

THE GRADUATE SCHOOL
UNIVERSITY OF WASHINGTON

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January 21, 2011

Dr. Randy Spaulding, Director
Academic Affairs
Higher Education Coordinating Board
917 Lakeridge Way
Olympia, WA 98504

Dear Dr. Spaulding:

Please find enclosed the proposal to establish the Master of Fine Arts at the University of Washington, Bothell. Evaluations of the proposal were conducted by Michael Davidson, Distinguished Professor, Department of Literature, University of California at San Diego, and by Cynthia Hogue, Professor, College of Liberal Arts & Sciences, Arizona State University. These evaluations are enclosed as an appendix to the proposal along with the program's response to the external reviewers' comments.

Please contact Robert Corbett at (206) 616-0657 or by email at rcorbett@u.washington.edu with any questions you may have regarding these proposals.

Sincerely,

Gerald J. Baldasty
Vice Provost and Dean

James Soto Antony
Associate Vice Provost and Associate
Dean for Academic Affairs

Enclosures

cc: Douglas J. Wadden, Executive Vice Provost for Academic Affairs and Planning,
Office of the Provost
Susan Jeffords, Vice Chancellor for Academic Affairs, UW Bothell
Bruce Burgett, Professor and Director, Interdisciplinary Arts & Sciences, UW Bothell
Jeanne Heuving, Professor, Interdisciplinary Arts & Sciences, UW Bothell
Tony English, Program Management Director, Academic Programs, UW Professional &
Continuing Education
David Canfield-Budde, Academic Program Specialist, The Graduate School
Robert Corbett, Coordinator of New Programs, Office of Undergraduate Affairs
and Office of Academic Affairs, The Graduate School

FORM 2

**COVER SHEET
NEW DEGREE PROGRAM PROPOSAL**

Program Information

Program Name: Creative Writing and Poetics

Institution Name: University of Washington Bothell

Degree Granting Unit: Interdisciplinary Arts & Sciences
(e.g. College of Arts & Sciences)

Degree: MFA in Creative Writing and Poetics Level: Master Type: (of) Fine Arts
(e.g. B.S. Chemistry) *(e.g. Bachelor)* *(e.g. Science)*

Major: Creative Writing and Poetics CIP Code: 23.0501
(e.g. Chemistry)

Minor: _____
(if required for major)

Concentration(s): _____
(if applicable)

Proposed Start Date: Fall 2012

Projected Enrollment (FTE) in Year One: 18 At Full Enrollment by Year: 2013 (Y2) ; 34.2
(#FTE) *(# FTE)*

Proposed New Funding: \$323,569.00

Funding Source: State FTE Self Support Other

Mode of Delivery / Locations

Campus Delivery Bothell
(enter locations)

Off-site _____
(enter location(s))

Distance Learning Non-residential option for second year
(enter formats)

Other

Note: If the program is the first to be offered at a given site or location, the submission must also include the information required for the establishment of a new teaching site as outlined in section B.1 of the Program and Facility Approval Policy and Procedures.

Scheduling

Day Classes Evening Classes Weekend Classes
 Other *(describe)*

Attendance Options

Full-time
 Part-time
Total Credits 60 Quarter Semester

Contact Information (Academic Department Representative)

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Endorsement by Chief Academic Officer

January 21, 2011
Date

MFA in Creative Writing and Poetics

UW Bothell

January 2011

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2. Appendices
 - a. Letters of Support
 - b. Sample Syllabi
 - c. Faculty CVs
3. Addenda
 - a. External Reviews
 - i. Michael Davidson, University of California, San Diego
 - ii. Cynthia Hogue, Arizona State University
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MFA in Creative Writing and Poetics

UW Bothell

December 2010

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I. OVERVIEW DESCRIPTION AND RATIONALE

The Interdisciplinary Arts and Sciences program (IAS) of the University of Washington, Bothell (UWB) proposes an innovative MFA in Creative Writing and Poetics as a self-sustaining program offered in partnership with UW Professional and Continuing Education. The UWB MFA program will be distinguished from other MFA programs in the region through its uniquely defined emphases on creative writing and poetics - *why we write how we write*.

The intensive first year curriculum will be organized through areas of inquiry rather than genres (poetry, fiction, non-fiction), creating an alternative to the vast majority of regional and national MFA programs, which are organized through genres. The program asks students to consider the cultural, social and technological aspects of writing—addressing how their writing relates to shifting global and transnational contexts; changing gender, race, ethnicity, and class relations; and transforming media. In the second year, students will pursue their thesis with a Thesis Advisor, and complete an individualized course of study. An important option offered by the MFA in the second year will be education courses for candidates planning to teach. The UWB MFA is distinguished by its hybrid delivery system: establishing a residency program for its first year and introducing non-residency options in its second year. This division utilizes the best mix of options employed by MFA programs throughout the country: requiring residency in an intensive first year program and providing individual instruction in its second year when students will be concentrating on their thesis.

The UWB MFA is based on an understanding that writers engage multiple fields of knowledge in producing their work, and that most writers, including those most committed to their art forms, make a living in diverse areas of the economy, drawing on their writing talent. By making these real-life conditions part of the program itself, the UWB MFA aims not only to enhance writers' written art but also to provide them with a greater set of options in pursuing related careers.

In summary, the MFA is characterized by the following curricular and program objectives:

- **examination of the cultural, social, and technological aspects of what and how we write;**
- **combination of artistic experimentation and professional applications; and**
- **utilization of structural innovation in program delivery.**

A. PROGRAM OVERVIEW

In the first year of the 60 credit program, writing workshops are paired with poetics seminars. In their second year, students are required to write a 15 credit creative writing thesis and to pursue one of two tracks: to take an additional 15 credits in directed reading and writing or to take 15 credits of elective courses, focused in a specific area, such as education, environmental studies, literature, interdisciplinary arts, global studies, community

psychology, computer software, human rights, or any of a number of diverse areas that the UWB graduate curriculum provides. An important area of concentration for students will be education courses in which students learn how to utilize their creative writing training within diverse educational settings, including K-12 and community colleges. These course options may be expanded by an occasional 400-level undergraduate course as well as graduate courses at UW Seattle, although the majority of the courses will be UWB graduate courses.

