



Proposal

for a new

Master of Fine Arts

Degree Program

In Creative Writing

UNIVERSITY OF THE DISTRICT OF COLUMBIA

**COLLEGE OF ARTS AND SCIENCES
OFFICE OF GRADUATE STUDIES**

DECEMBER 2011

UNIVERSITY OF THE DISTRICT OF COLUMBIA
UNIVERSITY SENATE
GRADUATE PROGRAMS
TRANSMITTAL FORM

Chester W. Wright / Wynn Yarbrough November 20, 2011
English Department Date
LaTanya A. Reese Rogers, Chair, CAS Curriculum Cmte.
11/21/11
Paul Mason, Assoc Dean, CAS 11/28/11
Dean, College of Arts and Sciences Date
Ben K. Hartz 12/15/2011
Dean of Graduate Studies Date

Faculty Senate President Date

Provost Date

University President Date

Board of Trustees Chair Date

Master of Fine Arts (MFA) in Creative Writing Executive Summary

This is a proposal to establish a Master of Fine Arts (MFA) degree in Creative Writing within the Department of English, Languages, and World Culture in the College of Arts and Sciences (CAS) at the University of the District of Columbia (UDC). Under this plan, the English Department would offer an MFA in Fiction, Poetry, Creative Nonfiction, and Writing for Children and Young Adults. The MFA degree program would be designed for those students wishing to prepare for a lifetime of professional publication by studying and practicing the highest level of literary writing. Students will develop their craft by immersing themselves in the practice of creative writing while working closely with our MFA faculty and with the very finest poets and writers living in Washington, DC today.

The course of study for the MFA would have two foci: First, we want to teach students to create quality, publishable fiction, nonfiction, poetry, and children's books. Second, we want to train students to become editors and publishers, teachers of writing, and advocates of community literacy. The program's learning objectives for the MFA in Creative Writing Program are to develop students' ability to 1) produce publishable fiction, poetry, nonfiction, and/or children's literature; 2) critique, edit, and revise lengthy pieces of writing; 3) teach composition skills; and 4) demonstrate a basic understanding of literary theory and literary history. By program completion, students will know and be able to describe their individual goals as writers, produce a portfolio of publishable creative writing, familiarize themselves with classical and contemporary literature, become expert in the use of writing conventions, and be able to communicate their writing expertise to others. To earn an MFA degree, a minimum of 36 academic credits at the Master's (500 and above) level would be required.

Both established and emerging writers can expect to find a supportive and critically rigorous environment in which to develop their talents. Workshops and elective classes will examine literature from a writer's perspective. We hope to foster a community of writing support that will continue to nourish students long after they've earned their degrees.

Justification and Need

In the United States, the MFA has become popular with students seeking a terminal degree because the required course of study serves multiple goals: it helps students cultivate literary and artistic ambitions while simultaneously facilitating their employability in the fields of writing, editing, publishing, and teaching. Traditional liberal arts students as well as non-traditional students from various academic and cultural backgrounds who wish to specialize in creative writing are served by the MFA. MFA programs nationwide are interested in recruiting individuals from traditionally underrepresented cultural groups who wish to find and develop their literary voices and the communal voices of their ethnic and cultural heritage. UDC ought to be a leader in this national trend toward encouraging and developing cultural diversity in writing.

At UDC, the number of students enrolling in Creative Writing courses has risen dramatically in the last several years. In the 16 Fall and Spring semesters prior to the Fall 2005 semester, a total of only 24 students took classes in creative writing. In contrast, 249 students have completed Creative Writing classes in the last six years. Many of these students have said that they would like to apply for MFA programs. In 2009, two of our students applied to and were accepted at American University's MFA program. These are students we would likely have kept as graduate students. Their writing successes would reflect well on UDC, and a cohort of MFA students could help staff the currently understaffed Writing Center as well as contribute to the presence of a vital community of writers on our campus.

An MFA program at UDC would also attract students from around the country. UDC would be a destination of choice because Washington, DC has a vibrant writing community, and because our competitive tuition rate would compare very favorably with established MFA programs in the Baltimore-Washington area. In addition, while the Association of Writers and Writing Programs recognizes more than 300 programs offering graduate degrees in Creative Writing, there are currently only two MFA in Creative Writing programs offered by HBCUs nationwide (Delaware State University and Chicago State University) Despite the advantages of a terminal MFA degree, aspiring African American writers who seek an MFA have little choice but to attend universities in which African American literature is not a major focus.

In addition to serving students, establishing an MFA curriculum would immediately benefit the greater UDC community. MFA students could be called upon to support UDC's required General Education courses in both the University and Community College by acting as much-needed writing tutors and by offering technical support to instructors of writing intensive courses in the major.

The District of Columbia's Public School system, with its difficulties promoting literacy, would also benefit from the establishment of an MFA program at UDC. The Community Outreach portion of our program would place MFA students in the DC Public School System to help teach writing and support literacy citywide. Moreover, our Visiting Writers series would be open to the public and thus enrich DC's cultural landscape.

According to the US Department of Labor, the number of jobs for authors, writers, and editors is expected to increase approximately eight (8) percent between 2008 and 2018. Businesses are increasingly using multimedia technologies to create an online presence, increasing the demand for writers and editors, especially those with expertise in multimedia and/or Web design. Although technology allows writers and editors to work from almost anywhere, the largest concentrations of writer/editor jobs will continue to be located in and around large cities, with Washington, DC being an especially good market. These jobs tend to be highly competitive, and an MFA degree would give prospective job applicants excellent credentials with which to secure work in nonprofit organizations, public relations firms, and public affairs departments of government agencies.

Congruence with University Mission

An MFA program would dovetail with UDC's Land Grant mission by helping to meet the District of Columbia's needs in a number of areas. Students trained in an MFA program would be well prepared to fill positions for well-trained writers and editors in local businesses, professional groups, and government agencies at a time when competent written communication skills are highly valued. Moreover, writers help give any city a voice. We in the English Department are continually impressed with the stories our students have to tell and their ability to tell those stories poignantly.

The 2010 Strategic Plan states that “the University of the District of Columbia has a special mission and responsibility to provide academic programs, research, and scholarship that serve the needs and aspirations of the District of Columbia, the region, and the nation in the 21st century. An MFA Program would have goals and objectives consistent with this mission. The MFA in Creative Writing would introduce students to areas of knowledge needed to become successful writers, editors, and teachers. For instance, many MFA graduates have found employment teaching in universities and community colleges. The MFA degree would provide students interested in creative writing with greater employment opportunities.

