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~ **INTRODUCTION** ~

The Department of Creative Writing Undergraduate Advising Handbook has been designed as a practical means of conveying important information to all our undergraduate majors in the Bachelor of Fine Arts (BFA) Program. This program provides serious aspiring writers with an intensive apprenticeship in writing, informed by the close study of literature, among a community of professional writers. A writing community's spirit begins with the individual's commitment to other individual visions—the desire to help others fulfill their aspirations, too. An intensive studio-academic apprenticeship in the writing of fiction, poetry, and creative nonfiction, our BFA program brings together passionate people who still believe the creation of art is a pursuit valuable to both self and culture. The BFA degree provides training in the art of writing within the context of studies in aesthetics, the literary tradition, the craft and profession of publishing, and broad liberal arts subject matter relevant to each student's needs and goals. Educational goals include:

- Providing a rigorous apprenticeship in the art and craft of creating literature;
- Developing students' critical faculties, their understanding of literary forms, and their aesthetic judgment;
- Providing a strong intellectual foundation in the historical literary tradition, grounding their practice of the art of writing in an understanding of how that art has been practiced by the greatest classic and modern authors;
- Providing a thoughtful interdisciplinary foundation for understanding creative writing's relationship to other arts and scholarly areas.

~ **OPPORTUNITIES for CREATIVE WRITING MAJORS** ~

ATLANTIS

Atlantis, a literary journal featuring fiction, poetry, literary nonfiction and artwork by university students, is published annually at UNCW. The student editorial staff receives valuable publishing experience, as they are responsible for soliciting work, page design and layout, and copy-editing. For further information, contact the *Atlantis* faculty advisor.

VISITING WRITERS

Like its counterpoint, the Master of Fine Arts degree, the BFA provides aspiring undergraduate writers with the opportunity to interact with numerous visiting writers each academic year. The following is a partial listing of visiting writers who have been on campus since the creative writing program was founded:

*RICHARD BAUSCH * SHARON BRYAN * DAVID COLBERT * CAROLYN FORCHE
 ALICE FULTON * KAYE GIBBONS * ALBERT GOLDBARTH * JORIE GRAHAM
 ALLAN GURGANUS * WILLIAM McCRANOR HENDERSON * TONY HILLERMAN
 JOHN HOLMAN * EDWARD HOWER * GALWAY KINNELL * PHILIP LEVINE
 TIM LIU * BRET LOTT * ALISON LURIE * JILL McCORKLE
 HEATHER McHUGH * BERNARD OHANIAN * JOHN SHELTON REED
 BOB REISS * DENNIS SAMPSON * MARK STRAND
 DANIEL WALLACE * TERRY TEMPEST WILLIAMS * DAVID WRIGHT*

WRITERS' SYMPOSIUM

In addition to the visiting writers who are on campus for extended periods of time, in the spring semester of each year, the department sponsors a Writers' Symposium—a full week in which an array of writers read from their work (open to the public), participate in panel discussions, and meet with students to discuss students' work. Each year, a number of slots in these workshop sessions are reserved for undergraduate students who may receive course credit for the experience. For specific dates, times and call numbers, see the Spring Schedule of Classes.

DIRECTED INDIVIDUAL STUDY (DIS) IN THE DEPARTMENT OF CREATIVE WRITING

Directed Individual Study (CRW 491) is considered a special opportunity for superior students to conduct inquiries into subjects either not covered or insufficiently covered in existing courses. This course is *not* conceived as a substitute for existing courses. In order to apply for a DIS, the student must meet the following requirement, as stipulated in the UNCW catalogue.

HONORS PROGRAM

A student who wishes to enter the Departmental Honors Program must have a quality point average of 3.2 or higher (including all transfer courses attempted) over the first 74 semester hours, must have completed at least 30 semester hours work with a 3.2 or better quality point average at UNCW, and must be recommended by the chair of the area of concentration. Application forms are available in the Registrar's office and must be approved by the department chair. The Honors Project will be completed in the course of three 2-hour semesters or two 3-hour semesters for a total of 6 semester hours credit, and will include independent study in the area of concentration, a paper reporting on the results of the study, and an oral examination. Honors work is not intended to replace any specifically required course.

Departmental Honors in Creative Writing will consist of a project with a specific theme designed by the student after consultation with the Creative Writing faculty member who will act as the Honors Project Director. This project will include an academic/research component that will complement or provide the foundation for the creative portion of the project (for example, should the student choose to write creative nonfiction centered on the local marshlands, the student would first research the marshland and read work by other environmental writers). This academic component will be negotiated with the Honors Project Director.

Please note that this thesis is separate from, and in addition to the BFA thesis already required for the BFA degree. The length requirement for the honors project is as follows: poetry, 10-15 pages; fiction or creative nonfiction, 20-30 pages. A combined-genre project would require the approval of the honors project director.

INTERNSHIPS (CRW 498)

The Creative Writing Department is pleased to offer students the opportunity to gain practical working experience in private companies and nonprofit agencies throughout the community, as well as in several university agencies and divisions. Application for internships must be made in the semester prior to the semester in which the internship will take place. For additional information, contact Lavonne Adams.

TRIAL COURSES (CRW 292, CRW 494)

Special trial courses may be offered during the fall and spring semesters on a one-time basis without being added to the regular departmental course offerings. Descriptive course information will not be found in the UNCW catalogue, but is on file in the office of the Creative Writing Department.

PASS/FAIL OPTION

Conditions under which an **undergraduate** student may register for a course using the pass/fail option:

1. Must have a cumulative grade point average of 2.0 or higher
2. Must have successfully completed 45 hours, with at least 12 hours at UNCW
3. No more than one course may be taken on a pass/fail basis in a semester or summer session, for a maximum of 9 hours of pass/fail in the academic career
4. Courses used to fulfill Basic Studies requirements or courses taken as part of either the major, minor or certificate program may not be taken as pass/fail
5. A course previously taken under the 'A, B, C, D, F' (normal) grading option may not be repeated under the pass/fail option.
6. The designation from graded to pass/fail or from pass/fail to graded cannot be changed after the last day to officially drop/add.
7. Pass/fail students are required to complete all course work and examinations and are graded as if they are taking the course for a grade. A 'P' grade is equivalent to a D- or better.
8. Credit hours in courses for which a student has earned a 'P' are counted toward the hours required for graduation but are excluded in the computation of the student's grade point average. Grades of 'F' are included in the computation of the grade point average.
9. Students should be aware of the ramifications which could result from using the pass/fail option:
 - a. Many graduate schools will not consider 'P' grades for entry into a program
 - b. Many institutions do not award transfer credit for 'P' grades
 - c. Pass/fail hours will not be used in the calculation of dean's list and chancellor's achievement awards

*Exception to Policy: Hours earned in courses for which the only grading method is Pass/Fail do not count toward the maximum of 9 hours.