The possibility of gaining expertise in a separate subject area will be a valuable option for some students in the program, preparing them for writing positions in specific areas as well as enabling them to bring a selected expertise to their written art. In the first year, all students will be part of an 18 student cohort, taking complementary writing workshops and poetics seminars, such as a workshop in "Between Prose and Poetry" and a poetics seminar in "Cultural Change and Writing." In another quarter, the writing workshop addresses "Cognition and Memory" and the poetics seminar focuses on "The Medium of the Message." While the workshops stress creative forms of writing, the poetics seminars engage critical thinking. (For more information on the MFA curriculum and requirements, see the section, "Course of Study," & Appendix B, Sample Syllabi.)

B. PROGRAM STRUCTURE

The UWB MFA will distinguish itself through its structural innovation: utilizing a mix of residency and non-residency options. By establishing itself as both a residency and non-residency program, UWB aims to partake of strengths of both of these orientations, immersing all of its first year students in intensive first year residency study and in the second year enabling students to design their course work through non-residency and residency options. This particular mix of residency and non-residency options is designed not only to allow students an individualized way of pursuing their program, but importantly to allow UWB to contract with nationally recognized writers to supplement UWB faculty, largely in the second year program.

While much of the first-year residency program will be conducted by UWB ladder faculty and senior lecturers, in the second year students will be able to pursue their thesis with UWB faculty and well known writers who will have graduate faculty status. This flexibility in hiring part-time faculty will insure that this new MFA program will have regional and national prominence, can address diverse student needs, and can modify its directions over time. And, it will importantly allow the UWB program to distinguish itself through a renowned faculty it could not afford to hire full-time. While part-time hiring is an issue of some contention in the university, some writers prefer part-time university employment so they may have adequate time to pursue their writing. As the program grows in stature and become successful, it may convert some of its part-time senior lecturer and artists-in-residence positions to tenure-track and tenured positions. (See Appendix A, Letter from Vice-Chancellor Susan Jeffords and IAS Director Bruce Burgett.)

C. AN EXPERIMENTAL LABORATORY

*"We are moving from an economy and a society built on the logical, linear, computer-like capabilities of the Information Age to an economy and a society built on the inventive, empathic, big-picture capabilities of what's rising in its place"*¹ --Daniel Pink

UWB MFA in Creative Writing and Poetics constitutes a laboratory where diverse aspects of writing are explored and developed. While some students may elect to concentrate on traditional genres, others may engage artistic experimentation or diverse professional applications. Given how emerging technologies and changing social and cultural formations will have profound and unforeseeable effects on our ways of communicating in the twenty-first century, UWB aims to create a program that allows for ongoing program development that is responsive to the complex needs and interests of its students. The poetics seminars will present challenging cultural perspectives, utilizing the work of creative writers and cultural theorists and critics, and the creative writing workshop, through a combination of directed and open-ended writing assignments, will have students engage these contents in their creative work. (For more information, please see Course of Study and Appendix B, Sample Syllabi.) The MFA in Creative Writing and Poetics at UWB encourages students to consider just what kind of writing they want to do; the significance of written forms within larger cultural, social, and political contexts; and changing modes of writing given new media applications. While, in their second year, some students may wish to develop their creative writing thesis within a specific genre, creating a fiction or a poetry manuscript, for example, all students will be expected to investigate at least two genres and / or media during their first year of courses and to write a self-reflective paper on poetics as part of their thesis credits.

II. RELATIONSHIP TO INSTITUTIONAL MISSION AND PROGRAM PRIORITIES

*"Emphasize and develop critical thinking, writing and information literacy, in order to graduate students with life-long learning skills." --UWB "Mission Statement"*²

A. UWB MISSION

By instituting a program in which writing instruction is combined with critical thinking and diverse knowledge areas, the MFA builds on UWB's commitment to interdisciplinary study and inter-program endeavors as well as writing, information, and media literacy. The MFA's emphasis on poetics is directly responsive to the multicultural and technological commitments of the campus. As a graduate program within the Interdisciplinary Arts and Sciences program, it builds on and contributes to an interdisciplinary unit in which "writing and presentation" are one of four featured learning objectives across the program, in addition to learning objectives stressing critical thinking, research, and collaboration—all areas which will be enhanced through the MFA. It

¹ Daniel Pink, "A Whole New Mind – Moving from the Information Age to the Conceptual Age." Penguin Group 2005, New York, NW, Pgs 1-2.

² "Mission Statement," [U W Bothell](http://www.uwb.edu/about/mission), <http://www.uwb.edu/about/mission>.

directly supports the newly formed Interdisciplinary Arts undergraduate major in IAS, as creative writing is one of three key areas within this major. It creates potential synergies and exchanges with other UWB master programs, including Master of Arts in Cultural Studies program, Master of Arts in Policy Studies, Masters in Computing and Software Systems, Masters in Nursing, Masters in Business, and Graduate Education Programs.

B. UWB STRATEGIC PLAN

The MFA program is a building block of the University's strategic initiative to develop a signature curriculum that fosters innovative teaching and interdisciplinary scholarship. The responsiveness of this program regionally and nationally to changing modes of creative and professional writing is exactly the kind of signature program that UWB seeks to create. Indeed, its intention to provide students opportunities simultaneously to pursue their art as well as to engage in exploration of diverse subject areas is born of a vision that diverse forms of attention will enhance degree candidates' capacities for specialized accomplishment as well as develop their abilities to function in a changing society. The MFA incorporates multicultural and diversity perspectives not as add-ons, but as intrinsic to its curriculum. (In BCREA 5XX Poetics Seminar on Cultural Change and Writing and in BCREA 5XX Poetics Seminar on The Practice of Ethnography, the prescribed content and methodologies of these courses require students to attend to diversity issues; in all courses texts written by minority writers will be included. Texts, such as, Toni Morrison's *Playing in the Dark: Whiteness and the Literary Imagination* and Bhanu Kapil's *The Vertical Interrogation of Strangers*, an ethnographic study produced as a world-poem, will be taught because of how they contribute to an understanding of the relationship between poetics and diversity. (Please see Course of Study, and Appendix B, Sample Syllabi) The MFA's concern with new media coincides with an emphasis on new media initiatives throughout the UWB campus. UWB's new media initiatives include hiring new faculty with media expertise and creating cross campus collaborative opportunities that enhance multimedia instruction and learning. Moreover, the inclusive focus of relating creative writing to professional applications provides an exceptional opportunity to engage with regional and community organizations and businesses in order to articulate evolving needs. In their second year electives, students can take courses which will connect them to community organizations and businesses. For example, initial conversations with UWB's Computing and Software Systems MS (CSS) program will likely result in a shared elective course combining creative writing with electronic applications. (See Appendix A, Letter of Support from CSS Director Mike Stiber.) UWB'S Master of Cultural Studies degree has created a wide base of community and arts organizations for the purposes of student internships which will be available to MFA students.