Finally, a major component of the MFA in Creative Writing would be a strong Visiting Writers Series and a first-rate literary magazine, promoting an appreciation of literature and the arts throughout the university community and the Washington, DC metropolitan area. Washington will always have a need for writers to critique and comment on regional and national events.

Avoidance of Duplication or Overlap with Other Programs

UDC's Master of Arts in Composition and Rhetoric program was recently discontinued. The Mass Media Department at UDC offers a BA with a concentration in Journalism. However, there is currently no graduate program at UDC for those students who wish to focus primarily on writing fiction, poetry, creative nonfiction, and/or literature for children and young adults.

Effect on Student/University Development

Creative writing is of intrinsic interest to our current students, faculty, and staff. Visiting writers sponsored by the English Department over the past several years (including Nikki Giovanni, Edward P. Jones, Jim Lehrer, Dolores Kendrick, E. Ethelbert Miller, and Cave Canem poets) have had large and enthusiastic audiences. UDC holds two very successful and well-attended Poetry Slams every year. We have sent poet representatives to the citywide Mount Vernon Poetry Slam for the past five years, and UDC students do a yearly poetry reading at Busboys and Poets. Four students from our Creative Writing classes have had work that was first presented in class published in peer-reviewed anthologies and journals. One of our students placed third in the prestigious citywide Larry Neal Writer's Award competition. Moreover, over the past five years, many of our

students have seen their creative writing published in the *Phoenix*, UDC's literary magazine.

There are at least twelve students currently or recently at UDC whose writing excellence would make them good candidates for MFA-level training. Ten of these students have expressed their interest in writing. Several of these students have already had work published. Thus, if UDC offered an MFA Program, we might immediately impact eight or more current students once those students attain their undergraduate degrees. There are also several members of UDC's current faculty and staff who have expressed interest in the MFA.

Students who are actively engaged in producing poetry, fiction, and memoir will automatically support literacy across the university's curriculum. MFA students will provide hands-on support to the General Education program as teaching assistants and tutors, and to DCPS as part of their Community Service experience. In addition, Literature courses in the English Department will have increased enrollments. Both our literary magazine and our Visiting Writers series, open to the public, will increase UDC's visibility as a player in Washington, DC's cultural life.

Special aspects of the program would include:

- Establishment of a peer-reviewed literary journal that would solicit submissions from around the country. This journal would feature DC area writers and poets and would be enhanced by visual art created by students and faculty in UDC's Graphic Arts department. MFA students would work as editors for this journal.
- Establishment of a Visiting Writers reading series featuring DC area poets and writers, free and open to the public. MFA students would be instrumental in the organization and implementation of the Visiting Writers series.
- Support of the currently established Literary Club at UDC – working with like-minded undergraduates to promote literary awareness across campus.
- Teaching Assistantships supporting UDC's General Education Program.

Relationship with Other Programs/Departments

The MFA Program would involve dynamic collaborations among the Department of English, Languages, and World Culture; the General Education Program; and the Mass Media Department. First, advanced MFA students and graduates could help support the Written Language courses in General Education by acting as tutors and adjunct instructors. Second, graduating Journalism majors who wish to enhance their academic credentials and broaden their skills would be able to seek the MFA – a terminal and marketable degree – at UDC. Moreover, an important aspect of an MFA program would be the establishment of a nationally distributed literary magazine that aspires to

excellence in writing and design. A literary magazine would provide a platform for writers and artists to publish their work, and for editors to ply their trade. Finally, we expect that MFA students interested in writing for stage and screen will be welcome in courses offered by the Theater Arts Program.

Description of the Program

The course of study for the MFA would have two foci: First, we want to teach students to create quality, publishable fiction, nonfiction, poetry, and children's books. Second, we want to train students to become editors and publishers, teachers of writing, and advocates of community literacy. The program's learning objectives for the MFA in Creative Writing Program are to develop students' ability to 1) produce publishable fiction, poetry, nonfiction, and/or children's literature; 2) critique, edit, and revise lengthy pieces of writing; 3) teach composition skills; and 4) demonstrate a basic understanding of literary theory and literary history. By program completion, students will know and be able to describe their individual goals as writers, produce a portfolio of publishable creative writing, familiarize themselves with classical and contemporary literature, become expert in the use of writing conventions, and be able to communicate their writing expertise to others. To earn an MFA degree, a minimum of 36 academic credits at the Master's (500 and above) level would be required in the following categories:

- 4 Semester-Long Workshops in Fiction, Poetry, Nonfiction, and/or Writing for Children and Young Adults (12 Credits) (Please see Appendix A for sample syllabi for Writing Workshops.)
- African-American Literature (3 Credits)
- 3 Elective Literature/Writing Courses (9 Credits) (Please see Appendix B for a list of available electives)
- Advanced Grammar (3 Credits)
- General Elective (3 credits)
- Thesis (6 credits)

As in other MFA programs, many of the literature electives will be open to both graduate MFA students and advanced undergraduate English majors. The graduate students would have extra responsibilities/assignments/time with the instructor, such that their experience with the material taught would be deeper than the experience of undergraduates, and there would be greater expectations for the work they produced in these courses. This system works very well for graduate students, for undergraduate students, and for the effective use of university resources. MFA students would be able to choose from among all offered upper level courses for English majors (double-listed as 400-level and 500-level courses), as well as from any additional 500-level courses the English Department's resources made possible on an occasional basis.

The 36 hours are designed such that the fulltime student will be able to complete the program in two years. It would also be possible to accelerate the course of study (including taking summer courses) such that the 36 hours could be completed within a

year. (A sample semester-by-semester program of study for both options is provided in Appendix C.) Once the program is established, a low-residency option will also be offered to students who live too far from Washington, DC to attend in a traditional way.

There are currently no established accreditation principles for graduate Creative Writing programs. However, the Association of Writers and Writing Programs (AWP), with its headquarters at George Mason University, is recognized by most academic institutions in the United States as the primary source for MFA program standards. AWP has issued a series of "Guidelines for Creative Writing Programs and Teachers of Creative Writing," which it updates annually, as well as a document entitled "Hallmarks of a Successful Graduate Program in Creative Writing." These standards and guides provide the generally accepted benchmarks for MFA programs. UDC's proposed MFA program would meet the standards suggested by AWP, and work hard to optimize its level of excellence. When the time is right, UDC's MFA program would apply to be evaluated for membership in AWP.