Instructions:

1. Register for the course
2. Obtain permission for the pass/fail option from the instructor of the course
3. Obtain permission of the Associate Dean of your major area of study prior to the last day to officially drop/add classes
4. You will be notified via your UNCW email account if permission is DENIED
5. It is your responsibility to drop the course, in accordance with the published deadline for drop/add classes, if permission is denied and you do not wish to take the course for normal grading

~ ADMISSION TO THE B.F.A. ~

Students who are already enrolled at UNCW may apply for admission to the B.F.A. program during the months of September and January of any given year. To apply for admission, the candidate must have completed 24 hours of credit, and have completed either CRW 207, 208, or 209 with a grade of *B* or higher. In addition, a portfolio that consists of 8-15 pages of fiction, 8-15 pages of non-fiction, or 6-10 pages of poetry must be submitted.

Transfer students may apply for admission to the program within one month of first enrolling in courses at UNCW. From that point forward, applications will be accepted during the months of September and January of any given year. Standards for admission remain the same.

Applications are available in the Creative Writing Departmental Office, Morton Hall.

~ **REQUIREMENTS for the MAJOR** ~

Note: In order to graduate, you must complete 124 hours; 45 of these hours must be in specific basic studies courses (see UNCW Catalogue or a recent degree audit) and 51 of these hours must be in this major.

REQUIREMENTS	COURSE	YEAR/SEM.	HOURS
<p>COURSES IN THE DEPARTMENT OF CREATIVE WRITING (27 HRS.):</p> <p> WRITING WORKSHOP COURSES (9 HRS.)</p> <p> Must include one of the following sequences:</p> <p> CRW 207, 307, 407</p> <p> CRW 208, 308, 408</p> <p> CRW 209, 309, 409</p> <p> CRW 496 (6 HRS.)</p> <p> OTHER WRITING COURSES (6 HRS.)</p> <p> FORMS OF CREATIVE WRITING (3 HRS.)</p> <p> [CRW 302, 303, 304]</p> <p> CRW ELECTIVES (3 HRS.)</p> <p><i>Note: Writing workshop courses must be taken in two genres</i></p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>CRW 496</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>COURSES IN FORMS OF CREATIVE WRITING OR LITERATURE (15 HRS.)</p> <p> [CRW 203, 302, 303, 304, 305, 306, 314, 315; ENG 209, 210, 211, 212, 223, 224, 225, 226, 230, 232, 233, 290, 332, 333, 335, 336, 337, 338, 340, 341, 342, 350, 351, 352, 353, 354, 355, 356, 361, 362, 363, 364, 365, 370, 371, 372, 373, 374, 375, 380, 381, 383, 384, 390, 430, 431, 432, 490, 495; FRH 209, 321, 322, 420, 437, 438, 439; SPN 209, 210, 321, 322, 421, 422; GER 209, 431, 432, 434, 436; CLA 209, 210, 345]</p> <p> Must include:</p> <p> One course in literature before 1800</p> <p> One course in literature after 1800</p> <p><i>Note: At least 9 hours in this section must be at the 300-400 level</i></p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>FINE ARTS REQUIREMENT (3 HRS. above the basic studies level in one of the following areas):</p> <p> Art</p> <p> Theater</p> <p> Music</p> <p> Film Studies</p>	<p>_____</p>	<p>_____</p>	<p>_____</p>
<p>OTHER AREA OF CONCENTRATION (6 HRS. beyond the basic studies level in one of the following areas):</p> <p> Natural Sciences [Biology, Chemistry, Computer Science, Geography, Geology, Physics]</p> <p> Social Sciences [Anthropology, Economics, Political Science, Psychology, Sociology]</p> <p> Humanities [Philosophy and Religion, Communications, French, German, History, Italian, Japanese, Latin, Portuguese, Spanish]</p>	<p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p>

~ **BEFORE/AFTER 1800 LITERATURE REQUIREMENT** ~

<u>Courses Before 1800</u>	<u>Courses After 1800</u>	<u>Courses to be determined on a course-by-course basis (please provide syllabus)</u>
Eng. 209 (Cla 209)	Eng. 212	
Eng. 210 (Cla 210)	Eng. 224	
Eng. 211	Eng. 226	Eng. 226
Eng. 223	Eng. 230	Eng. 232
Eng. 225	Eng. 337	Eng. 290
Eng. 233	Eng. 338	Eng. 336
Eng. 332	Eng. 350	Eng. 340
Eng. 333	Eng. 351	Eng. 341
Eng. 335	Eng. 352	Eng. 353
Eng. 345 (Cla 345)	Eng. 371	Eng. 354
Eng. 383	Eng. 372	Eng. 355
Eng. 430	Eng. 373	Eng. 356
Eng. 431	Eng. 374	Eng. 361
Eng. 432	Eng. 375	Eng. 362
	Eng. 380	Eng. 364
	Eng. 381	Eng. 365
	Eng. 384	Eng. 370
		Eng. 385
		Eng. 390
		Eng. 462
		Eng. 463
		Eng. 490
		Eng. 495
		All foreign language literature courses

~ **COURSE DESCRIPTIONS, CREATIVE WRITING DEPARTMENT** ~

CRW 201. Introduction to Creative Writing (3): Introduction to the principles and techniques of creative writing aimed at developing the creative process. Includes lectures, workshops, readings, and writing exercises in poetry, fiction, and creative nonfiction.

CRW 202. Explorations in the Creative Process (3): An exploration of the creative writing process informed by a variety of allied arts including, but not limited to music, painting, sculpture, theater, dance and film. Includes lectures, readings, and creative exercises.

CRW 203. Forms of Creative Writing (3): Introduction to the historical development of poetic, narrative, and other forms of creative writing. Analytical and creative assignments develop student understanding of literary craft and techniques such as metrics, point of view, and structure. Includes lectures, discussion, and workshops

CRW 207. Fiction Writing (3) *Prerequisite: ENG 101 or ENG 103, or consent of instructor.* Instruction in writing fiction, including critical evaluation by instructor and class of students' original works. Students also critique and relate to their own work the fiction of relevant professional authors.

CRW 208. Poetry Writing (3) *Prerequisite: ENG 101 or ENG 103, or consent of instructor.* Instruction in writing poetry, including critical evaluation by instructor and class of students' original works. Students also critique and relate to their own work the poetry of relevant professional poets.

CRW 209. Creative Nonfiction. (3) *Prerequisite: ENG 101 or ENG 103, or consent of instructor.* Instruction in writing creative nonfiction, including critical evaluation by instructor and class of students' original works. Students also critique and relate to their own work the *work* of relevant professional authors.

CRW 302. Forms of Narrative (3) *Prerequisite: ENG 101 or ENG 103 and junior standing or consent of instructor.* Study of the aesthetics and technique of creative nonfiction, and the history of nonfictional forms such as the memoir and the literary essay, as developed by classic and contemporary writers.