C. CAMPUS RESOURCES

In a time of limited resources, the MFA is a well-targeted expansion of UWB's offerings for multiple reasons:

- The MFA provides UWB with a signature program that extends graduate degree opportunities.

- The MFA is planned to support itself through tuition-generated dollars. Since the MFA is a comparatively inexpensive program, these tuition dollars will generate sufficient funds so that the program can be priced competitively with other MFA programs.
- As UWB works to expand its offerings in technology and sciences, the MFA enables the campus to integrate these offerings with creative communication, broadly construed. In such highly regarded institutions as Cal Tech and MIT, the arts are regarded as an important and integral part of the missions of these technologically oriented institutions. (See Appendix A, Letters of Support from CSS Director Mike Stiber and Environmental Scientist Martha Groom.)
- The Interdisciplinary Arts (IA) major within IAS has three areas of primary commitment: creative writing, visual arts, and performance. So far in its hiring, IA has given priority to visual arts and performance, with the plan that it would make creative writing a priority in developing a MFA program. The MFA has been part of the official long-range planning of IAS since at least 2004, scheduled to begin in 2012.
- The MFA (through its faculty and graduate students) will directly support the need for additional writing instruction at UWB, through serving as teaching assistants in courses and as tutors in the Writing Center. The need for additional writing instruction on the campus is well documented by the recent UWB Report on Writing and Communication (July 2010). While currently no extra funding has been procured for MFA students, the MFA program plans to investigate how to utilize existing instructional budgets for some support of its students as well as to seek out additional funding for graduate support.
- The MFA will contribute to and derive support from IAS's Project for Interdisciplinary Pedagogy by drawing specific attention to the challenges and possibilities for writing-based instruction in an interdisciplinary program, including creative writing.
- The MFA's emphasis on the teaching of creative writing will contribute to and draw on expanding options in UWB's Educational program, given a shared emphasis on pedagogy, diversity, technological investigation, and institutional transformation. (See Appendix A Letter of Support from Brad Portin.)

In short, the MFA program is structured to optimize resources while it maximizes benefits to the campus as a whole.

III. NEED FOR THE MFA

A. HEC BOARD STRATEGIC PLANNING

The MFA in Creative Writing and Poetics aims not only to follow existing economic growth but also to articulate it. Several recent HEC Board reports note the increased need for "writers, editors, and performers." Identifying what degree programs satisfy these economic areas, it notes that "Humanities" programs best prepare

students for work in these areas.³ The MFA in Creative Writing and Poetics aims to train students not generally, but specifically, for these positions. By querying “why we write how we write” and attending closely to changing social, political, and technological conditions, it will prepare students not only for a range of positions but also to be leaders in the fields of creative communication and education. As one of its major objectives, the HEC Board Strategic Plan calls for the development of “talent”: “Talent is and will continue to be the defining characteristic of an innovative, high wage economy.”⁴ By designing a program that constitutes “an experimental laboratory,” the UWB MFA in Creative Writing and Poetics is developing a program, not only for the present, but for the future.

The MFA directly contributes to what is described by the HEC Board as the need for advanced degrees to provide for the “innovative economy” in Snohomish and King County. This “innovative economy” is significantly defined through “rapidly changing technology, processes, and information” that implicate our ways of communicating at every conceivable level: artistic, social, educational and economic.⁵ One of the hallmarks of this new economy is the way that these once separate and distinct spheres are interrelated, drawing from multiple disciplines. The MFA in Creative Writing and Poetics recognizes and fosters this interrelation by promoting the study of “why we write how we write” and by paying attention to evolving written forms and media. Microsoft and other software companies often actively recruit students with undergraduate and graduate degrees in creative writing because of their honed capacities for creative thinking and communication; the UWB MFA degree in Creative Writing and Poetics amplifies these capacities. (Please see Appendix A, Letter of Support from David Huntsperger, about how his study of creative writing and poetics has directly contributed to his position as “content editor” in the start-up internet company, Intersect.)

The MFA is a terminal degree and as such qualifies graduates to teach at universities, four-year colleges, and community colleges as well as in K-12 programs (with additional certification). In addition to careers in teaching, an MFA in Creative Writing and Poetics prepares graduates to work in fields in which writing and critical thinking skills are prominent, including many communications, journalistic, and public relations positions. Further, increasingly writers are needed in diverse public, profit, and not-for-profit industries to create web-sites and other computer-driven modes of communication. For those students wishing to pursue further graduate work, an MFA degree in Creative Writing and Poetics well prepares them for Ph.D. work in diverse fields of the humanities, arts, and some social sciences.

B. NATIONAL TRENDS

National and regional MFA programs are experiencing growth in enrollments primarily because MFA graduates develop transferable analytical and communications skills making them highly desirable to employers across a range of sectors. The number of students enrolled in MFAs in literature and letters has increased annually

³ State Regional Needs Assessment Report (2006), State of Washington Higher Education Governing Board.

⁴ Ibid.