Admissions Requirements

To be considered for admission to the MFA program, applicants must have obtained a baccalaureate degree from an accredited college or university. A BA in English or Literature, while a plus, is not required. International students with baccalaureate degrees or the equivalent are welcome to apply. In addition:

- Applicants will be required to submit 15-25 pages of creative prose (fiction, creative nonfiction, writing for children and young adults) or 12–15 pages of poetry (approximately a dozen poems) to be evaluated by the MFA faculty.
- Applicants will submit a one-to-two-page (single spaced) statement of purpose explaining their reasons for pursuing an MFA degree and describing their professional goals.
- Applicants will submit three (3) letters of recommendations from people familiar with the applicant's writing. At least two (2) of these letters should come from faculty familiar with the applicant's academic work.

Students can pursue the degree on a part time basis. Applications will be considered year-round, and new students may matriculate in the Fall, Spring, or Summer semesters.

Degree Requirements

The sequence in which courses in the MFA are taken is flexible. Students must take at least one Writing Workshop in each of four semesters (or three semesters in the one-year option). Otherwise, they can arrange the completion of their 36 hours in required courses according to their individual needs and timing.

A thesis will be required of all students for graduation. The MFA thesis will be a book-length manuscript of fiction, poetry, creative nonfiction, or writing for children and young adults to be approved and supervised by the student's thesis committee.

Program Administration

The MFA program will be located in the College of Arts and Sciences Department of English, Languages, and World Culture. The program will be administered by the Chair of that department. The Chair will be assisted in large part by a program coordinator who is a member of the MFA faculty, and whose duties will include directing recruitment efforts, funding initiatives, the admissions and graduation process, scheduling, coordination of assistantship and community service components, and advisement. All faculty in the program will be directly involved in the success of every aspect of the program. In addition to teaching courses, faculty will read and assess applications, advise students, supervise assistantships and community service placements, chair and serve on thesis committees, and participate in MFA-sponsored events, among other duties.

Adequacy and Qualifications of Current Faculty and Support Staff

The English Department currently has two faculty members with MFA degrees (see Appendix D) who would have the appropriate credentials for teaching the required writing workshops. In addition, the English Department currently has six strong faculty members with PhD degrees in Literature who would have the appropriate credentials to teach the required Literature courses in the program. A faculty member with a PhD in Linguistics will teach the required Advanced Grammar course. We envision hiring an additional adjunct instructor from among DC-area poets and writers to teach poetry, fiction, or creative nonfiction workshops during some semesters. In addition, once the program has appropriate funding, a Writer-in-Residence will be hired. The Writer-in-Residence will function as the "face" of the program, teaching one workshop course per semester and coordinating the program's special events. The MFA in Creative Writing Program will be housed in the Department of English, Languages, and World Culture, and will require no new support staff.

Projected Enrollment

MFA programs are necessarily small (a maximum of 12 to 15 students in each entering class) because the creative work produced by students is expected to reach outstanding levels of excellence. This requires that the standards for admission are high, and that students' work receive a large degree of close attention by the faculty, including considerable time in individual mentoring. Initially, enrollment can be expected to be eight to ten entering MFA students per year. As the program develops and additional resources become available, enrollments will increase to a maximum of 15 students per entering class.

Adequacy of Current Facilities, Supplies, and Equipment

No new offices, classrooms, supplies, equipment, or technology would be needed to offer the proposed MFA Program. There is currently no recommended list of materials issued by the American Library Association, or any other responsible group, to indicate an appropriate level of library holdings to meet the needs of an MFA program. An informal assessment of WLRC's holdings in Contemporary Literature (both textual and online) suggests that our library's holdings are substantially more than adequate to meet the needs of an MFA program.

Estimated Costs, Available Funds, and Probable Funding Sources

The total cost of establishing an MFA program at UDC would be minimal: The program would largely be a rearrangement and "structured layering" of courses already being offered. Once the program becomes established, a rotating Writer-in-Residence position would be instituted, as the person holding that position would be an important figure in helping to grow the program. On occasional semesters, an adjunct instructor from among DC's writing community would be hired to teach a writing workshop.

We would most likely not be able to hire for the Writer-in-Residence position until Fall 2013 at the earliest, as we are attempting to make this an endowed position, at least at first. We envision the Writer-in-Residence to be a position with a stipend of approximately 25,000 to 30,000 dollars annually -- that is, the writer occupying this position would not be making the kind of salary full-time faculty make. The Writer-in-Residence would not have full-time teaching responsibilities. He or she would teach one workshop class per semester and otherwise spend significant time creating and organizing special events, spending one-to-one time with students, and working on his or her own writing. This is the tradition -- that is, the stipend an endowment would provide to a Writer-in-Residence would be meant to help support that writer's work while the writer supports our students' work. We have already begun soliciting funding for the endowment that would make this position possible.

We anticipate needing one adjunct in Spring 2013 and one in Fall 2013, both of whom will be vetted by the Department Chair and by the Dean's Office. We have already secured a promise for outside (private) funding of one adjunct for each of these two terms. As the program progressively fills, we are hoping that the revenue generated would allow us to hire one adjunct per semester (going forward) to teach specialty workshops in poetry, memoir, fiction, etc.

MFA programs are small and the initial extra burden on University resources would approach zero. Once the program reaches full capacity, graduate tuition would pay for its administration many times over. Since the MFA is considered nationwide to be the terminal degree for students in creative writing, an MFA program at UDC would draw from a growing pool of applicants interested in an advanced degree in creative writing. Interested applicants would include students wishing to pursue their writing in Washington, DC, students interested in low-cost education, and graduates of HBCUs.

A Low-residency option will also be available, and the opportunity to spend time writing in Washington, DC will make this option particularly appealing to many potential students.

In addition, we will seek to engage grant and other outside funding sources interested in the support of creative writing and literacy projects. An MFA program with a visible impact on our community would be an attractive applicant for both grants and private donations. Our faculty would make it a high priority to seek grants from the DC Commission on the Arts and Humanities, the National Endowment for the Humanities, and Association of Writers and Writing Programs, among other local and federal agencies. Our faculty has already begun to explore soliciting funds from private individuals interested in supporting the MFA at UDC.

We are expecting that MFA students will be ideal candidates for tutoring in UDC's Writing Center, and for teaching assistantships for General Education courses (including Writing Intensive courses in the major). These teaching assistantships should help defray tuition costs for students. In addition, we will be searching for funding for student scholarships among the agencies currently supporting the arts in the DC area. We have already spoken with several private donors who have expressed willingness to sponsor small stipends and awards for deserving MFA students.

