant Professor	1988-1994	Full Time
University of Southern Mississippi	Assistant Professor	1986-88	Full Time
Shelton State College	Instructor	1986	Part Time
University of Alabama	Instructor	1979-85	Full Time

b. Teaching Experience as a Graduate Student:

<u>Institution</u>	<u>Rank</u>	<u>Dates</u>
University of Iowa	Graduate Assistant	1974-78

c. Other Relevant Professional Experience:

<u>Institution</u>	<u>Rank/Title</u>	<u>Dates</u>
Alabama State Council for the Arts	Writer-in-Residence	1978-79

d. Oakland Appointment Record:

i. Rank and date of initial appointment: Assistant Professor of English, August 15, 1988

ii. Date(s) of reappointment: Assistant Professor of English, August 10, 1990

iii. Rank and date(s) of promotion: Associate Professor of English, August 15, 1994; Professor, April 15, 2001

iv. Date(s) of Spring/Summer teaching:

Spring, 1989	Summer, 1995	Spring, 2000	Spring, Summer 20008
Summer, 1990	Spring, 1996	Spring, 2004	Summer, 2009
Spring, 1991	Summer, 1997	Summer, 2005	
Summer, 1992	Spring, 1998	Spring, 2006	
Spring, 1994	Summer, 1999	Summer, 2007	

v. Date(s) and type(s) of leave: Sabbatical, Fall Semester, 1994; Winter Semester, 2002; Winter Semester, 2008

e. Oakland Instructional Record: (Tenured faculty list only courses since receiving tenure)

<u>Semester and Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Evaluations Available?</u>
Fall 1994	Sabbatical		
Winter 1995	ENG 111	52	Yes
	ENG 384	19	Yes
Summer 1995	ENG 111	54	Yes
Fall 1995	ENG 111	46	Yes
	ENG 111	56	Yes

Winter 1996	ENG 290	30	Yes
	ENG 384	19	Yes
Spring 1996	ENG 565	19	Yes
Fall 1996	ENG 111	54	Yes
	ENG 383	15	Yes
Winter 1997	ENG 111	53	Yes
	ENG 340	27	Yes
Summer 1997	ENG 111	51	Yes
Fall 1997	ENG 111	53	Yes
	ENG 384	20	Yes
Winter 1998	ENG 111	50	Yes
	ENG 301	32	Yes
Spring 1998	ENG 500	16	Yes
Fall 1998	ENG 111	53	Yes
	ENG 111	52	Yes
	ENG 451	16	Yes
Winter 1999	ENG 384	19	Yes
	ENG 546	13	Yes
Summer 1999	ENG 111	49	Yes
Fall 1999	ENG 384	16	Yes
	ENG 401	12	Yes
Winter 2000	ENG 111	52	Yes
	ENG 111	54	Yes
	ENG 320	37	Yes
Spring 2000	ENG 111	47	Yes
Fall 2000	ENG 320	39	Yes
	ENG 333	32	Yes
Winter 2001	ENG 111	48	Yes
	ENG 111	44	Yes
Fall 2001	ENG 565	12	Yes
	ENG 111	46	Yes
	ENG 111	45	Yes
Fall 2002	ENG 320	35	Yes
	ENG 111	57	Yes
Winter 2003	ENG 111	55	Yes
	ENG 340	35	Yes
	ENG 303	37	Yes
Fall 2003	ENG 411	9	Yes
	ENG 303	36	Yes
Winter 2004	ENG 340	31	Yes
	ENG 111	50	Yes
Spring 2004	ENG 111	57	Yes
	ENG 411	8	Yes
	ENG 111	53	Yes

Fall 2004	ENG 111	53	Yes
	ENG 111	55	Yes
Winter 2005	ENG 384	14	Yes
	ENG 303	40	Yes
	ENG 333	27	Yes
Summer 2005	ENG 111	47	Yes
Fall 2005	ENG 384	12	Yes
	ENG 453	15	Yes
Winter 2006	ENG 111	45	Yes
	ENG 111	52	Yes
	ENG 340	30	Yes
Spring 2006	ENG 320	35	Yes
Summer 2006	ENG 565	14	Yes
Fall 2006	ENG 333	27	Yes
	ENG 384	15	Yes
Winter 2007	ENG 111	46	Yes
	ENG 111	49	Yes
	ENG 411	11	Yes
Summer 2007	ENG 333	21	Yes
Fall 2007	ENG 111	53	Yes
	ENG 111	54	Yes
	ENG 384	15	Yes
Spring 2008	ENG 320	34	Yes
Summer 2008	ENG 111	38	Yes
Fall 2008	ENG 111	47	Yes
	ENG 111	50	Yes
	ENG 565	17	Yes
Winter 2009	ENG 320	35	Yes
	ENG 411	12	Yes
Summer 2009	ENG 320	21	Yes