⁵ Strategic Master Plan For Higher Education (2004), State of Washington Higher Education Governing Board.

since 1999–2000.⁶ This supports recent information collected by the Association of American Colleges and Universities on qualities that employers are looking for in graduates. The chart below lists the **top five learning outcomes** identified by employers where colleges should place more emphasis:⁷

#	Learning Outcome	%
1	The ability to effectively communicate orally and in writing	89%
2	Critical thinking and analytical reasoning skills	81%
3	The ability to apply knowledge and skills to real-world settings through internships or other hands-on experiences	79%
4	The ability to analyze and solve complex problems	75%
5	The ability to connect choices and actions to ethical decisions	75%

TABLE 1 TOP FIVE LEARNING OUTCOMES

The MFA includes instruction in each of these areas, most notably in critical and creative writing. Its small class format and fall and spring writers’ symposia will provide students multiple opportunities to engage in oral communication. The Poetics seminars necessitate that students engage their subject from analytical and critical points of view; and their second year electives provide them opportunities to take on real-world settings. The very structure of this MFA, in asking students to address cultural critiques in relationship to creative forms of writing, is itself a complex demand or problem, since rather different faculties and practices are involved in each. In highlighting cultural change, including technological alterations and diversity perspectives, the MFA asks students to assess their own writing practices in relationship to ethical department.

C. STATE AND LOCAL EMPLOYMENT DATA

Washington State Employment Security Department Labor Market and Economic Analysis website projects growth in the occupation for writers over the next 8 years at rate of 13 %.⁸ This is slightly higher than the national rate for the same time period which is 8%.⁹ The following table reports projected growth in the State and has a video link embedded that details the need for writers in almost every sector of the economy.¹⁰

⁶ U.S. Department of Education, National Center for Education Statistics, Degrees and Other Formal Awards Conferred 1986-87 through 2006-07 (Washington: IPEDS 2008) C: 87-99.

⁷ Hart Research Associates, “Raising The Bar - Employers’ Views On College Learning In The Wake Of The Economic Downturn A Survey Among Employers Conducted On Behalf Of: The Association Of American Colleges And Universities,” (Washington: January 20, 2010) 9.

⁸ Washington State Employment Security Department LMEA, February 2010: <http://www.workforceexplorer.com/cgi/databrowsing/traProgramsummary.asp?menuChoice+occExplorer&Cipcode+50050&eogArea=530100000>.

⁹ United States Bureau of labor Statistics, February 2010: <http://www.bls.gov/oco/ocos320.htm>

¹⁰ Washington State Employment Security Department LMEA, February 2010: <http://www.workforceexplorer.com/cgi/databrowsing/traProgramsummary.asp?menuChoice+occExplorer&Cipcode+50050&eogArea=530100000>.

Employment Projections						
Occupation Title	2007	2017	Change	% Chg	Annual Avg Openings	Video
in Demand English Language and Literature Teachers, Postsecondary	1,478	1687	209	14.1	48	
Writers and Authors	3,650	4,133	483	13.2	119	View Video

TABLE 2 LMEA PROJECTIONS

The minimum in educational attainment for writing occupations is listed as a Bachelors degree with the recommendation that additional education or training may be needed. Postsecondary positions require MAs/MFAs or PhDs.

Regional data supports the need for postsecondary educators and projects growth in both King & Snohomish Counties.¹¹

	Writers & Authors			English Language & Literature Teachers Postsecondary		
	King Co	Snohomish	WA State	King	Snohomish	WA State
Estimated Employment (2007)	1907	159	3650	539	ND	1478
Average Annual Total Openings (2007 - 2017)	61	6	119	18	ND	48
Unemployment Ratio (2008)	1.00%	0.02%	0.00%	0.00%	ND	0.00%
Statewide Vacancies (April 2009)	1	1	1	10	ND	10
Short-Term Trend	Decline	Decline	Decline	Stable	ND	Growth
Long-Term Trend	Growth	Growth	Growth	Growth	ND	Growth
Mean Wage (March 2009)	65,033.00	65,033.00	62,802.00	58,379.00	ND	52,510.00

TABLE 3 DEMAND – KING & SNOHOMISH COUNTIES

¹¹ WA Workforce Explorer LMEA, February 2010: <http://www.wilma.org/wdclists/wdaArea.asp?area=000005/>.

Community College instruction is a particularly good market for MFA degrees, as there is much need for writing instruction. Approximately two-thirds of the faculty in two-year colleges have earned master’s degrees, while only 15 percent possess the doctorate. Postsecondary teachers are expected to grow by 15 per cent between 2008 and 2018, which is faster than the average for all occupations. Projected growth in the occupation will be due primarily to increases in college and university enrollment over the next decade.¹²

Industry	Employment	Annual mean wage
Colleges, Universities, and Professional Schools	37,530	\$65,570
Junior Colleges	26,130	\$66,690
Other Schools and Instruction	1,260	\$59,880
Technical and Trade Schools	310	\$50,770
Business Schools and Computer and Management Training	120	\$66,690
Colleges, Universities, and Professional Schools & Junior Colleges combined total	66,360	

TABLE 4 ENGLISH LANGUAGE AND LITERATURE TEACHERS, POSTSECONDARY

In a survey conducted by UW Seattle MFA Creative Writing program for the years 1980 to 2005, of the 67 student responses, out of 271 total alumni, the following positions were held: 33 per cent college instructors; 28 per cent workers in a corporation, with about half of these working as editors or writers; 12 per cent professors; 9 per cent working in NGO’s or non-profits, and 7 per cent K-12 teachers.¹³

IV. STUDENT DEMAND

*"I honestly don't remember another group of students being quite so engaged, and so determined to stay after the reading and continue the encounter. Their questions were filled with a keen hunger to understand writing complexly, and to find ways to place themselves inside a life of writing. . . . Such inquisitiveness and drive show me that the University has prepared them well."*¹⁴ --Aaron Shurin

UWB will draw students from several different groups: applications from students in regional and national institutions who have strong programs in poetics at the undergraduate level but do not offer an MFA in

¹² <http://www.bls.gov/oes/current/oes251123.htm>

¹³ Judy LeRoux, Administrative Coordinator, UW Seattle Creative Writing, reported these figures in an email to Professor Jeanne Heuving.