Proposed Date of Implementation: Fall 2012 Semester

Appendix A

Fiction Workshop

Instructor: (MFA)

Phone: **Email:**

Office/Hours:

Mailbox:

Course Description:

This is a course for emerging fiction writers seeking to improve their skills, with the ultimate goal of publishing their work. Students taking this course will explore the techniques of writing the short story and novel in a workshop environment that offers both support and useful criticism. The activity of the class will revolve around the Iowa Writer's style workshop. As readers, we will read, edit, and critique one another's work in a formal way. As writers, we will aim to create publishable fiction, and we will revise work after it has been workshopped. In addition, we will talk about the nuts and bolts of narrative technique (setting, character, plot development, imagery, symbol, etc.), read and learn from accomplished masters in each genre, and engage in exercises designed to enhance creativity and hone skills. We will also have the opportunity to meet and speak with DC area writers.

Course Objectives/Assessment:

Students mastering this course will:

- Determine and be able to describe their individual goals as writers.
- Demonstrate familiarity with and comfort using the conventions of fiction writing, including plot, setting, characterization, point-of-view, dialogue, imagery, symbolism, and other elements of literary prose.
- Demonstrate an understanding of the process and value of exploring creative processes through writing imaginative stories.
- Draft, edit, and revise stories which demonstrate a command of such elements as grammar, mechanics, and diction as they apply to fiction writing.
- Demonstrate the ability to critique fiction (and be critiqued) constructively.
- Prepare a portfolio of original writing totaling at least 7500 words.

Special Topics/Exercises:

- Introduction to Writing the Creative Narrative
- Setting and Atmosphere
- Character and Conflict
- Point of View
- Plot Arc (conflict and plot development, resolution and the “epiphanic moment”)
- Headline-Generated Stories
- Group Stories
- Discussion of the Following Short Stories:
 - “The Short Happy Life of Francis Macomber” Ernest Hemingway
 - “Brownies” Z. Z. Packer
 - “Good Country People” Flannery O’Connor
 - “Bad Neighbors” Edward P. Jones
 - “Winky” George Saunders
 - “The Knife Thrower” Steven Millhauser

Schedule

**BRING 16 COPIES OF YOUR STORY
TO CLASS ON THIS DATE –
OR SEND ONE COPY
VIA EMAIL ATTACHMENT**

(Story Discussed one week later)

Poetry Workshop

Instructor: (MFA)

Phone: **Email:** **Office/Hours:** **Mailbox:**

Course Description:

This is a course for both experienced and emerging poets seeking to improve their skills. To this purpose, there are several foci: We will read and listen to established poets with the goal both of appreciating their artistry and of beginning to understand the techniques they use. We will talk about the fundamental elements of poetic technique (rhythm and rhyme, alliteration and assonance, the use of the line, imagery, symbol, etc.) and practice using these technical elements in creating our poems. On the way toward developing an expertise in poetic technique, students will write formally structured poems (sonnets, villanelles, quatrains, sestinas, haiku, etc.) The workshop environment will serve as a critically supportive forum for the original poetry students write.

Course Objectives/Assessment:

Students mastering this course will:

- Determine and be able to describe their individual goals as writers of poetry.
- Demonstrate familiarity with and comfort using the conventions of poetry writing, including plot, rhythm, meter, rhyme, the use of the line, imagery, symbolism, and other elements of literary verse.
- Demonstrate an understanding of the process and value of exploring creative processes through writing poetry.
- Draft, edit, and revise poems which demonstrate a command of and ability to play with grammar, mechanics, and diction in poetry writing.
- Demonstrate the ability to critique poetry (and be critiqued) constructively.
- Prepare a portfolio of at least eight original poems.
- Prepare a suite of at least three poems for submission to a literary publisher or literary competition. This includes demonstrating an understanding of submission policies and general qualities of poems in specific magazines. (Note: Successful publication is a goal, but not a requirement.)

Student learning will be assessed through examination of student portfolios by MFA faculty. Portfolios will include:

- A statement of purpose
- At least eight original poems
- A demonstration of one's individual process of drafting and revising poems
- A critical analysis paper

Required:

The Art and Craft of Poetry Michael Bugeja

Rhyme's Reason John Hollander

A marble composition book that will serve as a poetry journal

Assignments:

- This course is primarily a writing workshop. Thus the main focus for students will be the process of writing their own poetry. Over the course of the semester, students will write at least ten original poems. At least four of these poems will adhere to structural guidelines (e. g., sonnets, villanelles, cinquains, sestinas, haiku, etc.) Students use their own style and voice to structure the remaining six (or more) poems they write. In addition, students will revise at least eight of their poems; these revisions (attached to the original versions) should be included in the student portfolio.
- Students will choose a poet they admire, and write a short paper critically analyzing this poet's work. This paper is due at the end of the semester.
- Over the course of the semester, students will attend at least two poetry readings in the DC area.
- Students will read their poems at a poetry reading at least once during the semester.

Grading:

Attendance and Participation: 30%

Original Poetry and Revisions: 20%

Critical Analysis Paper: 15%

Portfolio: 35%

Special Topics/Exercises:

- Basic Poetic Elements (Rhythm and Rhyme)
- The Line and the Stanza

- Lyricism and Musicality
- Courage, Imagination, and Memory
- Confessional Poetry
- Political Poetry
- Love and Loss
- Indirection
- Mosaic Poems

To Be Scheduled: Guest workshop leaders
Student poetry reading

Creative Nonfiction Workshop

Instructor: (MFA)

Phone: **Email:**

Office/Hours:

Mailbox:

Course Description:

This is a course for writers seeking to improve their skills in writing memoir and personal essays. The ultimate goal is to produce publishable work. Students taking this course will explore the techniques of writing the memoir and personal essay in a workshop environment that offers both support and useful criticism for creative writers. The activity of the class will involve Iowa Writer's style workshops, lectures and presentations related to the creation of nonfiction narratives, and the building of writing portfolios. As readers, we will read, edit, and critique one another's work in a formal way. As writers, we will aim to create publishable work, and we will revise work after it has been workshopped. In addition, we will read and learn from accomplished masters in each genre, and engage in exercises designed to enhance creativity and hone skills.

Course Objectives/Assessment:

Students mastering this course will:

- Determine and be able to describe their individual goals as writers.
- Demonstrate familiarity with and comfort using the conventions of narrative writing, including plot, setting, characterization, point-of-view, dialogue, imagery, symbolism, and other elements of literary prose.
- Demonstrate an understanding of the process and value of exploring creative processes through writing creative nonfiction.
- Draft, edit, and revise work which demonstrates a command of such elements as grammar, mechanics, and diction as they apply to creative nonfiction.
- Demonstrate the ability to critique nonfiction (and be critiqued) constructively.
- Prepare a portfolio of original writing totaling at least 7500 words.
- Prepare a text for submission to a literary publisher or literary competition. This includes demonstrating an understanding of submission policies and general qualities of work in

specific magazines open to submissions of nonfiction. (Note: Successful publication is a goal, but not a requirement.)