Independent study projects directed:

<u>Semester/Year</u>	<u>Course</u>	<u>Enrollment</u>	<u>Subject</u>
Winter 1989	ENG 499	R. Miller	Readings in Contemporary Literature
Spring 1989	ENG 499	D. King	The Short Story
	ENG 499	R. Knox	Contemporary Poetry and Poetics
Fall 1989	ENG 499	T. Blackhawk	Contemporary Poetry
Winter 1990	ENG 499	L. Loncharich	Contemporary Poetry
	ENG 499	J. Karr	Contemporary Poetry

Winter 1991	ENG 499	M. Samyn	Contemporary Poetry
	ENG 499	M. Pope	Latin American Literature
Fall 1991	ENG 499	S. Tschirhart	Contemporary Fiction and Narrative Theory
Fall 1992	ENG 499	S. Fazzalare	Contemporary Poetry
Winter 1992	ENG 499	P. Pantano	Beat Poetry
	ENG 499	S. DiPietro	Beat Poetry
Spring 1993	ENG 499	T. Mason	Readings in Contemporary Fiction
Fall 1993	ENG 499	S. Fazzalare	Poetry: The High Moderns
Winter 1994	ENG 499	J. Prewitt	Contemporary Poetry
	ENG 499	K. Paris	Contemporary Fiction
	ENG 499	E. Trombley	Contemporary Fiction
Fall 1995	ENG 499	C. Person	Modern Poetry in Translation
	ENG 499	S. Hess	Modern Poetry in Translation
Winter 1995	ENG 499	A. Wooley	Faulkner and Hemingway
	ENG 499	K. Kent	Modern Poetry and Theory
	ENG 499	A. Sokalski	Fiction Writing
Winter 1996	ENG 499	S. Hess	Contemporary Poetry
Fall 1996	ENG 499	J. Cleveringa	Contemporary Poetry
	ENG 499	K. Francis	Dante: Divine Comedy
Fall 1997	ENG 499	M. Francis	Modern American Fiction
	ENG 499	D. Booms	A. Rich and Anne Sexton
Winter 1998	ENG 499	K. Miller	J.D. Salinger=s Fiction
Winter 1999	ENG 499	L. Reibel	Sylvia Plath
Fall 2001	ENG 499	R. Martin	H. Miller and A. Nin
Fall 2003	ENG 499	M. LaVigne	Poetry Editing, Theory
Spring 2004	ENG 499	M. Brodak	Contemporary Poetry, Poetics
Fall 2007	ENG 499	F. Spears	Postmodern Poetics

Master's projects directed:

Fall 1990	ENG 690	J. King	The Wake of the Solution
Fall 1991	ENG 690	F. Lepkowski	The Presence of the Divine in the Poetry of A. R. Ammons
Fall 1991	ENG 690	U. Marinelli	Fiction: The Mystical Union of Author and Muse
Fall 1993	ENG 690	J. Bastian	Wallace Stevens in Twentieth-Century Society
Winter 1998	ENG 690	P. Priest	Lacan=s Other in ">Heart of Darkness," "The Open Boat"= and "Big Two- Hearted River"

Winter 1998

ENG 690

J. Ballard

Truth is What We Mean to
Say: The Poetry of William
Stafford

4. RESEARCH, SCHOLARSHIP, PUBLICATIONS AND RELATED ACTIVITIES; indicate how each item was selected (refereed; editor; invitation, etc.) for publication or presentation

a. Doctoral dissertation: "Icon and Hyperbola: Strategies for Verse in the Poetry of W. S. Merwin and John Ashbery"

b. Master's thesis:

c. Books published or in press:

Rain Through High Windows, New Issues Press, (Poetry) April, 2000.

Echoes and Moving Fields: Structure and Subjectivity in the Poetry of W. S. Merwin and John Ashbery, Bucknell University Press, 1994.

Ancestral Radio, Word Press, (Poetry) January, 2008

d. Articles and creative work published or in press:

AJohn Ashbery: >Self-Portrait in a Convex Mirror,=@ *Encyclopedia of American Poetry: The Twentieth Century*. E. L. Harlson, ed. Fitzroy Dearborn Publishers, 2001. 29-30. (invited)

ANarrating by Image: An Exercise Set,@ *Associated Writing Programs Pedagogy Papers*, April, 2000: 80. (refereed, conference proceedings)

AReferential Politics: The Body, Technology, and the Poetic Avant-Garde,@ *Southern Humanities Review*, 31, n. 1 (Winter, 1997): 21-34. (refereed)

AThe Hand That Tells Us Who We Are: Luisa Valenzuela's Re-Writing of Lacan's Theory of Identity,@ *Latin American Literary Review* 20, no. 39 (January-June, 1992): 9-17. (refereed)