CRW 303. Forms of Poetry (3) *Prerequisite ENG 101 or ENG 103 and junior standing or consent of instructor.* A course designed for student writers to help them understand the aesthetics of poetry, poetic technique, and the history of poetic forms such as the ballad, the sonnet, the ode, and free verse, as developed by *such* classic and contemporary writers as Sappho, Donne, Milton, Pope, Keats, Whitman, Dickinson, Yeats, and Plath.

CRW 304. Forms of Dramatic Writing (3) *Prerequisite ENG 101 or ENG 103 and junior standing or consent of instructor.* A course designed for student writers to help them understand the aesthetics of dramatic writing, dramatic technique, and the history of dramatic forms such as tragedy, comedy, the screenplay, and the musical, as developed by *such* classic and contemporary writers as Sophocles, Shakespeare, Moliere, Chekhov, Shaw, Ibsen, O'Neill, and Stoppard.

CRW 305. The Creative Process (3) *Pre- or Corequisite: CRW 206, 207, 208, or 209 or consent of instructor.* An investigation through readings, lectures, discussions, writing, and exercises of the creative process in general and its particular application to literary art. Readings include studies of the creative process in a variety of other disciplines.

CRW 306. Forms of Fiction (3) *Prerequisite: ENG 101 or 103 and junior standing, or consent of instructor.* Study of the aesthetics and technique of fiction, and the history of fictional forms such as the epic, the short story, and the novel, as developed by classic and contemporary writers.

CRW 307. Intermediate Fiction Writing (3) *Prerequisite: CRW 207 or consent of instructor.* Techniques of writing fiction and development of the creative process, including writing exercises, editing, and workshop discussion

CRW 308. Intermediate Poetry Writing (3) *Prerequisite: CRW 208 or consent of instructor.* Techniques of writing poetry, and development of the creative process, including writing exercises, editing, and workshop discussion.

CRW 309. Intermediate Creative Nonfiction (3) *Prerequisite: CRW 209 or consent of instructor.* Techniques of writing creative nonfiction and development of the creative process, including writing exercises, editing, and workshop discussion.

CRW 314. Book Publishing (3) *Prerequisite: CRW 206, 207, 208, or 209 or consent of instructor.* Strategies and processes of book publishing in historical perspective; examination of each stage of publishing, from manuscript acquisition to book distribution: contracts, legal considerations; agents; budgeting; new media, as well as editing, art, and publicity. Students will form imprints, acquire book projects, and formulate marketing plans.

CRW 315. Special Topics in Creative Writing (3) *Prerequisite: CRW 206, 207, 208, or 209 or consent of instructor.* A focused study of a particular subject in creative writing. Topics vary from semester to semester and may include *The Short Story*; Contemporary Poets and Movements; Writing and the Visual Arts. *May be repeated under different subtitles.*

CRW 316 (THR 316). Playwriting (3) *Prerequisite: CRW 206, 207, 208, or 209 or consent of instructor.* Analysis of one-act plays and their construction; the writing of an original one-act play required.

CRW 318 (FST 318). Screenwriting: Writing the Screenplay (3) *Prerequisite: CRW 206, 207, 208, or 209 or consent of instructor.* Theory and practice of writing screenplays and documentary scripts for television and film. Includes writing original scripts.

CRW 319. Topics in Publishing and Editing (3) *Prerequisite: Permission of the instructor.* Intensive study of a particular area of publishing and/or editing, production, design and marketing, as well as the history of publishing and bookselling. Course taught in conjunction with the CRW Publishing Laboratory. *May be repeated once under a different subtitle.*

CRW 320. Special Workshop in Writing (1-3) *Prerequisite: CRW 206, 207, 208, or 209 or consent of instructor.* Workshop in one or more genres of creative writing. May be repeated under different subtitles, 9 hrs. maximum.

CRW 407. Advanced Fiction Writing (3) *Prerequisite CRW 307 or consent of instructor.* Advanced techniques of writing fiction and development of the creative process, including writing exercises, editing, and workshop discussion.

CRW 408. Advanced Poetry Writing (3) *Prerequisite: CRW 308 or consent of instructor.* Advanced techniques of writing poetry and development of the creative process, including writing exercises, editing, and workshop discussion.

CRW 409. Advanced Creative Nonfiction (3) *Prerequisite CRW 309 or consent of instructor.* Advanced techniques of writing creative nonfiction and development of the creative process, including writing exercises, editing, and workshop discussion.

CRW 418 (FST 418). Screenwriting II: Writing the Feature Film (3) *Prerequisites: CRW 318 (COM318) (FST 318) and permission of the chair of Film Studies.* Students write, revise, and complete a screen adaptation.

CRW 419 (FST 419). Screenwriting III: Film Adaptation (3) *Prerequisites: CRW 318 (COM318) (FST 318) and permission of the chair of Film Studies.* Adaptation of a literary work, such as a short story or a one-act play, into a screenplay. Students write, revise, and complete a screen adaptation..

CRW 445 (THR 445). Advanced Play-writing (3) *Prerequisite: CRW 316 or (THR 316), or consent of instructor.* Advanced techniques of play-writing with an emphasis on full-length plays; the writing of an original full-length play.

CRW 491. Directed Individual Study (1-3) *Prerequisite: Nine hours of literature or writing courses (depending on project focus), at least three of which are at the 300-400 level; overall GPA of at least 2.00; junior or senior standing; and consent of instructor, department, chair, and dean.* Involves investigation under faculty supervision beyond what is offered in existing courses. For further information, consult the Directed Individual Study section in the current UNCW catalogue.

CRW 496. Senior Seminar in Writing (6) *Prerequisite: Senior standing, plus completion of CRW 407, 408, or 409 or consent of instructor.* Workshop leading to production of a senior manuscript in prose or poetry, preparation of a manuscript for publication, and a public reading of selected work. Required of Bachelor of Fine Arts students.

CRW 498. Internship in Writing (1-6) *Prerequisite: ENG 103 or ENG 201, and nine additional hours of writing courses, of which at least three are at the 300-400 level. Academic training and practical writing experience through work in a private company or public agency.* Faculty supervision and evaluation of all study and on-site activity. Open to students of junior or senior standing in all majors who have been approved by the faculty internship advisor.

CRW 499. Honors Work in Creative Writing (2-3) *Prerequisite: Eligibility for honors program and nine hours of literature or writing courses (depending on project focus), at least three hours at the 300-400 level.* Independent study for honors students.