Student learning will be assessed through examination of student portfolios by MFA faculty. Portfolios will include:

- A statement of purpose and reflections on process
- Original nonfiction totaling 7500 or more words
- Critiques of work written by fellow students.

Required: *About Looking* John Berger
 The Triggering Town Richard Hugo
 The Art of Creative Nonfiction Lee Gutkind
 A marble composition book that will serve as a journal and writing sketchbook

Recommended: *Naked* David Sedaris
 Cherry Mary Karr

Assignments:

- Students will write at least three pieces of creative nonfiction. Possibilities for this work would include personal essays and self-contained memoir excerpts. Each piece of writing should be between 12 and 25 pages (double-spaced text) in length.
- Students will formally critique each other's writing, both by editing and commenting directly on the manuscripts, and by typing one-page responses to the writing.
- Students will revise their piece of prose after it has been workshopped.
- Students will create a portfolio including at least 7500 words of original writing, reflections, and process letters.

Grading:

- Class Work/Participation/Attendance- 25%
- Two Essays for Workshop-25%
- Final Portfolio- 50%

Tentative Schedule:

Week One

Introduction- Reading Assignments
Reading Like a Writer
Shunned- Meredith Hall
Elements of Creative Nonfiction
Four Themes/Issues

Week Two

Scenes, Reading Discussions
First Topic Discussions
Readings-ACN

Week Three

Journaling, Note Taking, Gathering Data
History in Story- Library
First Drafts for First Essays
Readings-ACN

Week Four

What Journey Are We Taking?
Introductions/ Conclusions
Workshop

Week Five

Workshop
The Triggering Town- Read First Half

Week Six

Workshop
The Triggering Town- Read Second Half

Week Seven

Workshop
Read About Looking- First Half

Week Eight

Workshop
Read About Looking- Second Half

Week Nine

Revise, Re-Envision, Rewriting
Voice, Point of View, Persona

Week Ten

New List of Four Themes/Issues From Semester Break
Readings-ACN

Week Eleven

Workshop

Readings-ACN

Week Twelve

Workshop

Readings-ACN

Week Thirteen

Workshop

Readings-ACN

Week Fourteen

Workshop

Review of Portfolio Requirements

Week Fifteen

Turn in Portfolios

Discussion of Essays and Process

Workshop in Writing for Children and Young Adults

Instructor: (MFA)

Phone: **Email:**

Office/Hours:

Mailbox:

Course Description:

This is a course for writers seeking to improve their skills in writing for children and young adults, with the ultimate goal of publishing their work. Students taking this course will explore the techniques of writing texts intended for children, including nursery rhymes, poetry, and fiction, in a workshop environment that offers both support and useful criticism. As readers, we will read, edit, and critique one another's work in a formal way. As writers, we will aim to create publishable work, and we will revise work after it has been workshopped. In addition, we will read and learn from accomplished masters in the genre, and engage in exercises designed to enhance creativity and hone skills.

Course Objectives/Assessment:

Students mastering this course will:

- Determine and be able to describe their individual goals as writers.
- Demonstrate familiarity with and comfort using the conventions of writing for children, including consideration of audience, appropriate diction, plot, setting, characterization, point-of-view, dialogue, imagery, and symbolism.
- Demonstrate an understanding of the process and value of exploring creative processes through writing for children.
- Draft, edit, and revise work which demonstrates a command of such elements as grammar, mechanics, and diction as they apply to writing for children and young adults.
- Demonstrate the ability to critique writing (and be critiqued) constructively.
- Prepare a portfolio of original writing with at least three texts written specifically for children or young adults.

Student learning will be assessed through examination of student portfolios by MFA faculty. Portfolios will include:

- A statement of purpose
- Three pieces of original writing
- Critiques of work written by fellow students.

Required:

Writing a Children's Book: How to Write for Children And Get Published Pamela Cleaver.

Grading:

Class Work/Participation/Attendance- 25%

Three Products for Workshop-25%

Final Portfolio- 50%

Tentative Schedule:

Week One

Introduction-

What is Children's Literature?

What is a "child?"

Genres and Audience

Readings-Preparing to Write, Deciding What Sort of Story to Write

Readings- Children's Works

Week Two

Journey, Play, Message, Scenes

Discussion of Readings

Readings- Plotting and Planning, Characters and How to Find Them

Readings- Children's Works

Week Three

Research, History in Story- Library

Workshop Rules and Responses

Readings- Beginnings, The Middle of the Book, The End

Readings- Children's Works

Weeks Four & Five

Workshop

Week Six

Workshop
Readings- Revisions-Getting It Right
Readings- Children's Works

Week Seven
Class Session-
New Ideas, New Visions, Challenges

Weeks Eight – Ten
Workshop

Week Eleven
Workshop
On-Line Response
Readings- Editing and Revising Manuscript for Publication
Review of Portfolio Requirements

Weeks Twelve – Fourteen
Workshop

Week Fifteen
Turn in Portfolios
Discussion of Essays and Process

Appendix B

Writing Workshops and Available Electives

MFA candidates would be able to choose from among the following workshops and electives (Note: These workshops and electives are currently listed in the UDC Course Catalogue under English Department; Graduate Studies):

1133 520 Writing Workshops (3)

Section 01: Fiction Workshop

Section 02: Poetry Workshop

Section 03: Creative Nonfiction Workshop

Section 04: Writing for Children and Young Adults

Provides opportunities for students to develop their own writing in a variety of genres. The Writing Workshops are courses for emerging fiction, poetry, nonfiction, and children's literature writers seeking to improve their skills, with the ultimate goal of publishing their work. Students will explore the techniques of writing short stories, novels, poetry, memoir, and children's books in a workshop environment that offers both support and useful criticism. Students will read, edit, and critique one another's work in a formal workshop, aim to create publishable fiction, and revise work after it has been workshopped. In addition, students will learn fundamentals of technique, read and learn from accomplished masters in each genre, and engage in exercises designed to enhance creativity and hone skills. Students will also have the opportunity to meet and speak with DC area writers.

1133 507 Teaching the Basic Writer (3)

Analyzes the definition and historical development of programs for developmental writers.

1133 514 Teaching Business and Professional Writing (3)

Examines writing techniques applicable to all fields of professional writing. Emphasizes methods for training professionals to write competently in their respective fields.

1133 570 Proseminar: Style in Language (3)

Studies Plato, Aristotle, and other major figures in classical rhetoric.