¹⁴ Aaron Shurin, Director of the MFA in Creative Writing at the University of San Francisco, wrote these comments in an email exchange with Professor Jeanne Heuving after reading from his work at UW Bothell in the Writing For Their Lives reading series. September 2008.

Creative Writing and Poetics; applicants from Washington State and elsewhere who have no prior experience with poetics program but who are drawn to UWB’s course of study; UWB graduates who wish to pursue creative writing within an interdisciplinary set of possibilities that they have already enjoyed in their undergraduate years.

MFA programs are usually popular for reasons of vocation, with many candidates foregoing career planning in the hopes that their novel or poetry will earn them the rare opportunity of supporting themselves entirely through their creative writing. The reality is that although many MFA creative writing students do continue to create written arts throughout their life, and often distinguish themselves, they usually make their living in fields that draw on their talents, but require additional competencies.

MFA programs throughout the state boast ample applications and will likely continue to do so. Each year the University of Washington, Seattle receives 250-300 qualified applications for 16-20 entering creative writing students, divided equally between poetry and fiction. At Eastern Washington University, about 100 to 140 students apply for 30 spots each year, divided between poetry, fiction, and non-fiction. In 2005, Western Washington University received 65-85 applications for its MA Degree in English admitting 15-20 students, with about half of these electing the creative writing option.¹⁵

Year	Applications	Admits	Attending
2009	246	43	16
2008	281	42	18
2007	352	31	14
2006	269	35	17
2005	246	30	16

TABLE 5 UW SEATTLE

The table shows the number applicants and admits for UW Seattle’s MFA program for the last five years. The program averages 279 applications annually. This provides strong evidence that the writing programs in the region are highly competitive.

A. UWB STUDENTS

UW Bothell collects information to determine degree interest of current students as well as potential students. Students who visit the website are invited to take a degree interest survey. Recruitment and Admissions also keeps tabs on what potential degrees students would like to see at UW Bothell. The first survey was active from June 2009 - October 2009 and had a total of 33 respondents in the area designated English / writing. It is

10. The UW Seattle and Eastern Washington University statistics were obtained through phone and email communication with their Program Managers in September 2010, Judy LeRoux and Pamela Russell, respectively. Western Washington did not provide current statistics, but in 2005 reported numbers listed above.

significant to note that 84.85 % for a total of 28 out 33 were strongly interested in the MFA. Of this number 78.78 % (26 in number) indicated a preference for the program to be offered at UW Bothell.

The second survey is currently active and has collected responses since October 2009. It has a total of 47 respondents through September 2010. Almost 90 percent of the respondents are interested in a MFA degree with the title of "Writing and Poetics." Additionally, 77 percent of the total respondents would like for the program to be at UW Bothell. The survey is structured so that respondents receive a unique number that prevents a respondent from taking the survey more than once.

B. EDUCATIONAL OUTREACH SURVEY

"I think the proposed program will be very unique and perhaps even groundbreaking because it seeks to put creative writing in active dialogue with [diverse] fields. Obviously, the Bothell Campus seeks to be a trailblazer with the new program. Bravo!" --Survey Respondent¹⁶

In September 2009, University of Washington Educational Outreach office conducted an email survey on the interest in a MFA Degree in Creative Writing and Cultural Poetics, recommending pursuit of this degree. A total of 6642 email survey invitations were sent, of which 1316 were returned as undeliverable. Of these, there was a response rate of 11 per cent, or 583 respondents. Of these respondents, 79.8 per cent reported an affiliation with UWB, while 28.7 reported an affiliation with UWS. Of all of these respondents, 21.8 per cent reported being "Very" or "Somewhat Likely" to consider participating in such a course of study, or well over 100 potential students. The study also revealed "vociferous" proponents for the proposed degree, as revealed in such comments as, "There absolutely needs to be a 'Cultural Poetics' program . . . Somehow, someday: do it." The report noted that "the preliminary secondary and competitive research performed in preparation for this survey also suggested a real lack of competitive program offerings in the field."

V. RELATIONSHIP TO OTHER INSTITUTIONS

"I have many things to say about an MFA . . . with an emphasis on cultural poetics. It is not only a very good idea; it is an idea which has a cutting edge national (and even international) community implicitly working in this way."¹⁷ -- Rachel Blau DuPlessis

A. NATIONAL

Only a few universities in the nation combine the study of Creative Writing and Poetics, although this particular combination would find widespread support from nationally and internationally prominent academic scholars and creative writers. Further, most MFA programs are either residency or non-residency programs; the UWB MFA would utilize both residency and non-residency options in order to create a more effective program.

¹⁶ Anonymous Respondent, "MFA Program Survey." UW Educational Outreach. September 2009.

¹⁷ DuPlessis, Rachel Blau: Temple University. "On an MFA in Poetry and Cultural Poetics." Message to Jeanne Heuvig. June 19, 2009.

Programs that offer an MFA in Creative Writing and are recognized for having some emphasis in poetics are Brown University, Bard College, University of California-San Diego, University of San Francisco, Eastern Michigan State University, Temple University, and increasingly University of Iowa. In addition, many prominent universities offer graduate courses and work in poetics that attract creative writing students: University of Pennsylvania, University of California, Berkeley; University of California, Santa Barbara, and University of Virginia; however, they do not offer a MFA degree. The most prominent poetics program in the country is the Ph.D. program in Poetics at the University at Buffalo and is widely attended by students who pursue diverse writing and teaching careers. The following information from the SUNY Buffalo program website illuminates the distinctive focus of poetics that sets it apart from traditional writing programs:

The Poetics Program takes as its principle that its literary artists should teach not only the art of writing but also the theory of writing practice, in both undergraduate courses and graduate seminars. As the founding document states, the Poetics Program gives formal presence to "an extraordinary concentration of interest in poetics that makes UB unique among literature departments in North America," and that "encompass [es] subjects well beyond contemporary English-language poetry—including ethnopoetics, the poetics of fiction and 'prose,' the poetics of translation, and more generally the poetics of various literatures of the Western traditions." By recruiting writers with the ability to theorize their art, the Poetics Program distinguishes itself from MFA "creative writing" programs across the country. As part of the English Department, Poetics engages critics and scholars from [Comparative Literature](#), [Romance Languages](#), Art History, [American Studies](#), [Philosophy](#), [Classics](#), and [Media Studies](#). Its universe is an amalgam of practice, theory, and textual study, with influences from the literary avant-garde, links to the graphic arts, openness to critical theory, connections to the linguistic flux and polyphony of modern diasporas, and a keen appreciation of the cybernetic worlds of hypertext and streaming video. It has a fundamental and close working relationship with the renowned Poetry Collection of the University library and with the vast web matrix of the [Electronic Poetry Center](#) (EPC).