~ **SUGGESTED COURSE PROGRESSION** ~

While each student's academic regimen may vary according to when the student began taking Creative Writing courses, when certain courses are offered and personal preferences, the following model is useful in planning a typical four-year program

<p>FALL/FRESHMAN YEAR (15 HRS.) Eng. 101 (3 hrs.) Basic Studies Math (3 hrs.) Basic Studies Science (3 hrs.) Basic Studies Social & Behavioral Sci. (3 hrs.) Basic Studies Elective (3 hrs.)</p>	<p>SPRING/FRESHMAN YEAR (16 HRS.) Eng. 110 (3 hrs.) Basic Studies History (3 hrs.) Basic Studies Lab Science (4 hrs.) Basic Studies Social & Behavioral Sci. (3 hrs.) Basic Studies Elective (3 hrs.)</p>
<p>FALL/SOPHOMORE YEAR (17 HRS.) CRW 200-level Primary Genre Workshop (3 hrs.) Eng. 201 (3 hrs.) Basic Studies Fine Art (3 hrs.) Basic Studies Foreign Lang. (3 hrs.) PED 101 (2 hrs.) General electives (3 hrs.)</p>	<p>SPRING/SOPHOMORE YEAR (16 HRS.) CRW 300-level Primary Genre Workshop (3 hrs.) CRW Literature requirement (3 hrs.) Basic Studies Philosophy (3 hrs.) Basic Studies elective (3 hrs.) General electives (4 hrs.)</p>
<p>FALL/JUNIOR YEAR (15 HRS.) CRW 400-level Primary Genre Workshop (3 hrs.) CRW Literature Requirement (3 hrs.) CRW Fine Arts Requirement (3 hrs.) CRW Forms Course (3 hrs.) General electives (3 hrs.)</p>	<p>SPRING/JUNIOR YEAR (15 HRS.) CRW Secondary Genre Workshop (3 hrs.) CRW Literature Requirement (3 hrs.) CRW elective (3 hrs.) General electives (6 hrs.)</p>
<p>FALL/SENIOR YEAR (15 HRS.) CRW other area of concentration (3 hrs.) CRW Literature requirement (3 hrs.) *CRW 496 (6 hrs.) –or-- CRW Secondary Genre Workshop (3 hrs.) and General elective (3 hrs.) General elective (3 hrs.)</p>	<p>SPRING/SENIOR YEAR (15 HRS.) CRW other area of concentration (3 hrs.) CRW Literature requirement (3 hrs.) *CRW 496 (6 hrs.) –or-- CRW Secondary Genre Workshop (3 hrs.) and General elective (3 hrs.) General elective (3 hrs.)</p>

*The 496 will be taken one semester, the CRW elective and general elective will be taken the other. Choice will be based on which genre workshop is offered during the particular semester.

Please note:

- Students must be admitted to this program. Requirements include completion of at least 24 hours of college level credits, completion of CRW 207, 208 or 209 with a minimum grade of *B*, submission of a portfolio of creative work for review by Creative Writing faculty that consists of 8-15 pages of fiction, 8-15 pages of nonfiction, or 6-10 pages of poetry. Applications may be submitted from Jan. 1 to Feb. 1 of each year. Transfer students in their first semester of coursework will be handled on a rolling basis, though application should be made within 30 days of enrollment. Applications are available in the Creative Writing departmental office, second floor, Morton Hall.
- Creative Writing majors are *not* required to complete CRW 201, Introduction to Creative Writing. However, this basic studies course may also be used as a creative writing elective.

~CREATIVE WRITING GRADING GUIDELINES~

The following is intended as a guide to course grading at UNCW for undergraduate writing students. While a grade of C is considered average campus-wide, the departmental expectation is that students in the major earn B's; A's will be reserved for truly outstanding work. Instructors will develop individual criteria for particular assignments.

The A student handles language and grammar as if instinctively, though the student may have spent hard hours learning it. Attendance, for this student, is not an issue: he/she is extremely committed to being in class and will always make up missed assignments. The *A* student is an asset to the class and the instructor, questioning and probing toward a personal aesthetic. His/her work is uniformly arresting and, whatever its apprentice flaws, always contains something of *original value*. The *A* student may have abundant natural talents, but also simply works harder and more relentlessly with what he/she has. **The result is work that is exciting and clearly more accomplished than that of even *B* students. The attitude of the *A* student is one of passionate commitment to writing.**

The B student is proficient with language and grammar. His/her work often has bright moments of true originality. All assignments are handed in on deadline, attendance is nearly perfect, and the student participates fully in workshop or other classroom activities. This student may or may not be highly talented but is making much of whatever talent he/she has. **The student takes some chances in writing, and some of those chances pay off with rare and wonderful images, memorable characters, inspired situations, wonderful lines of dialogue, wise insights, beautiful language, etc. Work may be uneven but shows promise and direction.**

The C Student has some ability and routinely applies himself/herself but, compared to classmates and compared to a universal standard, with no noticeable distinction. Creative work graded *C* usually lacks luster and a strong voice, and may be disorganized or loosely organized, but will have a genuine structure and a purpose. The *C* student demonstrates a basic knowledge but not mastery of technique. **The *C* student's work over a semester may have highs canceled out by lows, or it may be a flat line when what is wanted is a rising curve of interests and performance.**

The D student's work is often grammatically or syntactically incorrect, or creative work almost completely lacks originality, or the student has missed the equivalent of two weeks' classes without being excused by instructor, or the student has failed in some assignments or scored below 70% on exams, quizzes, and other non-creative work in conjunction with any of the above. **In general, the *D* student lacks ability and does not wholly make up for it with effort, has some ability but gives the course spotty effort and attention, and is not doing work of a caliber appropriate for a university student.**

The F student's work is grammatically and/or syntactically incorrect in a serious way, and student has made no successful effort to remedy the problem. Standard editorial format is not observed, or creative work is completely unoriginal or plagiarized, or the student has missed one-third or more, of the class meetings (excused absences excepted), or the student has failed to hand in a significant portion of the assignments, or scored below 60% on exams, quizzes, and other non-creative work in conjunction with 1 or 2 above. **In general an *F* student shows basic lack of interest and ability and should not be encouraged to further pursue Creative Writing study.**

~BFA THESIS GUIDELINES~

In the final year of coursework (at the time you take CRW 496), you will compile and revise a finished thesis manuscript of literary merit, overseen by the CRW 496 instructor and then reviewed by the general CRW faculty. The manuscript will be a collection of poems, stories, or essays; a single long poem, a long nonfiction narrative; a novella or portion of a novel; or in specifically approved instances, some combination of the aforementioned.

The BFA thesis must be introduced by a critical preface of 3-5 pages, in which you discuss your literary influences, citing the writers and works that have most significantly affected the form and content of your own work. Describe what you see as your aesthetic, both in the thesis and in your work as a whole, attempting to place your work within a historical context. Finally summarize the important aspects of your development as a writer over the course of your studies in the BFA program.

It is expected that the BFA thesis will be composed of work written and revised throughout the course of the student's study; however, the thesis should not be viewed as a portfolio of one's entire body of work, but rather as a representative sample of the strongest and most polished writing, as decided by the student together with the CRW 496 instructor and feedback from that workshop and previous workshops. Thesis work should involve an intensive focus on revision and the ability to make critical editing decisions, and the ability to distinguish the relative literary merits of one's own work.