1133 571 Proseminar: Style in Genre (3)

Studies Richards, Burke, Weaver, Yachting, and other figures in contemporary rhetoric.

1133 572 Proseminar: Studies in African Literature (3)

Studies special areas of African literature written in or translated into English. Specific topics vary according to the needs and interests of students and faculty.

1133 573 Proseminar: Studies in African-American Literature (3)

Studies special areas of African-American literature. Focuses on historical/cultural eras and specific writers.

1133 574 Proseminar: Studies in American Literature (3)

Accommodates varying student and faculty interest in Euro-American, African-American, and other ethnic literatures in the U.S.

1133 577 Proseminar: Studies in World Literature (3)

Studies selected areas of world literature; topics will be determined by student and faculty interest.

1133 578 Proseminar: Studies in Literary Themes (3)

Studies in depth a particular theme in literature; specific themes will be determined by student and faculty interest.

1133 595 Independent Study (3)

Focuses on a particular area of writing, language, or literature in an individually designed course approved and supervised by faculty.

Appendix C

Sample Courses of Study

Two-Year Option

Fall Semester 1: Workshop*, African-American Literature, Advanced Grammar	9 Credit Hours
Spring Semester 1: Workshop*, Literature/Writing Elective, General Elective	9 Credit Hours
Fall Semester 2: Workshop*, Literature/Writing Elective, Thesis 1	9 Credit Hours
Spring Semester 2: Workshop*, Literature/Writing Elective, Thesis 2	9 Credit Hours

*Workshops selected from among Workshops in Fiction, Poetry, Nonfiction, and/or Writing for Children and Young Adults, according to student's particular interests.

One-Year Option

Fall Semester: Workshop*, Workshop*, African-American Literature, Advanced Grammar, Literature/Writing Elective	15 Credit Hours
Spring Semester: Workshop*, Literature/Writing Elective, General Elective, Thesis 1	12 Credit Hours
Summer Semester: Workshop*, Literature/Writing Elective, Thesis 2	9 Credit Hours

*Workshops selected from among Workshops in Fiction, Poetry, Nonfiction, and/or Writing for Children and Young Adults, according to student's particular interests.

Appendix D

From: Association of Writers and Writing Programs (AWP) Guidelines**Hiring, Rank, and Tenure**

It is the position of the Association of Writers & Writing Programs that decisions regarding the hiring, rank, and tenure of teachers of creative writing should be based on the quality of the individual's writing and teaching. 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. 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.

If, however, a terminal degree is required, it is recommended that the Master of Fine Arts be considered the appropriate credential for the teacher of creative writing. Holders of this degree may also be prepared to teach literature courses as well as composition and rhetoric. AWP reminds institutions that the degree itself, and programs that award the degree, vary considerably; it is recommended that a prospective teacher's individual competencies be examined closely.

AWP assumes that the Master of Fine Arts in creative writing or its equivalent includes at least two years of serious study; a creative thesis (book-length collection of creative work); completion of course work in form, theory, and literature, including contemporary writers; and a substantial amount of individualized writing study, with criticism and direction of the student's writing by experienced writers through workshop, tutorial, independent project, or thesis preparation.

AWP believes that writing program faculty, who as creative writers are best qualified to make assessments of a candidate's work, should be given the responsibility of making professional decisions about their peers, and that their evaluations of the candidate, and their recommendations, should be given the utmost weight in the review process.

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mpetti@udc.edu

Education

MFA in Creative Writing American University; May, 2003; Academic Excellence Award
 Master's Thesis: *What Hit Him So Hard* (Short Story Collection)

PsyD in Clinical Psychology Yeshiva University; June, 1991
 Doctoral Dissertation: *Doing Being: The Developmental Importance of Play*

MA in General Psychology City College of New York; January, 1982
 Master's Thesis: *The Effects of Fairy Tales on Children's Dreams*

BA in Psychology Cornell University; May, 1977; With Distinction in All Subjects

Short Story Publications

In Press: *Literary Dilettantes* (Winter 2012) "Moby Flea"
Burning Bright: An Anthology (Summer 2011) "Ducks"
Passager (Summer and Fall 2009) "Ducks"
Workers Write (Spring 2009) "My Year as Superman's Dog"
Bogg (Spring 2007) "Life During Wartime"
Bound Off (May 2006) "Feedback from the Committee"
RE:AL (Spring & Fall 2004) "Virtuosity"
Puerto Del Sol (Spring 2004) "Valentine's Day"
Salt Hill (Summer 2003) "The Vice President Orders Pizza"
Stray Dog (Summer 2003) "The Quickest Way" and "My Story"
The Tilden House Review (Summer 2003) "I'm Not Slogan!"
Lit Wit (Summer 2003) "Sweet Revenge"
Graduate Review (Spring 2002) "Moby Flea"
Thema (Autumn 2000) "A Brand New Me"

Honors and Awards

Short stories nominated for *Best New American Voices 2002, 2003, and 2005*
 Academic Excellence Award, American University (June 2003)
 Lannan Fellow in Poetry; American University (Fall 2001, Spring 2002)
 Phi Beta Kappa National Honorary Society
 Phi Kappa Phi National Psychology Honor Fraternity

Teaching Experience

Assistant Professor of English, University of the District of Columbia (8/04 - present)

- Instructor for the following courses in the English Department: Composition I & II, Foundations of Writing Seminars, Literature and Advanced Writing I & II, Creative Writing, Advanced Creative Writing, Advanced Poetry Writing, English Fundamentals, Reading Improvement, Independent Study. Editor-in-Chief of *Phoenix* (UDC's Literary Magazine).
- Coordinator of Developmental Writing Program (8/04-6/08). Served as Coordinator for English Fundamentals. Duties included overall administration of course, supervision of instructors, text selection, and exam development
- Service on the following University-wide committees: Academic Standards, Programs, and Policies Committee (Chair); Academic Senate; General Education Committee; Graduate Council; Committee for Online Learning; Poetry Slam Committee; Literary Festival Committee; Black History Month Celebration Committee
- Service on the following English Department committees: Writing Program Committee, English Majors Committee, Curriculum Committee, Graduate Committee, English Fundamentals Committee (Chair), Literature and Advanced Writing Committee; Visiting Writer Committee

Adjunct Faculty

University of the District of Columbia (8/03 - 6/04)

English Fundamentals, English Composition I & II, Literature and Advanced Writing II
American University (8/03 -6/04)

Freshman Composition I & II
Montgomery College (8/03 - 6/04)

English Composition I & II
George Mason University (8/03 - .12/03)