AA Nest of Bones: Transcendence, Topography, and the Theory of the Word in W. S. Merwin's Poetry,@ *Modern Language Quarterly* 49, no. 3 (September, 1988): 262-285. (refereed)

A>Heart of Darkness': An Archeology of the Lie,@ *Conradiana* 20, no. 2 (Summer, 1988): 137-146. (refereed)

AShadows and Glass: Mirrored Selves in the Poetry of W. S. Merwin and John Ashbery,@ *Philological Quarterly* 66, no. 1 (Spring, 1987): 311-334. (refereed)

AThe Cult of the Circular: Jorge Amado's Sea of Death and Homero Ardijs' Persephone,@ *The Black Warrior Review* 13, no. 2 (Spring, 1987): 216-226. (invited)

AVisual Gestalt and John Ashbery's >Europe,=@ *Concerning Poetry* 20 (1987): 87-97. (refereed)

AClosing the Distance: Creative Writing for the Emotionally Disturbed,@ with L. Skipper, *Ala-Arts* 8, no. 7 (March, 1979): 9-10. (invited)

Fiction:

AA Decent Burial,@ *Conversation* (Spring, 1973): 35-38. (refereed)

Poetry:

Anthologies:

AEyelid,@ ASix Compulsory Figures,@ Red Hen Press Anthology, forthcoming (refereed)

AWar Correspondence,@ *Open Door: A POET LORE Anthology, 1980-1996*. Writer's Center Editions. Bethesda, Maryland (1997): 80. (refereed)

AOscilloscope,@ ABirds,@ Axiom,@ ATwo of the Four Horses,@ AAfter Planting,@ APiano,@ and AWhat These Dwellers Loved,@ *Still Life with Conversation: A Dramatic Assemblage in Three Parts*, Ridgeway Press, 1993: 23-24, 30-31, 43, 65, 68, 70, 79. (invited)

ALitany for the Turning,@ AScarecrow's Fortune: For Hamlet, for All the Actors He has Played,@ AFor the Monarch's Transparent Lives,@ *The Gnosis Anthology of Contemporary American and Russian Poetry*, A. Rovener, V. Andreyeva, E. D. Richie, S. Sartarelli, eds. Gnosis Press, New York, 1982, 114-117. (refereed)

Journals and Magazines (all refereed):

AAlbinos,@ *Chili Verde Review*, forthcoming

AFifth Airborne,@ *Muddy River Poetry Review*, forthcoming

AFirst Close-Ups,@ *Mississippi Mud*, forthcoming

“Reading Tracks in Snow," *Iconoclast*, n. 102, Summer, 2009: 42.

“Abundance,” *The South Dakota Review*, 46, n. 1 (Spring, 2008): 42.

“Wrought-Iron Leaves,” *Poem*, n. 91 (June, 2004): 9.

“Mix: ‘Depart into the Light Where the Cruel Have Come and Will,’” *Driftwood*, n. 9 (Spring, 2008): 22.

"Stippling, Winter: Letter to a Tropical Mind," *Indiana Review*, 30, n. 1 (Summer, 2008): 109-110.

"The Other Biography," *The Journal*, 32, n. 2 (Autumn/Winter 2008): 30.

"Saint Ophelia" and "Trees We Thought Were Walking," *Crazyhorse*, n. 71 (Spring, 2007): 37-40.

"Painting of Dunes, Left to Right," *The South Carolina Review*, 39 n. 2 (Spring, 2007): 78.

"Hologram," *Abraxis*, ns. 44/45 (2006): 42-43.

"No Ugly Sky," *Seneca Review*, 37, n. 1 (Spring, 2006): 71-72.

"Boy Learning to Tie His Shoes," "Raven, Moth" and "Sycamores: Ground and Figure," *Louisiana Literature*, 23, n. 1 (Spring/Summer, 2006): 19-22

“Ancestor Worship,” *The Journal*, 28, n. 2 (Autumn/Winter, 2004): 76.

“Songbird, Deep Snow” and “East Dakota,” *Crazyhorse*, n. 64 (Fall, 2003): 58-60.

“White Pine, the Winter Sun,” *The Briar Cliff Review*, 14 (Spring, 2002): 17.

AAgainst the Mind of Winter,@ *Passages North*, 23, n.1 (Winter/Spring, 2002): 166.

“The Custodian of Babel,” *The Dry Creek Review* (Spring, 2001): 17-18.

AKerosene@ and AInk Drawing,@ *New Orleans Review*, 27, n. 1 (Spring/Summer, 2001): 31-32.

AAfter Three Days without Speech,@ ACurrent Events at Ten,@ AFall,@ A1910: The Orphan Train,@ *The Orange Willow Review*, 2 (1999-2000): 92-95.

AFlatlands,@ *Indiana Review*, 22, n.2 (Autumn/Winter, 2000): 67.