The BFA thesis should adhere to standard format and specifications for submitting writing for workshop or publication, typed on standard letter-size paper and carefully proofread for all mechanical, spelling, and punctuation errors. *General* guidelines for length are 15-25 pages in poetry, 6,000 to 10,000 words (usually 25-45 pages) in prose (in the form of chapters, stories, essays, or one long piece). These guidelines represent general parameters only; every thesis must meet with the approval of the CRW 496 instructor and the general faculty review.

~BFA THESIS FORMAT~

Two copies of the BFA thesis must be submitted, one to be graded by the instructor and returned to the student, and one to be kept for the Creative Writing Department files. Both copies should adhere to the following format.

The BFA thesis must be typed on standard letter-size white paper, using laser quality or ink-jet (not dot matrix) printer, electronic typewriter, or the equivalent. Font should be uniform (all one size) throughout the entire thesis, and should be 12-point Times New Roman, or 10-, 11- or 12-point Courier. Fiction and nonfiction should be double-spaced, and poetry should be double- or one-and-a-half-spaced. (Exceptions to this guideline may be made only with the permission of the CRW 496 instructor, for individual poems or excerpts of prose that require unique formatting.)

Margins for prose should be one inch all around, with the exception of the first page of a story or chapter, on which the text begins approximately halfway down the page. Pages should be numbered (not by hand) at either the top right or bottom center of the page. Do not include your name or the title of the piece in the header or footer; page numbers alone are sufficient.

The BFA Thesis Cover Sheet serves as your title page for the thesis, so do not attach any other title page. Do title individual stories, chapters, or poems, at the top of their first page, as is standard. A table of contents is not required, but if you include one please follow standard double-space format. For help with footnoting and citation in nonfiction and all other questions about formatting, follow the Chicago Manual of Style.

Use a staple (industrial-size if necessary) or a clip to attach the pages of your thesis in the upper left corner. (Staple the two copies separately, not together.) Do not use binders, clear plastic report covers, brads or spiral binding.

A BFA Thesis Cover Sheet (see sample on the following page) must accompany the final copy. This sheet is available in the Creative Writing Office, second floor, Morton Hall.

BFA THESIS COVER SHEET

Student's name _____

Title _____

Genre (poetry, nonfiction, short stories, novel chapters, novella):

Date submitted _____

Student's Signature _____

Faculty Review:

CRW 496 Instructor _____ Date: _____

General CRW Faculty:

_____ Date: _____

_____ Date: _____

~GUIDELINES FOR APPLYING TO MFA PROGRAMS~

WHAT IS THE MFA?

The MFA in Creative Writing is the appropriate terminal degree for a practicing writer in the university. The typical MFA requires 42-48 hours of study (a minority require as few as 36 hours or as many as 60 hours) divided about equally between writing courses and literature courses. For graduation, many require a comprehensive MFA exam, and all require a book-length manuscript of literary merit and publishable quality. The MFA program is an apprenticeship for the serious writer, a chance to master both the craft of writing and some serious body of literature. Work toward the MFA can typically be completed in 3-5 years.

WHAT USE IS AN MFA?

An MFA is the preferred academic credential of the Associated Writing Programs for teaching writers in tenurable positions in colleges and universities, and is accepted as appropriate by the Modern Language Association. In itself, the MFA is no guarantee of an academic position; ordinarily an MFA with publications is a more convincing credential. With the MFA, a writer can also teach writing at the community college and in a variety of other venues, including but not limited to visiting artist programs, writers-in-the-schools programs, community centers, and private schools. Not all of these require an MFA. In addition, many MFA holders have gone on to jobs outside of the academy as editors and writers. As a prospective MFA student, you should make very sure you want the *experience* of the MFA workshop first and the credential second, since the MFA itself is no guarantee of employment in the university.

WHERE DO I APPLY?

Check out pamphlets that are displayed on the BFA bulletin board that describe the various programs around the country and *The AWP Official Guide to Writing Programs* in the Creative Writing office for vital statistics on faculty, requirements, application procedures, etc. on all the programs in the country. Make a list of programs that interest you based on the following criteria:

1. Location—Don't underestimate the importance of where the program is. You must live there and be able to write there. Consider you spouse and/or family, as well as your personality. If you can't handle the big city, don't go to Columbia; if you hate a long winter, steer clear of Montana.
2. Faculty—Faculty tend to move around a bit (a residency here, a fellowship there), so choosing the faculty you want to work with is a bit of a crap shoot. Visiting writers or writers you've never heard of may turn out to be more helpful and inspiring than the Celebrities. And celebrity faculty are naturally harder to pin down than the Great Unknowns, though if you choose a program with a larger faculty, your chances are better of finding a mentor. While researching a program, read the work of the faculty. Find someone whose work you truly admire.

3. Program requirements—These are getting more and more standardized, but there are still large differences between a 36-hour program with no exam and a 48-hour program with a rigorous exam. Know what will be expected of you.
4. Opportunities for Teaching Assistantships and Fellowships—Not all programs have them, so be clear if and under what circumstances they are available.

WHEN DO I APPLY?

Most programs have a mid-February deadline for Fall Semester candidates and a mid-October deadline for Spring semester candidates. Find out the exact deadline for your chosen program and meet it with a week or two to spare, in case any foul-ups occur. Most programs will also allow you to defer enrollment for up to a year after you have been accepted, should you need that time to arrange the move. Check out the policy before you apply.

WHAT WILL BE REQUIRED FOR APPLICATION?

As soon as you have targeted a number of likely programs, call or write each of them and ask for all relevant information, including an application and program brochure. Most applications will require the following:

1. Manuscript— *This is the single most important part of your application.* Page requirements vary, though the norm is around 20-50 pages of prose or poetry. This manuscript will be read and evaluated by the teaching faculty of the MFA program, who will want to know one thing: Is this person a writer? Most will not be looking for professional polish, but rather for that spark of originality that signals talent that can be molded and developed. Present your manuscript as cleanly as you can. Proofread, use a standard font (Times New Roman or Courier), a dark photocopy, number your pages, etc. Don't let presentation get in the way of your writing.
2. GRE's—Usually a requirement of Graduate College of the institution rather than of the MFA program. Often no specific scores are required. Usually the Advanced Literature test is not required, but again, check for sure before you apply. (UNCW does not require the GRE.)
3. An application form, properly filled out.
4. An application fee—Usually \$15-\$40; certain programs require no application fee.
5. Official transcripts of your university work.
6. Letters of recommendation, preferably from former teachers or writers with whom you have worked who can address your ability to handle graduate-level studies, your character, your maturity.
7. Essay--Some programs will require that you write a short essay explaining why you want to enter their program, or why you want to pursue graduate school at all. Don't resort to clichés: be honest, direct, interesting, and clear. Keep in mind that this little essay is an immediate example of your writing and will likely be judged as such. Don't blow it.

HOW DO I APPLY?

Apply to several programs. You may be rejected for many reasons that have nothing to do with the quality of your writing or academic work. Moreover, the admission process is inevitably faulty and some good writers get left out, or the program you really want is already too crowded and is admitting no one for a while. So prepare second, third and even fourth choices. The competition is tough, and aesthetics vary.