Freshman Composition I
College of New Rochelle, Bronx, NY Campus (9/82 - 6/92)

Introduction To Psychology, Abnormal Psychology, Social Psychology, Child Psychology, Adolescent Psychology: Psychology of Relationships, The American Family, Child Psychopathology

Literary Imagination Workshop Leader American University (Spring 2002, 2003)

Teaching Assistant

City College of New York (9/79- 6/80) Introduction to Psychology

Cornell University (9/75 - 6/77) Introduction to Psychology, Social Psychology, Psychopathology, Field Placement

Papers, Workshops, and Presentations Delivered

- General Education Course Development Workshops UDC (Summer 2010 to present)
 “On Not Having: Henry Miller The Tropic of Poverty”
 College English Association Middle Atlantic Group (March 2011)
- “The Analysand’s Voice: The Role of the Third Ear in *La Coscienza di Zeno* and *Portnoy’s Complaint*” College English Association Middle Atlantic Group (March 2010)
- “The General Education Initiative at UDC” UDC (Spring 2009)
- “Guilty Pleasures: The Transgressive Fictions of Donald Barthelme”
 College English Association Middle Atlantic Group (March 2009)
- “From Street Cred to Academic Credit: Selling Written English to Urban Writers”
 College English Association Middle Atlantic Group (March 2008)
- "Diagnosing Learning Disabilities in Freshman Writing Classes" UDC (September 2006)
- "Learning Disabilities in the Classroom" The River School (September, 2003)
- "Writers in Print and Person" American University (February, 2001)
- "Assessment of Learning Disabilities" George Washington University (April, 1998)
- "Borderline and Narcissistic Personality Disorders" Lab School of Washington (June, 1997)
- "Language and the Self" Learning Disabilities Association National Conference (February, 1995)
- "The Psychodynamics of Drug Addiction" North Central Bronx Hospital (May, 1992)
- "Countertransference with the Suicidal Patient" North Central Bronx Hospital (April, 1990)
- "Manifestations of Childhood Grief" Blairstown Elementary School (January, 1988)
- "Assessment of Child Abuse" Blairstown Elementary School (December, 1984)

Clinical Psychology Experience

- Staff Psychologist The Lab School Of Washington (11/92 - 7/03)
 Learning Disabilities Specialty: Assessment for the diagnosis of specific learning disabilities; individual, group, and family therapy with learning disabled children
- Assistant Director of Substance Abuse Program North Central Bronx Hospital (1/91 - 11/92)
- Psychology Intern North Central Bronx Hospital (9/89 – 9/90)
- School Psychologist Blairstown Elementary School, Blairstown, NJ (10/84 - 7/89)
- Staff Psychotherapist Family Guidance Center of Warren County, NJ (9/82 - 7/85)
- Psychiatric Technician St. Joseph's Hospital, Yonkers, NY (6/80 - 8/81)
- Chief Ancillary Therapist Delaware Valley Mental Health Foundation,
 Doylestown, PA (7/77-7/79)
- Therapy Aide and Field Placement Supervisor Meadow House, Ithaca, NY (6/76 - 6/77)

Wynn William Yarbrough, MFA, Ph.D.

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The University of the District of Columbia
4200 Connecticut Ave. NW, Bldg. 41-409
Washington, DC 20008
wyarbrough@udc.edu

Education

Ph.D. University of Louisiana at Lafayette May
2007

Major Area: Children's Literature
Minor Areas: Romantic-Twentieth Century British Literature,
American Literature (Early and Modern), Creative Writing

M.F.A. Goddard College, Plainfield, Vermont
2003

Creative Writing: Poetry

Ed. Cert. Western Oregon University, Monmouth, Oregon
1997

Teacher Certification and Pedagogy

M.A. Virginia Commonwealth University, Richmond, Virginia
1995

American/British Literature

B.A. University of Mary Washington, Fredericksburg, Virginia
1991

History/ Political Science Majors

Publications

Masculinity in Children's Animal Stories, 1888-1928: A Critical Study of Anthropomorphic Tales by Wilde, Kipling, Potter, Grahame and Milne. Jefferson, NC: McFarland Press, 2011. Print.

A Boy's Dream. Poetry Collection. Albany, CA: Pessoa Press, 2011. Print.

"Constructing a pedagogy of comedy: Sarcasm and print codes as social literacies in *Winnie-the-Pooh*." co-authored with Liberty Kohn. *Journal of Language and Literacy Education* 6.1 (2010): 58-74. Print.

"Animal Boys, Aspiring Aesthetes, and Differing Masculinities: Aestheticism Revealed in *The Wind in the Willows*." *The Wind in the Willows: A Children's Classic at 100*. Eds. Donna R. White and Jackie C. Horne. Lanham, MD: Scarecrow Press, 2010. 157-186. Print.

Review of *The Idea of Nature in Disney Animation*, by David Whitley. *Interdisciplinary Humanities* 27.1 (2010): 119-123. Print.

Review of *nomina*, by Karen Volkman. *Pedestal Magazine* (53). Web. 26 Feb. 2011

"Raging Beasts: Masculinity in The Jungle Book." *Of Mice and Men: Animals in Human Culture*. Eds. Nandita Batra and Vartan Messier. Newcastle upon Tyne: Cambridge Scholars Press, 2009. 218-228. Print.

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Review of *Public Works*, by Chris Grimes. *The California Institute of Arts and Letters*. 2007. 110-113. Print.

"Mapping to Make Meaning: Teaching Creative Nonfiction." *NAHE Journal* Volume 23.1 (2006): 58-66. Print.

"Anjie Krog: What Our Truths Can Tell Us," *California Institute of Arts and Letters Journal*, 2005. 12-23. Print.

Review of *The Horn Island Logs*, by Walter Anderson." *NAHE Journal* 21.1 (2005): 226-230. Print.

Review of *Verse: The Second Decade*, edited by Brian Henry. *Pedestal Magazine* (28). Web. 26 Feb. 2011

Review of *American Women Poets in the 21st Century: Where Lyric Meets Language*, edited by Claudia Rankine and Juliana Spahr. *Pedestal Magazine* (21). Web. 26 Feb. 2011.

Review of *Breathe*, by Philip Levine. *Pedestal Magazine* (25). Web. 26 Feb. 2011.

Review of *Strike Sparks: Selected Poems, 1980-2002*, by Sharon Olds. *Pedestal Magazine* (24). Web. 26 Feb. 2011.