AGeorgia O=Keefe Reading *Jude the Obscure*,@ *Artisan* (November, 2000): 26.

AThe Night You Thought to Stop,@ *The Journal*, 24, n. 2 (Autumn/Winter, 2000):24-25.

ALighting For Returns,@ *Farquier Poetry Journal* (April, 2000): 26-27.

ACalendars,@ *Defined Providence*, 7 (1999): 24.

APremonition,@ *Pemmican*, 8 (1999): 29.

APrivate Property,@ AAmerican Gothic,@ *Talking River Review* (Summer, 1999): 60-62.

AManchild,@ ALight Through High Windows,@ *Loonfeather* (Summer, 1999): 3-5.

AAnlage,@ ASleep,@ *Sulphur River Review*, 20, n. 1 (Spring, 1999): 49-51.

AProfile,@ *Muse of Fire*, 72 (1998): 3.

ADomestic Spirits,@ AThe Swans,@ *The Lucid Stone*, 15 (Fall, 1998): 1, 40.

ASiren,@ ABounty,@ *American Poets and Poetry*, 2, n. 2 (May, 1998): 8, 22.

AMargins,@ AGrace,@ *The Small Pond Magazine of Literature*, 35, n. 2 (Spring, 1998): 32-34.

AThe RH Factor,@ AFrankenstein,@ *Furry Chicklets* (1997): 51-52.

AReading Long,@ *The Driftwood Review*, 1 (1997): 36-37.

ARed-Blooded Leaves,@ *Pemmican*, 6 (1997): 31.

ARE-Modeling,@ *Wind*, 79 (Winter, 1997): 15-16.

AThe Yellow Mother@ and ADawn,@ *Whiskey Island Magazine* (Winter, 1997): 17, 63.

AGirl and University,@ *Shenandoah*, 47, n. 3 (Fall, 1997): 80.

ABest Man,@ *The Laureate Letter*, 1 (September, 1997): 1

- AThe Satyr,@ *Mockingbird*, 6 (Summer/Fall 1997): 31.
- ASweeter Nemesis,@ *Writer=s Gazette* (Summer), 1997: 9.
- AAAt The Beach Near Teaneck,@ *Colorado Review*, 24, n. 1 (Spring, 1997): 71.
- ANot The Prodigy,@ *Ship Of Fools*, (Spring, 1997): 18-19.
- AF/64: Oval,@ ASpring Forward, Fall Back,@ *Sierra Nevada College Review*, VII (Spring, 1997) 35-37.
- AAmbulance Arriving,@ AFauvistes,@ *The Ohio Review*, 55 (1996): 143-146.
- ABell,@ *Confluence*, 7 (1996): 51.
- ADarkroom,@ *Midland Review*, 12 (1996): 9-10.
- AVeins,@ *The Iconoclast*, 35 (1996): 3.
- AAutoscopia,@ ALottery,@ AMind Body Problems@ and ASnowscape,@ *Tight*, 7, n. 3 (December, 996): 24-26.
- ADesire,@ AThe Amnesia of This Page,@ *Wayne Literary Review* (Winter, 1996): 23-26.
- ABedside Manners,@ *Hayden's Ferry Review*, 19 (Fall/Winter, 1996): 138-139.
- ADeath in the Family,@ AFast Forward,@ AMonastery Grounds,@ AVisiting Home,@ *Riverrun* (Fall, 996): 18-20.
- APieta,@ *Louisiana Literature*, 13, n. 2 (Fall, 1996): 48-49.
- AShades,@ *The G.W. Review*, 17, n. 1 (Fall, 1996): 13-14.
- AThe Other Life,@ *Fifth Gear*, 9 (September, 1996): 1-2.
- AWaking,@ *Chaminade Literary Review*, 18-19 (Spring/Fall, 1996): 94-95.
- AThe Hummingbird,@ *Phase and Cycle*, 9, n. 1 (Spring/Summer, 1996): 11.
- AThe Rope,@ *The Seattle Review*, 18, n. 2 (Spring/Summer, 1996): 81.