Sending in your application materials is not enough to insure that your graduate career gets started on the right foot. Contact the financial aid office to learn about loans, scholarships, fellowships, and other financial opportunities. Learn the name of the person with whom you have initial contact and always communicate directly with that person. Keep track of your paperwork. Often you will have to submit a separate application form for a Teaching Assistantship (TA), though this varies by program. Remember, when applying for an MFA program, you will be dealing with three separate entities:

1. The Director of Creative Writing, or equivalent—This person will handle your main application and manuscript, as well as make recommendations for fellowships, scholarships, and TA's.
2. The Financial Aid Office—Handles guaranteed loans, work-study, scholarships, fellowships, and sundry other financial matters.
3. The Graduate College—Eventually gets all your paperwork.

These three entities don't always communicate, so get a phone number for each of them and be prepared to call whichever one can best serve you.

HOW DO I KNOW THAT THE PROGRAM WILL REALLY BE LIKE?

If possible, visit the campus during a weekday and attend a workshop, meet some faculty and students. Try to imagine yourself living and writing there. Pay attention to how people seem to get along, the quality of the work under discussion, and the overall atmosphere. Are the faculty around? Do they seem happy to be there? Do the students? Also, look at the schedule of outside readings.

~ GRADUATE WORK IN OTHER AREAS ~

Graduate programs in other areas, and in some MFA programs, may require examinations such as the Graduate Record Examination (GRE), the Law School Admissions Test (LSAT), etc. These tests are given infrequently, 4-5 times a year, so it is essential that you are aware of deadlines for application and submission of fees. Test booklets, include registration forms, are available from the Student Development Center. There are countless books available from local bookstores that act as study guides for these tests and that contain sample tests. Beginning September 1, 2001, the Educational Testing Service will send every GRE registrant free official test preparation materials. For further information, visit the GRE website at <http://www.gre.org>.

Note: Each year, usually in the spring semester, the Creative Writing faculty conducts a workshop in applying to graduate programs in writing.

~BFA ADVISEE'S RESPONSIBILITIES~

Although your faculty advisor will assist you, you are ultimately responsible for taking the appropriate courses and for your academic progress toward graduation. If your assigned advisor is unavailable and you need immediate assistance, contact Lavonne Adams, the coordinator of undergraduate advising (ph. 962-3436, e-mail adamsl@uncwil.edu).

Your responsibilities include the following:

1. Check your campus mailbox and your university e-mail account regularly. Most university communications, including pre-registration information, notification of advising appointments, and various announcements and reminders will be forwarded to you in these ways.
2. Become familiar with the requirements for the major (see page of this handbook).
3. Sign up for an appointment with your assigned advisor when you return from fall and spring break. If you do not know who your assigned advisor is, contact the secretary in the Creative Writing Department office, Morton Hall.
4. Print out a current copy of your degree audit from SEAWEB.
5. To the best of your ability, fill out the pre-registration advising sheet that has been mailed to you by the Creative Writing Department. After discussing your plans with the advisor, both of you will sign this sheet. One copy will be given to you for your personal files, the other will be kept in your advising folder.
6. Consult your advisor if you wish to repeat a course. To receive a repeat credit for a course taken prior to Fall 1992, you must file a repeat permission form that has been signed by your advisor and the dean. These permission forms are available in the Registrar's Office. No forms are necessary for courses repeated Fall 1992 and later.
7. When you declare your major, your catalogue year is automatically updated to that catalogue year. Most majors may choose to change their catalogue year to any year in which they were enrolled at UNCW. Since the BFA has not been in effect until Fall 2001, that is the earliest catalogue year for creative writing majors. While this change may have affected some basic studies requirements (for instance, the basic studies requirement in Social and Behavioral Sciences was recently changed from a minimum of 3 hours to a minimum of 6 hours), the Dean has allowed us to waive those changes. Remember that the catalogue, not the advisor, is the ultimate authority regarding BFA degree requirements.
8. Since we realize that you may have to change courses during drop/add, please keep an up-to-date and accurate record of courses taken on the worksheets provided on pages - . Be aware of university retention requirements and the possibility of a tuition surcharge.
9. Seek assistance from your advisor, other Creative Writing faculty, the Student Development Services, Career Services, or other appropriate offices on campus when necessary.

10. Fill out appropriate Career Services forms as part of your career search, and seek additional assistance from the Student Development Services if you need career guidance. While the Creative Writing Department does not offer a placement service, advisors are willing to discuss career plans or graduate school interests with you.

~BFA ADVISOR'S RESPONSIBILITIES~

While it is ultimately the student's responsibility to follow catalogue requirements and deadlines, to meet departmental and university requirements, to select appropriate courses, and to make satisfactory academic progress, the faculty advisor will assist the advisee in the following ways:

1. By being knowledgeable about university policies, procedures and regulations, requirements for basic studies, and the creative writing major and minor.
2. By providing accurate information to each advisee.
3. By maintaining posted office hours and being available either by appointment or on a walk-in basis during office hours.
4. By scheduling several conferences with each advisee during the academic year. These conferences should be held prior to preregistration each semester. Preregistration notices will be sent by the department to all advisees to notify them of the need for a preregistration conference. It is then up to the student to arrange the conference in a timely manner.
5. By explaining to each advisee the BFA requirements and the method of selecting a minor (form available in the Registrar's office).
6. By exploring the advisee's career goals and options, and advising the student, when appropriate, to consider and develop career alternatives.
7. By explaining and clarifying the requirements of each catalogue year, and helping the advisee to select the appropriate catalogue under which to graduate.
8. By keeping an accurate and up-to-date record of each advisee's progress. This includes filing a copy of the Preregistration worksheet in the advisee's folder.
9. By monitoring the advisee's progress toward educational and career goals, and talking confidentially with the student about academic progress or problems. After determining reasons for poor academic performance, the advisor will direct the student to the appropriate support service(s).
10. By advising each student on various academic policies and procedures, including those governing graduation requirements.
11. By reminding the advisee of deadlines for applying for graduation.
12. By reminding the advisee to register with Career Services. Participation in resume writing and interview workshops is encouraged.

~DEGREE AUDIT INFORMATION~

The Registrar is now using a computerized degree audit program which will match your degree program (all of the courses required for a specific degree and minor) and your progress toward that degree. This audit is available to you at any time on SEAWEB. The Registrar has provided the following reminders about the program:

1. Students who attended UNCW prior to Summer 1985 do not have a complete record on the audit.
2. Students who wish to change their catalogue year must fill out the appropriate paperwork at the Registrar's office.
3. The degree audit assumes successful completion of registered courses, including those with incompletes. Because of this, there will be a difference in the hours credited to a student on the degree audit and those credited on the official transcript.
4. Check the audit for ***MUST COMPLETE*** statements. These indicate required hours and courses remaining in the student's degree program.
5. A "Repeat, No Credit***" message should alert you to a potential problem. Often, this message appears on the audits of transfer students if they have taken a similar course at another university, or at UNCW, in the past. For other students, if the courses were repeated prior to fall 1992, students **MUST** file a Repeat Course Form.
6. For Basic Studies requirements, a transfer course with a *D* grade is given course credit but no hours credit by UNCW. Because no hours credit is given, the audit does not count the course as successfully completed. Therefore, the audit will indicate the transfer course as still remaining in the requirement. The course *can* count as completed unless a grade of *C* or better is required.
7. Many courses may meet both basic studies and departmental requirements, and will be listed in both places on the degree audit. The credit hours earned, however, will be counted only once.
8. A transfer course may be transferred in with fewer hours than the UNCW course. This may result in a requirement indicating hours left to be completed, but no required or suggested course listed. Unless a specific basic studies area or a specific course is listed, the required hours may be met with electives.