Review of *Another South: Experimental Writing from the South*, edited by Bill Lavender. *Pedestal Magazine* (20). Web. 26 Feb. 2011

"Patronage and the Harlem Renaissance Movement: The Case of Langston Hughes and Charlotte Mason." www.ncteamericancollection.org. Web. 26 Feb. 2011.

Review of *A Change of Tongue*, by Antjie Krog. *Black Zinnias* (Summer 2003). 35-42. Print.

Conferences

"Notions of Nonsense: Nonsense Poetics in African-American Poetry for Children." College English Association Conference.

March 2011

"Individuality and Community: Poetics in African-American Children's Poetry." College English Association Conference
2010

March

- "Opening the Field: Jazz Poetics as Teen Poetics in the English Curriculum." International Children's Literature Conference June 2009
- "The Child in Media Conference" UDC, Co-Director September 2008
- "Beasts, Angels, and Other Transgressors: Animals in Oscar Wilde's Children's Tales," International Children's Literature Conference June 2008
- "'Oh the Places You Can Go': Gender Performances in Oscar Wilde's Children's Tales," College English Association: Migrations Conference March 2008
- Yarbrough 3
- "Rabbits, Squirrels and Killers: Gender Performance in selected stories by Beatrix Potter," Mid-Atlantic Popular Culture Conference November 2007
- "The Toad Who Would Be King: Transformation and Gender in The Wind in the Willows," Children's Literature Association Conference June 2006
- "Mapping to Make Meaning: Teaching Creative Nonfiction." National Association of Humanities Education Conference February 2005
- "Interpreting Texts, Interpreting Lives: Women Writers as Critics": Moderator, British Women Writer's Conference April 2005
- Blue Moon Collaborative Arts Night, Producer, Co-Host April 2005, 2006
- Teaching Experience***
- Assistant Professor, University of the District of Columbia 2007-Present
- English 111-English Composition I
- English 112-English Composition II
- English 211-Fiction
- English 212- Poetry
- English 215- Creative Writing
- English 290- Advanced Creative Writing
- General Education 110- Children's Media
- General Education 111- Love and Death English
- 520- Graduate Writing Workshop/ Advanced Composition English 450, 550
- Children's Literature and Film
- Instructor, Germanna Community College, Culpeper, Virginia Summer 2008
- English 102
- Instructor, University of Louisiana at Lafayette, Lafayette, Louisiana 2003-

2007	English 101-Rhetoric and Composition English 102-Literature and Composition English 201-Survey of Early British Literature, from beginnings to 1789 English 223-Creative Writing English 360-Advanced Exposition English 350-Modern Fiction English 201-Early American Literature to 1865 Humanities 300-Twentieth Century British Culture	
Instructor, University of Sussex, Sussex, England 2004	Humanities 300-British Culture from 1945-present	Summer
Instructor, Lord Fairfax Community College, Middletown, Virginia 2003	English 101, 102	2001-
English Teacher, Clarke County High School, Berryville, Virginia 2003	9 th /12 th Grade English, Study Skills, International Baccalaureate Senior English	2001-
Yarbrough		4
Instructor, Northern Virginia Community College, Sterling, Virginia 2001	English 101, 102; English 90-Developmental Reading; English 91-Developmental Writing	1999-
<i>Academic Service/ Professional Service</i>		
Trainer- Literacy and Teaching Reading, Jumpstart, UDC Present		2010-
English Majors Coordinator, UDC Present		2011-
Language Arts Specialist, Race to the Top/Achieve Curriculum Grant, UDC		2011-Present
Leader, Faculty Retention Committee, UDC Present		2011-
Task Force Leader, Periodic Review Committee for Middle States Accreditation, UDC Present		2008-
Co-Director, "The Child in Media Conference," UDC 2008		Fall
Supervisor, Student Teaching Advisory Council, UDC Present		2008-
Assessment Coordinator, Writing Program, UDC 2008-Present		
Graduate Thesis Reader, Aga Mikula, <i>Chuang Tze's Poetics in the Book of Chuang Tze</i>		

2008	May
Graduate Thesis Reader, Dorota Kawolska, <i>Liu Xie's Poetics in Wenxin Diaolong</i>	
2008	May
Workshop Member, Teaching With Technology, UDC	2007-
Present	
Committee Member, Writing Center, UDC	2007-
Present	
Committee Member, English Majors Committee, UDC	2007-
Present	
Committee Member, MFA Proposal Committee, UDC	2007-Present
Committee Member, English Graduate Committee, UDC	2007-Present

Awards/Honors

Poetry Society of Virginia, Second Place Ole Fred Prize Honoring Fred Chappell
2006

Poetry Society of Virginia, Honorable Mention Emma Gray Trigg Memorial
2006

Louisiana Association of College Composition, First Place, Poetry
2005

Louisiana Association of College Composition, Honorable Mention, Fiction
2005

Graduate Teacher Award, University of Louisiana, Lafayette, Runner-Up
2005

Sigma Tau Delta, International English Honor Society, Creative Writing Competition,
First Place, Poetry 2005

Marion Park Lewis Foundation For the Arts Grant Winner 2002, 2004, 2006
Poetry/Creative Nonfiction

Nominated for a Pushcart Prize, *Branches Quarterly*
2003

Creative Publications

"Ways of Celebrants," "Readying," "the music changes," Black Zinnias Spring 2008

"Bird Watching," H_NGM_N Fall 2006

"The Sirens," *Louisiana Association College Composition*, Fall 2005

"You Don't Know the Half of It," *LACC*, Fall 2005

"Clearing the Way," "Divorcing American Beauty," "Two Step," *SNR Review*
2005

"Happy Hour," "Urbanna Marina," *Southwestern Review*, Spring 2004

"Mercury," *Branches Quarterly*, January 2004

"elegy for papa," *Clockhouse Review*, May 2004

“At the Blue Oyster Diner,” <i>Branches Quarterly</i> ,	October 2003
“Afternoon Lunch,” <i>Green Tricycle</i> ,	Winter 2003
“Mercury,” <i>Best of Branches 2003, Branches Quarterly Anthology</i>	
2003 “Savoir Faire,” <i>Poetry Midwest</i> ,	Summer 2002

Scholarly Editing

Contributing Editor, <i>Pedestal Magazine</i>	2002-
Present	
Book Reviews Editor, <i>Interdisciplinary Humanities</i>	2005-
Present	
Associate Editor, <i>Black Zinnias</i>	2003-
Present	

Professional Memberships

National Association of Humanities Education	2005-
Present	
Children’s Literature Association	2005-
Present	
Modern Language Association	2006-
Present	
Association of Writing Programs	2001-2003, 2006-
Present	
Sigma Tau Delta	2003-
Present	