- AThe Devil's Imp,@ *Fugue*, 13 (Spring, 1996): 77-78.
- Almprint,@ *The Journal*, 20, n. 1 (Spring, 1996): 5-6.
- ASissy,@ *Poetry East*, 42 (Spring, 1996): 67-68
- AWar Correspondence,@ ASpell,@ *Poet Lore*, 91, n. 1 (Spring, 1996): 27-28.
- ABonneville Dam,@ *Willow Springs*, 37 (January, 1996): 21-22.
- AEcho,@ *The Pikeville Review*, 2 (1995): 85-87.
- AMitochondrian,@ *Flyway*, 1, n. 3 (Winter, 1995): 72-73.
- ASpirits of Place,@ AShadowbox,@ ABoy at Ten,@ *Poem*, 74 (November, 1995): 59-64.
- AChild's Play,@ *Touchstone*, 58 (Fall, 1995): 22.
- AMid-Winter Thaw,@ ASpring: The North Shore,@ *Indiana Review*, 18, n. 2 (Fall, 1995):
27-30.
- AMonotony,@ *Mobius*, 9, n. 1 (Fall, 1995): 8.
- ANativity,@ *Nightsun*, 15 (Fall, 1995): 39.
- AParts and Service,@ *The Mid-West Quarterly*, 37, n. 1 (Autumn, 1995): 38-39.
- ACalendars,@ AStory Problems,@ AVeins,@ *Readings From the Midwest Poetry Festival*
(May, 1995): 13-15.
- AThe Angel Required,@ ARest,@ *The Eleventh Muse*, 13, n.1 (Spring, 1995): 24-28.
- AThe Dead of Winter,@ ARestlessness,@ ATexts for Wednesday's Class,@ AVariation on a
Theme,@ *Prairie Schooner*, 69, n. 1 (Spring, 1995): 84-89.
- AWedding,@ *Karamu*, 14, n. 2 (Spring, 1995): 47.
- AWinona,@ *Hayden's Ferry Review*, 16 (Spring, 1995): 110-111.
- AArt History,@ *The Midland Review*, 10 (1994): 30-31.
- AThe Dead of Winter,@ *MidAmerica*, XXI (1994): 9-10.
- AEyelid,@ AOn White,@ *The Journal*, 18, n. 2 (Fall/Winter, 1994): 78-82.

- AFlowerbox,@ *The Wolf Head Quarterly*, 1, n. 1 (Autumn, 1994): 26-27.
- ARain,@ ASomething Rather Than Nothing,@ ASurrender,@ *The Journal*, 18, n. 1 (Spring/Summer, 1994): 41-46.
- ACliff Dwellings,@ *The Bridge*, 4, n. 1 (Spring, 1994): 55-56.
- AHard Frost,@ *Readings from the Midwest Poetry Festival*, (May, 1994): 6.
- ATelephone Lines,@ *Mankato Poetry Review* (May, 1994): 14-15.
- AHistory,@ *The Lullwater Review*, 5, no. 1 (1993-94): 66.
- AEffigy Mounds,@ AEssay on Man,@ and AWalkabout No,@ *Disassociated Press* 1, n. 1 (1993): 20.
- ASummersend,@ *Rag Mag*, 2, n. 2 (1993): 5.
- AEcholocation@ and ALow Pressure,@ *The Journal*, 17, n. 2 (Fall/Winter, 1993): 23-25.
- AMiscarriage” and ALong Promise,@ *Oxford Magazine*, 9, n. 2 (Fall/Winter, 1993): 106-109.
- ASalvador's Ox,@ *Farmer's Market*, 10, n. 2 (Fall/Winter, 1993): 15-16.
- ACrows,@ *Dog River Review*, 12, n. 1 (Spring/Summer, 1993): 10.
- ATwo of the Four Horses,@ *American Literary Review*, 4, n. 1 (Spring, 1993): 67.
- AApril,@ *Kansas Quarterly*, 24, ns. 2-3 (1992): 69-70.
- AWillows,@ *The Florida Review* 18, no. 2 (Fall/Winter, 1992): 33.
- AFurlough,@ *Nimrod* 35, n. 2 (Spring/Summer, 1992): 98-99.
- APiano,@ *Boulevard* 7, n. 1 (Spring, 1992): 166.
- AShade Tree Mechanics,@ *The Chiron Review*, X, n. 4, (Winter 1991): 22.
- AThe Asylum in the Middle of the Road,@ *Portland Review*, 38, n. 1 (Fall, 1991): 17.
- APickets Not Chosen at Random,@ *The Chiron Review*, X, n 2, (Summer 1991): 46.