~ ACADEMIC REGULATIONS AND REMINDERS ~

This section of the handbook is meant to supplement the "University Regulations" section of the undergraduate catalogue. For more in-depth information, please refer to the current catalogue.

ACADEMIC HONOR CODE

The University of North Carolina at Wilmington is committed to the proposition that the pursuit of truth requires honesty among all involved. It is therefore this institution's stated policy that no form of dishonesty among its faculty or students will be tolerated.

Although all members of the university community are encouraged to report occurrences of dishonest, honesty is principally the responsibility of each individual. Academic dishonesty takes many forms, from blatant acts of cheating, stealing, or similar misdeeds to the more subtle forms of plagiarism, all of which are totally out of place in an institution of higher learning. Reporting and adjudication procedures have been developed to enforce the policy of academic integrity, to ensure justice, and to protect individual rights. Complete details may be found in the current *Code of Student Life* and in the *Faculty Handbook*.

AUDITING

To audit a course means that you sit in on the course, participate fully in discussions, but are not graded and therefore do not receive course credit for the experience. University students in regular enrollment status are permitted to audit courses and must pay the same tuition and fees required for credit courses. The auditing of courses without credit is approved by special permission of the registrar and of the instructor involved. The instructor may take into consideration whether the class is full, and if other students are waiting to take the course for credit.

CHANGE OF NAME AND ADDRESS

As well as notifying the Office of the Registrar in writing of any change in name or permanent address, BFA students are also requested to notify the Creative Writing Departmental office of these changes.

CLASS ATTENDANCE

Students are expected to be present and prepared for all regular class meetings and examinations for the courses in which they are registered. Individual faculty members are responsible for setting policy concerning the role of attendance in determining grades for their classes, and may take into account absences resulting from serious illness or injury to the student or an immediate family member, or the death of an immediate family member. It is the student's responsibility to learn and comply with the policies set for each class for which he or she is registered.

ADMINISTRATION OF SPOTS

Faculty Senate policy requires that the Student Perception of Teaching (SPOT) be administered in every section of every class. The SPOT should be administered during the last five days of class (three days in summer) at a time convenient to the instructor. The SPOTs may not be given during the examinations. Individual administration of the SPOTs is not allowed in the policy. Administration of the SPOT should be delegated to an individual other than the faculty member (student or other faculty member). Faculty members should not remain in the area of the classroom during the administration of the SPOTs. Following administration of the SPOT, the forms must be returned immediately to the department office.

FINAL EXAMINATIONS

University policy requires the scheduling of final examinations. Under this policy, the final examination schedule provides a three-hour period for each examination and allows

a maximum of four examinations per day. The length of the final examination, up to a maximum of three hours, is at the discretion of the instructor. Workshop courses may opt to substitute submission of a portfolio in lieu of a final examination. The UNCW policy that "ordinarily quizzes or tests should not be given at the end of the semester or summer term (last five weekdays in a semester, last three weekdays in a summer term) should be noted by instructors. Finals may not be given during class time or reading days or at unofficial exam times."

The final examination schedule is published at the beginning of each semester, and may be found in the *Schedule of Classes* and on the Web. A student who is scheduled to take three or more final examination in one calendar day may have one or more rescheduled to that no more than two per day are required. For further information, see current undergraduate catalogue.

POSTING OF GRADES

Because of the Family Educational Rights and Privacy Act (Buckley Amendment), UNCW policy prohibits posting grades by students' names, social security numbers, or any symbols that could divulge the student's identity. Boxes of graded materials should not be placed in the hallway for student pickup, thus allowing students to see the grades of others. If grades are to be posted, an arbitrary code is the best way. At the end of the term, students may obtain grades through Sealine. It also follows from the law that faculty members should not announce grades in class, as some students do not wish even good performance to be acknowledged.

SEXUAL HARASSMENT POLICY

Any student who feels they have been harassed should report the matter immediately to the Dean of Students office. They have staff who are trained to protect the rights of all parties involved.

PERSONAL OR FAMILY RELATIONSHIPS WITH STUDENTS

It is against UNC policy for a faculty member to have an immediate family member or person with whom the faculty member has a dating, amorous or similar close personal relationship in his or her class, or to be involved in any form of evaluation or control of the outcomes of student performance. It is against UNC policy for a faculty or staff member to supervise or evaluate a student with whom the faculty member has such a relationship.

~ *ACADEMIC MINORS* ~

An academic minor is not required. However, since there is a strong literature component in the Bachelor of Fine Arts in Creative Writing, students might find that they are close to meeting the requirements for the English minor. In addition, there is an extensive list of other minors offered on the campus, many of them interdepartmental. For further information, see the UNCW catalogue, or contact the following:

African-American Studies: Dr. Earl Sheridan, Political Science
 American Studies: Dr. Lloyd Rohler, Communication Studies
 Anthropology: Dr. Patricia Lerch, Anthropology
 Art History: Dr. Kemille Moore, Art and Theatre
 Chemistry: Dr. Jack Levy, Chemistry
 Classical Studies: Dr. Andrea Deagon, Foreign Languages and Literatures
 Computer Science: Dr. Sridhar Narayan, Computer Science
 Creative Writing: Lavonne Adams, Creative Writing
 English: Kathleen Gould, English
 Environmental Studies: Dr. Jack Hall and Dr. Robert Buerger, Environ. Science
 European Studies: Dr. Paula Kamenish, English
 Film Studies: Dr. Sue Richardson, English
 French: Dr. Catherine Campbell, Foreign Language and Literatures
 Geography: Dr. William F. Ainsley, Earth Sciences
 Geology: Dr. John Huntsman, Earth Sciences
 German: Dr. Oliver Speck, Foreign Languages and Literatures
 Gerontology: Dr. Eleanor Covan, Sociology and Anthropology
 History: Dr. Kathleen Berkeley, History
 Jazz Studies: Dr. Frank Bongiorno, Music
 Latin American Studies: Dr. T. Parra or Dr. P. Thomas, For. Lang. and Lit.
 Leadership Studies: Dr. Joanne Nottingham, Campus Diversity
 Mathematics: Dr. Kenneth Gurganus, Mathematics and Statistics
 Middle East Studies: Dr. Clarissa L. Pollard, History and Dr. Herbert Berg,
 Philosophy and Religion
 Music: Dr. Frank Bongiorno, Music
 Native American Studies: Dr. Lee Schweninger, English
 Parks & Recreation: Dr. Charles Lewis, Health, Physical Education and Recreation
 Philosophy: Dr. Joe Wilson, Philosophy and Religion
 Physics: Dr. Brian Davis, Physics
 Political Science: Dr. Milan Dluhy, Political Science
 Psychology: Dr. Carolyn Simmons, Psychology
 Religion: Dr. Joe Wilson, Philosophy and Religion
 Science, Humanities, and Society: Dr. William McCarthy, History
 Sociology: Dr. Robert Miller, Sociology and Criminal Justice
 Spanish: Dr. Lori Spicher, Foreign Languages and Literatures
 Statistics: Dr. Dargan Frierson, Mathematical and Statistics
 Studio Art: Dr. Kemille Moore, Art and Theatre
 Theater: Mr. Thomas Macie, Art and Theatre