Poetics at Buffalo is committed to all methods of analysis that open up poetry and other forms of writing for inspection. It regards "poetics" as the sum of the theoretical languages that define and inform the term poesis as construction and making. It recognizes the literary text in all its aspects, from its material existence—right down to the ink and paper—to the labor that creates it, its personal significance to the poet, and its historical value to the culture that consumes it. It attends to its relation to the human body, to speech and physiology, to the poem as utterance and performance. It acknowledges historical forces and philosophical movements, poetry past along with poetry present. It is mindful of neuro-linguistics, of speech acts, of the poetics specific to other cultures - to ethnopoetics. Ethnopoetics entails attention to the ethnic specificity and regional locality of all poetic practices. Oral poetry is not something older than or prior to or simpler than the written text, but coexists and interacts with it. It considers both alphabetic and non-alphabetic writing codes of the historical past and imaginary codes of a potential present.¹⁸

As a top program, the SUNY Buffalo program produces graduates who are highly competitive in the job market across the nation, because of the marked acumen these students have gained through such a deliberately focused and diversified program. While UWB will draw on curricular ideas developed over many years at SUNY Buffalo, it will also pioneer curriculum, given the expansive interdisciplinary directions of UWB's MFA.

¹⁸ "Poetics Program." [SUNY Buffalo](http://english.buffalo.edu/fields_of_study/poetics/). http://english.buffalo.edu/fields_of_study/poetics/.

B. WASHINGTON STATE

No other MFA program in Washington State offers a combined creative writing and poetics degree; no other MFA program in Washington State structures its program around areas of inquiry; no other MFA program in Washington State avails itself of a combined residency and non-residency structure. While Evergreen State College offers substantial courses in creative writing and poetics, they do not have a MFA degree.

In addition to these state-supported MFA programs in Washington State, there are non-residency MFA programs in Creative Writing at Pacific Lutheran University, Seattle Pacific University and the Port Townsend Centrum Foundation (partnered with Godard College, the leading non-residency creative writing program in the country.) In addition in Washington State, there are a few start-up MFA programs (so far non-accredited) organized primarily around genres: Whidbey Institute and Pacific Institute.

VI. COURSE OF STUDY

“Expanding ideas of culture and knowledge require that students understand and create art that reflects the complexity, multiple meanings, and interdisciplinary nature of real life.”¹⁹ --Sandra Penney

The UWB Creative Writing and Poetics program will consist of a first year residency program and a second year non-residency or partial residency program as elected by the student. Students will be admitted into the program in cohorts of eighteen students. In the first year residency program, students’ entire workload will be made up one creative writing workshop and one poetics seminar per quarter (for a total of 30 credits). Creative writing workshops focus on the student's own writing, and poetics seminars require critical reflection on diverse aspects of writing. In the second year residency / non-residency program, all students will be expected to write a creative thesis as well as to extend their critical studies. Students can pursue, if they wish, a non-residency option, earning in their second year 15 credits of creative writing thesis and 15 credits of directed study or research. Or alternatively, students can take 15 credits of elective courses. In all cases, students would need to complete a total of 60 credits. In the eventuality that individual exigencies make it impossible for them to complete their first year of 30 credits of creative writing workshops and poetics seminar in the order prescribed, they would need to make up their missed courses in the following year.

A. FIRST YEAR PROGRAM OF STUDY

1. FALL

BCREA 5XX Creative Writing Workshop: Between Prose and Poetry will focus on prose and poetry as well as on cross genre written forms which mediate between them. The workshop will emphasize how poets and prose writers establish a creative relationship to language, so that language itself is responsive, telling, inspired,

¹⁹ Penney, Sandra: UW Bothell Alumnus.

multivalent, direct, and subtle. Students will be asked to write in narrative and non-narrative forms. Some translation and / or editing assignments may be included.

BCREA 5XX Poetics Seminar: Cultural Change and Writing will serve as an introduction to the larger area of poetics, focusing on cultural change and writing. We will read diverse writers and theorists who address issues of shifting global and transnational political realities; changing gender, race, ethnicity, and class issues; and transforming media. We will consider relations between aesthetics and politics, focusing on contemporary writing that registers important aspects of a changing society and culture, and that has the capacity to move audiences—emotionally and / or to action. We will attend to dynamics between self and other and between subjectivity and representation and to language as a set of conventional meanings as well as a limitless resource.

2. WINTER

BCREA 5XX Creative Writing Workshop: Between Fact and Imagination addresses how writers utilize research in their writing and asks students to create creative works by engaging different kinds of research. It considers how documentary forms have served as a basis for many artistic and written projects in the twentieth and twenty-first centuries with writers sometimes blurring the line between their “factual” sources and imaginative responses and other times heightening the gap between them. Relationships and antipathies between fact and imagination; and between fiction, non-fiction, and poetry will be explored. (Please see Appendix B for a sample syllabus)

BCREA 5XX Poetics Seminar: The Practice of Ethnography considers the usefulness of ethnographic methods in performing research. The course will attend to the difficult and complex questions of interviewing and representing “others,” particularly when these “others” are often stereotyped within the larger society. It will inquire into the relationship between creative writing and creative ethnographies in diverse disciplines, including literature, sociology, anthropology, and ethnopoetics. (Please see Appendix B for a sample syllabus.)

3. SPRING

BCREA 5XX Creative Writing Workshop: Thinking and Memory foregrounds how writers engage these primary cognitive processes in order to compose their work and how these processes are affected by diverse disciplinary, media, and genre applications.