- AKeats,@ *The Bridge* 1, n. 2 (Spring, 1991): 61.
- ABridges We Know,@ *Three Rivers Poetry Journal*, ns. 35-36 (Fall, 1990): 23.
- AGhost Pain,@ *Denver Quarterly*, 25, n. 2 (Fall, 1990): 24-25.
- 156- APeripheral Vision” and AThe Gulf,@ *The Mid-American Review*, 10, n. 2 (Fall, 1990):
159.
- ATetramorph@ and AWaterwitching,@ *Cyphers* 32, n. 1 (Spring, 1990): 38-41.
- AThe Kabbalistics of This Board Game@ and AWhat These Dwellers Loved,@ *The Ohio Review*, 43 (1989): 75-79.
- AWithin Without,@ *Context South*, 1, n. 1 (1989): 36.
- ATeleman,@ *The MacGuffin*, 7, n. 3 (Fall, 1989): 28.
- 53- ATontine@ and ARed Shoulders,@ *The Spoon River Quarterly*, 14, n. 3 (Summer, 1989):
55.
- AThe Phantom of This Opera,@ *Bitterroot: International Poetry Journal* 27, n. 94 (Fall, 1988): 20-21.
- AAudience for the Minotaur,@ *North American Review*, 272, n. 4 (Winter, 1987): 22.
- AWhile the Sky Begins,@ *The Louisville Review*, n. 12 (Spring, 1982): 34.
- ARunaway,@ ALitany for the Turning,@ *The Black Warrior Review*, 5, n. 2 (Spring, 1979):
45-47.
- ACharon's Fourth Dream,@ *Colorado-North Review*, 16, n. 1 (Fall, 1978): 16.
- ANear Closing,@ *The South Dakota Review*, 16, n. 2 (Summer, 1978): 35-36.
- 11- AFrom Garvey's Farm: Seneca, Wisconsin,@ *The Beloit Poetry Journal*, 28, n. 4
(Summer, 1978): 23-24.
- 12- AOn the Afternoon of the Passover,@ AAfter the Sixth Day,@ AFrom a Funeral in the
Rainy
Season,@ AScarecrow's Fortune: For Hamlet, for All the Actors He has Played@ and
AFrom the Back Porch,@ *The Black Warrior Review*, 4, n. 2 (Spring, 1978): 34-38, 42-
43.

One in Light and Water, @ *The Northwest Review*, 17, n. 1 (Spring, 1978): 61.

The Diana Squaw, @ *The Greensboro Review*, n. 19 (Winter, 1975-76): 53.

For the Monarch's Transparent Lives, @ *Commonweal*, 102, n. 18 (November, 1975): 553.

Koshare, @ A Question on March 19th, @ ALodge” and ALark, @ *In the Wake of Kohoutek: Four Winona Poets*, P. Louthier, M. Doyle, eds. Lone Pine Press, Winona, Minnesota, 1974, 12-15.

Translation:

A Vision of Hiroshima, @ from the Spanish of Oscar Hahn, *The Black Warrior Review*, 13, n. 2 (Spring, 1987): 130-133. (refereed)

e. Conference papers delivered; panels; workshops:

Writing Beyond the Image, @ Detroit Women Writers Annual Conference, Oakland University, October, 2000. (leader)

Narrating by Image: An Exercise Set, @ for the pedagogy forum, The Associated Writing Programs Annual Conference, Kansas City, April 2000. (refereed)

Chaired panel, Narratives of Influence in Twentieth-Century Poetry, @ Twentieth Century Literature Conference, University of Louisville, February 2000.

Poetry: From Process to Paper and Ink, @ Annual Writer=s Conference, Oakland University, October 1997.

Chaired panel, John Ashbery, @ The Twentieth-Century Literature Conference, University of Louisville, February 1997.

Chaired panel, Contemporary Poetry, @ The Twentieth-Century Literature Conference, University of Louisville, February 1996.

W. S. Merwin's *The Rain in the Trees: A Politics of Presence at Last*, @ The Twentieth-Century Literature Conference, Louisville, February 1993. (refereed)

A(Dis)Embodied Politics: John Ashbery's >A Wave,=@ Popular Culture Association Conference, Louisville, March 1992. (refereed)

AThe Hand That Tells Us Who We Are: Luisa Valenzuela's Re-Writing of Lacan's Theory of Identity in *He Who Searches*, The Twentieth-Century Literature Conference, Louisville, February 1990. (refereed)

Chaired panel, AContemporary Poetry and Contemporary Culture,@ The Twentieth-Century Literature Conference, University of Louisville, February 1989.

ADark Heart: Conrad's Deconstruction of Metaphor,@ The International Conference on Narrative Literature, Ann Arbor, April 1987. (refereed)

AOptical Illusions and Collagiste Poetry,@ The Twentieth-Century Literature Conference, Louisville, February 1986. (refereed)

Poetry Readings:

Reading for English Honors Students, Oakland University, March, 2009

Sweetwaters Café, Royal Oak, Michigan February, 2007

The Eyekons Gallery, Grand Rapids, Michigan, June 2006

Springfed Arts, The Print Gallery, Royal Oak, Michigan, June 9, 2005

Aquinas College, Grand Rapids, April, 2003

Oakland University, Honors College, November, 2003

Wake Forest University=s Visiting Writers Series, Wake Forest University, March, 2001

Border=s Book Shop, Auburn Hills, May, 2000

Athena Bookstore, Kalamazoo, April, 2000

Border=s Book Shop, Birmingham, May, 1998

The Birmingham Community House, Birmingham, May, 1997

"Literary Lane," WXOU Radio, Oakland University, September, 1996

Midwest Poetry Festival, Lansing, May 1995

Schuler Books, Okemos, November, 1995

The Coffee Beanery, Rochester, November, 1994

Live Poets Guild of Michigan, Southfield Parks and Recreation Center, Southfield, October, 1994

Midwest Poetry Festival, May, 1994

The Java Coffeehouse, "Still Life With Conversation," Rochester, February, 1993.