Women's Studies: Janet Ellerby, English

~ *MINOR IN CREATIVE WRITING* ~

The minor in Creative Writing is an 18-hour program, at least 9 hours of which must be at the 300-level or above. Students must complete one of the sequences of writing workshop courses (CRW 207, 307, 407; CRW 208, 308, 408; or CRW 209, 309, 409); a course in forms of creative writing (CRW 203, 302, 303, or 304); a literature course in the Department of English or Department of Foreign Languages; three hours of electives in the Department of Creative Writing. An overall average of 2.00 or better is required among courses taken to satisfy the requirements of the minor.

~ *CAMPUS REFERRAL DIRECTORY* ~

Career Services	962-3174
Financial Aid and Veterans Services	962-3177
Minority Affairs	962-3832
Registrar's Office	962-3125
Student Academic Support Program	962-3245
Student Development Services	962-3746
Student Health Center	962-3280
Wellness Services	962-4137

~ *FORMS AND LOCATIONS* ~

Application for admission to the BFA in Creative Writing	Creative Writing Dept. office
Change of major, minor, catalogue year	Registrar's office
Honors Program	Registrar's office; Honors Program office, Randall Library
Withdrawal from individual classes	Registrar's office
Withdrawal from all classes	Student Academic Support or the appropriate dean
Permission for Directed Individual Study	Individual instructors
Permission for Internship	Coordinator of Advising and Internships, Lavonne Adams
Permission for Transient Study	Creative Writing Dept. office
Request for Waiver/Substitution	Coordinator of Advising and Internships, Lavonne Adams

~ *SCHEDULE WORKSHEETS* ~

The following worksheets are provided so that you may plan out your personal course progression. You might find it helpful to use pencil and update these worksheets each semester.

Sophomore year: _____ Academic Year

FALL SEMESTER:

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

SPRING SEMESTER:

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

SUMMER SESSION I (if applicable):

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

SUMMER SESSION II (if applicable):

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

Notes:

Junior year: _____ Academic Year

FALL SEMESTER:

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

SPRING SEMESTER:

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

SUMMER SESSION I (if applicable):

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

SUMMER SESSION II (if applicable):

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

Notes:

Senior year: _____ Academic Year

Apply for graduation in the Registrar's Office, Hinton James Hall, at the beginning of your final semester.

FALL SEMESTER:

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

SPRING SEMESTER:

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

SUMMER SESSION I (if applicable):

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

SUMMER SESSION II (if applicable):

<i>Department</i>	<i>Course</i>	<i>Instructor</i>	<i>Hrs.</i>	<i>Grade</i>

Notes:

~ FACULTY ~

LAVONNE ADAMS, poetry

B. A., M.A., M.F. A., University of North Carolina at Wilmington.

Books include *Everyday Still Life* (North Carolina Writers' Network). Randall Jarrell/Harperprints chapbook competition, 2004. Persephone Poetry Award, 1999.

BARBARA BRANNON, editing and publishing

Books include *Pawn Title/Keep Car and Other Poems*; essays and reviews in *PBSA* and other journals.

WENDY BRENNER, fiction

B.A., Oberlin College; M.F.A., University of Florida.

Books include *Large Animals in Everyday Life* (Norton 1997) and *Phone Calls From the Dead* (Algonquin, 2001). Awards include a 2000 NEA Fellowship in Literature and the Flannery O'Connor Award.

MARK COX, poetry

B.A., DePauw University; M.F.A, Vermont College.

Department Chair. Books include *Smolder* (Godine 1989) and *Thirty-Seven Years from the Stone* (Pitt Poetry Series 1998). Recipient of the Whiting Writers' Award.

CLYDE EDGERTON, fiction

PhD., University of North Carolina at Chapel Hill.

Seven novels, most recently *Where Trouble Sleeps* (Algonquin 1997). His numerous awards include a Guggenheim Fellowship in 1989.

PHIL FURIA, creative nonfiction

B.A., Oberlin College; M.A., University of Chicago; M.F.A., PhD, University of Iowa.

Four Books, including *Irving Berlin: A Life in Song* (Schirmer Books 1998) and *Ira Gershwin: The Art of the Lyricist* (Oxford 1996).

MARK GASKILL, creative process

B.A. University of Connecticut; M.S., PhD, University of New Mexico.

PHILIP GERARD, fiction and creative nonfiction

B.A., University of Delaware; M.F.A., University of Arizona.

Six books, including *Cape Fear Rising* (Blair 1994), *Researching and Crafting Stories of Real Life* (Story Press 1996) and *Writing a Book that Makes a Difference* (Story Press 2000).

DAVID GESSNER, creative nonfiction

B.A. Harvard; M.A. University of Colorado

Books include *Sick of Nature* (Univ. Press of New England 2004); *Return of the Osprey* (Algonquin 2001); *Under the Devil's Thumb* (Univ. of Arizona Press

1999); *A Wild, Rank Place* (Univ. Press of New England 1997).

REBECCA LEE, fiction and creative nonfiction

B.A., St. Olaf College; M.F.A., University of Iowa.

Essays include “The Jerusalem Syndrome” (*Atlantic Monthly*); short stories include “Slatland,” “Min,” and “On the Banks of the Vistula” (*Atlantic Monthly*). Both “Slatland” and “On the Banks of the Vistula” were featured on NPR’s *Selected Shorts*.

SARAH MESSER, creative nonfiction and poetry

B.A., Middlebury College; M.F.A., University of Michigan.

Books include *Red House* (Viking 2003) and *Bandit Letters* (New Issues Press 2001). Grants include Fine Arts Work Center in Provincetown, The Institute for Creative Writing, and the Andrew Mellon Foundation.

ROBERT SIEGEL, fiction, editing and publishing

B.A., Harvard University; M.F.A., University of Iowa

Books include *All the Money in the World* (Random House 1997). Awards include a Provincetown Fine Arts Work Center Fellowship.

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