BCREA 5XX Poetics Seminar: The Medium of the Message takes up the important subject of technological change. Beginning with Plato’s critique of the written word as prone to destroy memory itself, this course will consider the implications of our own revolutionary technological era for writing. In addition to focusing on new media, subjects may include relationships between oral and written forms of communication; performative and written modes; text, image, and sound; and the book as a transforming, endangered species. (Please See Appendix B for a sample syllabus)

B. SECOND YEAR PROGRAM OF STUDY

All students must write a creative writing thesis (15 credits) supervised by a Thesis Advisor and read by a Second Reader. Students will need to defend their theses through the protocols set up by UW Graduate School for a thesis defense. In addition, they must complete three elective courses (15 credits), for a total of 30 credits. While in their first year, students will be encouraged to work in different genres and media, in creating their thesis they may elect to concentrate on a single genre or media.

OPTION ONE – Residency Option. 15 credits of creative writing thesis and 15 credits of additional course work.

OPTION TWO – A Non-Residency Option. 15 credits of creative writing thesis and 15 credits of directed study or research.

In advance of their second year, students will be asked to create a plan of study to be approved by their Thesis Advisor and the MFA Faculty Coordinator. In addition to their 15 credits of thesis, students must designate a course of study that will provide them with expertise in one or more areas. Courses can be taken in diverse subjects: education, environmental studies, science and technology, literature, interdisciplinary arts, media studies, cultural studies, policy studies, gender studies and sexuality studies, computer software, education, global studies, and human rights. For students who wish to pursue a career in teaching, courses in education and teaching will be strongly recommended. In the spring quarter of their first year, students must prioritize their requests for a Thesis Advisor and Second Reader, and fill out a form providing a rationale for a set of elective or directed study courses. The MFA Faculty Coordinator in discussion with the MFA CAWG (Curricular Area Working Group), made up of core MFA faculty, will make considered assignments that address students' requests.

In advance of the beginning of a non-residency option, students must have their entire course of study approved and signed for by their Thesis Advisor and MFA Faculty Coordinator. A set of standard expectations (with respect to quantity and quality) will be established for the 15 credits of thesis and 15 credits of directed study or research for all students.

BCREA 5XX Directed Study (5-15 credits)

BCREA 5XX Directed Research (5-15 credits)

BCREA 5XX Creative Writing Thesis (15 credits)

BCREA 5XX Creative Writing in Multiple Educational Settings (5-10 credits)

Multiple additional Graduate Courses (in areas listed above) (5-15 credits)

C. OTHER REQUIREMENTS

1. FALL CONVOCATION

At the beginning of fall quarter, UWB will host a four-day session of workshops, lectures, and readings. The purpose of the Fall Convocation is to initiate discussions on the subject of creative writing and poetics and to enable students to meet potential Thesis Advisors, Second Readers, and course instructors. The Fall Convocation will also enable first and second year cohorts of students to converse with each other and to create optional, informal student writing groups around shared interests. Some of the Fall Convocation’s author readings and lectures will be open to the general public, drawing attention to the UWB MFA in Creative Writing and Poetics as well as UWB more generally.

2. SPRING EXTRAVAGANZA

Near the end of spring quarter, a three day-series of events will be held, which will include faculty and student readings and lectures. The Spring Extravaganza will accomplish two important functions. For first year students, it will give them an additional opportunity to meet potential Thesis Advisors and Second Readers; second year students will present their thesis work formally as part of a thesis defense and thesis defenses will be scheduled.

Student attendance at the Fall Convocation and Spring Extravaganza is expected. In their first year, participation in these formats will be required in the fall as part of BCREA 5XX Poetics Seminar on Cultural Change and Writing and in the spring as part of BCREA 5XX Poetics Seminar on The Medium of the Message. In their second year, in order to complete their thesis, they will need to present work at the Spring Extravaganza. Second year students will be strongly encouraged to attend the Fall Convocation, although it will not be required—especially since for some non-residency students attendance might require extensive and costly travel.

D. OVERVIEW CHART OF STUDENT SCHEDULES

1. YEAR ONE STUDENT SCHEDULE

Quarter	Course #	Title	Credits
Fall	BCREA 5XXX	Creative Writing Workshop: Between Prose and Poetry	5
Fall	BCREA 5XXX	Poetics Seminar: Cultural Change and Writing	5
Winter	BCREA 5XXX	Creative Writing Workshop: Fact and Imagination	5
Winter	BCREA 5XXX	Poetics Seminar: The Practice of Ethnography	5
Spring	BCREA 5XXX	Creative Writing Workshop: Thinking and Memory	5
Spring	BCREA 5XXX	Poetics Seminar: The Medium of the Message	5
Total			30

TABLE 6 YEAR ONE

2. YEAR TWO STUDENT SCHEDULE

Quarter	Course #	Title	Credits
Fall	BCREA 5XXX	Creative Writing Thesis	5
Fall	BCREA 5XXX	Elective Residency or Non-Residency Course	5
Winter	BCREA 5XXX	Creative Writing Thesis	5
Winter	BCREA 5XXX	Elective Residency or Non-Residency Course	5
Spring	BCREA 5XXX	Creative Writing Thesis	5
Spring	BCREA 5XXX	Elective Residency or Non-Residency Course	5
Total			30

TABLE 7 YEAR TWO

VII. DESCRIPTION OF PROGRAM OVERSIGHT AND ADMINISTRATION

As an integrated part of the UWB IAS program, the MFA degree will benefit from the existing administration of IAS, and in particular from its Graduate Studies Office. The MFA will be the third masters program initiated in the IAS Program, along with the Masters in Public Policy and the Masters in Cultural Studies. In IAS, an Associate Director of Graduate Education serves as the overall director of the IAS Graduate Programs, working to insure that institutional requirements are met and coordinating with a Faculty Coordinator for the separate masters programs. In addition, there are a Graduate Studies Manager and Graduate Studies Coordinator as well as a Community Relations Manager, who is directly responsible for creating internships and other opportunities for graduate students—a key position for extending student opportunities outside the classroom, and for furthering our objective of connecting the MFA program to “real-life settings.”