Border's Book Shop, Utica, December, 1993

"Still Life With Conversation: A Dramatic Assemblage in Three Parts," Ortonville, March 27-28, April 2-4, 1993.

Wayne State University, Detroit, February, 1993.

Oakland University, November, 1993

Wayne State University, Detroit, November, 1992.

The Granite Lines Writer's Series, Ypsilanti, September, 1992.
Oakland University, 1990

The MacGuffin Awards Series, Schoolcraft College, Livonia, April, 1989.
Baldwin Library, Birmingham, March 1989.

f. Book reviews published or in press:

"The Struggle To Trust: Mary Ann Samyn's *Rooms by the Sea*," *Crosscurrents*, 45, n. 4
(Winter, 1995-96): 556. (refereed)

"Edward Brunner's *Poetry as Work and Privilege: The Writings of W. S. Merwin*," *The South Atlantic Review* 57, n. 4 (November, 1992): 157-159. (invited)

"Anthony Fothergill's Guide to *Heart of Darkness*," *Conradiana* 24, n. 2 (Summer, 1992):
147-151. (invited)

"Jerome Klinkowitz' *New American Novel of Manners*," *The South Atlantic Review* 21, n.
2, (Spring, 1988): 199-201. (invited)

"Raw-Boned, Blond, and Highly Technical: Poems from Rodney Jones," *The Black WarriorReview* 7, n. 1 (Fall, 1980): 104-106. (invited)

g. Abstracts published or in press:

h. Research in progress: *Saint Ophelia*, poetry (submitted 9/2009, Wayne State University Press)

i. Grants: source, date and amount of award:

Oakland University Research Fellowship, 1993, \$6,500.00

Oakland University Research Committee Faculty Seminar Grant, 1991, \$200.00

Wilson Fellowship, Southern Illinois University, 1974 (declined)

j. Awards for Scholarship, Poetry, and Teaching:

Faculty Recognition, Oakland University, 1999

First Prize, Midwest Poetry Award, for *The Dead of Winter*, @ 1994

English Department Merit Award for Scholarship, 1993

Finalist, The Journal Award, Ohio State University Press, for Surrender (poetry),
1993

English Department Merit Award for Teaching, 1992

Semi-finalist, The Bluestem Award, University of Kansas Press, for Opposite Keys (poetry), 1991

Semi-finalist, Carnegie Mellon University Press Poetry Series, for Opposite Keys, 1989.

The Marian P. Wilson Award for Scholarly Writing, Oakland University, for "'Heart of Darkness': An Archeology of the Lie," May, 1989.

First Prize; First, Second, Eighth, and Tenth Honorable Mention, The University of Michigan at Flint, Visiting Writers Poetry Series, April, 1989.

Third Prize, Schoolcraft College Poet Hunt, April, 1989.

5. PUBLIC AND UNIVERSITY SERVICE

<u>Names of Activity</u>	<u>Dates</u>	<u>Role in activity</u>
a. <u>Public service:</u>		
Poetry Reading, Contest Judge, Aquinas College	2003	Reader, Judge
Poetry Workshop, Avon Towers, Rochester	1997	Instructor
Birmingham/Bloomfield Book Club: Monthly lectures: <i>Middlemarch</i> ; <i>Before And After</i> ; <i>The Razor's Edge</i> ; <i>The Shipping News</i> ; <i>The Mayor of</i> <i>Castorbridge</i> ; <i>Light In August</i> ; <i>Death</i> <i>Comes To The Archbishop</i> ; <i>The Sun</i> <i>Also Rises</i> ; <i>A Lesson Before Dying</i> ; <i>Swann's Way</i> ; The Poetry of W. B. Yeats; "King Lear"; <i>Persuasion</i> ; <i>Les</i> <i>Miserables</i> ; <i>The Man Without Qualities</i> ; <i>Pere Goriot</i> ; <i>Uncle Tom's Cabin</i> ; <i>Snow</i> <i>Falling On Cedars</i> ; <i>Housekeeping</i> ; <i>Song Of Solomon</i> ; <i>Auggie March</i> ; <i>The Idiot</i> , <i>A No Exit</i> ; <i>Independent People</i> ; <i>The Picture of Dorian Grey</i> ; <i>Cathedral</i> ; <i>The Mill on the Floss</i> ; <i>Tender Is the Night</i> ; <i>Pale Fire</i> ; <i>Northanger Abbey</i> ; <i>Ficciones</i> ; <i>Nana</i> ; <i>The Ambassadors</i> ; <i>The Makioka</i> <i>Sisters</i> ; <i>Cry, The Beloved Country</i> ; <i>Stones from the River</i> ; <i>Mrs. Dalloway</i> ; <i>A Song of Myself</i> , <i>Absalom, Absalom</i>	1995-99	Lecturer
Wayne State University Literary	1995	Judge

Contest		
Midwest Poetry Festival	1995	Judge
Poetry Reading, Adams High School, Rochester	1991	Reader
Poetry Reading, Adams High School Rochester	1990	Reader
Milford Public Library "Let's Talk About It" Series	1991	Lecturer
Detroit Public Library "Let's Talk About It" Series	1989	Lecturer
Birmingham Optimists Club Essay Contest	1988-89	Judge

b. University service:

Academic Standing and Honors Committee	2001	Chair
Academic Standing and Honors Committee	2000	Member
Academic Standing and Honors Committee	1999	Chair
Academic Standing and Honors Committee	1996-99	Member
Academic and Career Advising Committee	1995-96	Chair
Blue Ribbon Task Force on Student Development	1993	Member
Academic and Career Advising Committee	1992-95	Member
Women's Studies Film Festival	1992-93	Member
Faculty Senate	1992	Substitute Member
Terry Blackhawk's Ph.D. Examinations in Reading, and Doctoral Dissertation Committee, School of Human and Educational Services	1989-93	Outside Evaluator, Member

c. College service:

College of Arts and Sciences Planning Council	1992-94	Member
College of Arts and Sciences Lecture Series, " <i>Opposite Keys</i> :"	1990	Reader/Lecturer

Poems Toward Communal Time"

d. Departmental service:

Maurice Brown Poetry Reading	1993-	Co-Coordinator
Poetry Judge, Ekphrasis Contest	2003-	Judge
Undergraduate Programs Committee	2005-	Chair
Advisory Committee	2005-	Member
MLA Interview Team, Search Committee	2008	Member
J. Insko's Tenure Review	2008	Evaluator
Natalie Cole's Promotion Review	2007	Evaluator
Kyle Edwards' Promotion Review	2007	Class Visit
Cultural Events Committee	2005-06	Member
Editorial Committee, Swallow the Moon	2006	Member
Undergraduate Internships	Winter, 2006	Coordinator
J. McClure Employment Review	2005	Coordinator
Undergraduate Advisor	Fall, 2005	Chief
Graduate Programs Committee	2002-04	Member
Poetry Reading, Contest Judge, OU Student Programs Board	2002	Reader, Judge
M. Papazian=s Promotion Review	2002	Evaluator
G. Cardiff=s Tenure Review	2002	Chair
A. Gilson=s C2 Review	2002	Evaluator
J. Nixon=s Promotion Review	2002	Evaluator
Search Committee	2000	Member
K. Pfeiffer=s C2 Review	2000	Evaluator
Undergraduate Programs Committee	1998-2001	Chair
Undergraduate Advisor	1993-98	Chief
Meeting of the Minds	1998	Mentor
Advisory Committee	1992-99	Member
Undergraduate Programs Committee	1991-98	Member
Maurice Brown Poetry Reading	1989-92	Coordinator
Focus on Research Lecture Series, "W. S. Merwin and John Ashbery: Two Paths Through Referentiality," Oakland University	1995	Lecturer
Public Classroom Series, "The Poetry of Langston Hughes and W. H. Auden," Oakland University	1994	Lecturer
MLA Interview Team, Toronto	1993	Member
Matthew Sweeney Reading	1993	Coordinator
Departmental Assessment Committee	1991-92	Member
English Club Lecture Series: Publishing Creative Work	1991	Speaker

Undergraduate Programs Committee	1990-91	Member
Executive Committee	1990-91	Member
Undergraduate Advising Committee	1988-91	Member

6. Other Activities:

Conferences Attended:

The Associated Writing Programs National Convention, Kansas City, March, 2000

The Twentieth-Century Literature Conference, University of Louisville: February, 2000;
February, 1997; February, 1996; February, 1993; February, 1990; February, 1989;
February, 1986

The Modern Language Association: San Francisco, 2008; Chicago, December, 1999;
Toronto, December, 1993; San Francisco, December, 1987; New York, December, 1986;
Chicago, December, 1985.

The Midwest Poetry Festival, Michigan State University, May, 1995; May, 1994

The Popular Culture Association Conference, Louisville, March, 1991

The International Conference on Narrative Literature, Ann Arbor, April, 1987.

The Conference on College Composition and Communication, Minneapolis, April,
1985.

The South Atlantic Modern Language Association Convention, Atlanta, October,
1984.

Professional memberships:

Academy of American Poets

Associated Writing Programs

Poetry Resource Center of Michigan