The MFA will require two additional positions: a MFA Faculty Coordinator—the faculty member who has a direct responsibility for the program—and a Program Manager*. One of the challenges of the MFA degree will be to coordinate with the diverse faculty members working within the program, including the contract faculty, and to oversee the Fall Convocation and Spring Extravaganzas. The MFA Coordinator will serve as the immediate supervisor for faculty teaching in the MFA program and as the search committee chair for hires in the program, including its contracted senior lecturers and artists-in-residence. While annual evaluation of faculty will occur within the procedures already in place in the IAS program, the MFA Coordinator will be expected to provide reviews for these personnel files. She will work directly with the Program Manager in arranging for the Fall Convocation and Spring Extravaganza. One of the Program Manager’s primary responsibilities will be to organize

*In the version of the MFA proposal read by External Reviewers, this position was called, “Program Assistant.” We have changed the title to better indicate the level of responsibility designated for this position.

the Fall Convocation and Spring Extravaganza, to arrange for travel arrangements for contract faculty, and to make sure that Thesis Advisors are following through on their required set of interactions with students.

As with other IAS graduate degrees and undergraduate majors, there will be a Curricular Area Working Group (CAWG) made up of core MFA faculty members, including at least one contracted senior lecturer or artist-in-residence, set up to oversee substantive issues in designing the curriculum and administering the degree.

VIII. DESCRIPTION OF PROGRAM FACULTY AND FACULTY ROLES

The MFA will be staffed through existing IAS tenure-track and tenured faculty; one full-time or two half-time senior lecturers to teach courses and to supervise theses; and several additional part-time senior lecturers and resident artists, primarily to work with students on their theses. It is important to the success of this program that key faculty can move between teaching creative writing and poetics at a graduate level, although not all faculty teaching in the program need to teach both types of courses.

All students will have a Thesis Advisor in their second year program that will have primary supervisory authority for the second year. In advance of the second year, the Thesis Advisor along with the MFA Faculty Coordinator will be responsible for reviewing a student's course of study and approving it. The thesis will be read and approved by a Thesis Advisor and a Second Reader. All faculty supervising theses and directed study and research will need to comply with a standard set of expectations regarding the quantity of work on the part of the student and quantity of in person or on-line responses on the part of the faculty member. All faculty are expected to participate in the Fall Convocation and Spring Extravaganza and will be remunerated for their participation. While the MFA program emphasizes how creative forms of writing are based in cultural, social, and technological formations, it stresses that this writing possesses cultural salience through the committed and often idiosyncratic directions of individual artists and writers. The program intends to develop a lively community of writers in conversation with each other and to educate students, in part, through this conversation.

A. MFA FACULTY

(See Appendix C for Vitae.)

***Professor Jeanne Heuving** will serve as the faculty coordinator for the program and will work to insure the integration of the MFA degree's various options—most importantly an integration between its creative writing and poetics components. Her scholarship is in the areas of creative writing, gender and sexuality, literary history and theory, and poetics.

***Professor Bill Seaburg** will take a major lead in the areas of creative non-fiction, ethnopoetics, and ethnographic research. His scholarship is in the areas anthropology, American Indian Studies, and creative non-fiction.

* **Assistant Professors Joe Milutis and Ted Hiebert**, recently hired to teach in the new Interdisciplinary Arts major, will bring specific expertise in the areas of media and visual arts. Both Milutis and Hiebert, in addition to their specific disciplinary expertise, are committed public scholars who possess substantial writing acumen and publications. Milutis has distinguished himself through several creative writing publications and performances that draw on his expertise in creative writing, visual media, and sound art.

* **Current Creative Writing Instructors Rebecca Brown and Stacey Levine** will likely be engaged in some aspects of the program either in course instruction or as Thesis Advisors or Second Readers.

***Other Key MFA Faculty.** The MFA will be able to draw on the expertise of several additional faculty members whose expertise is directly relevant to the poetics seminars or directed research and study options: Associate Professor Constantin Behler; Associate Professor Kanta Kochhar-Lindgren; Professor Gray Kochhar Lindgren.

***Faculty in Specific Knowledge Areas.** The MFA will draw on the expertise of IAS and other UWB faculty primarily through their pre-existing courses, although in some instances these faculty members may perform directed research or study with individual MFA students.

B. SUMMARY OF FACULTY POSITIONS

Within the program, then, there will be need for faculty members teaching in the following areas.

- 1) Creative Writing Workshops
- 2) Poetics Seminars
- 3) Thesis in Creative Writing
- 4) Directed Study and / or Research
- 5) Courses in Specific Knowledge Areas

1. FIRST YEAR STAFFING NEEDS

- Six graduate courses, 1.20 newly hired or reallocated faculty
- Faculty Coordinator, .20 newly hired or reallocated faculty (this may need to be .40 in start-up mode.)
- Program Manager, 1.0 position
- Contracted Senior Lecturers and Artist-in-Residence for Fall Convocation and Spring Extravaganza

2. ADDITIONAL SECOND YEAR STAFFING NEEDS

- Eighteen Thesis Advisors (15 credits)
- Eighteen Second Readers
- Directed Studies / Research Instruction

C. SCHEDULE OF FIRST YEAR COURSES AND FACULTY

Quarter	Title	Faculty
Fall	Creative Writing Workshop: Between Prose and Poetry	Newly hired senior lecturer
Fall	Poetics Seminar: Cultural Change and Writing	Jeanne Heuving
Winter	Creative Writing Workshop: Between Fact and Imagination	Jeanne Heuving or newly hired senior lecturer
Winter	Poetics Seminar: The Practice of Ethnography	Bill Seaburg
Spring	Creative Writing Workshop: Thinking and Memory	Joe Milutis / Ted Hiebert
Spring	Poetics Seminar: The Medium of the Message	Joe Milutis / Ted Hiebert

TABLE 8 FIRST YEAR COURSES

D. ROLES OF REGULAR AND CONTRACT FACULTY

For the most part, the first year program will be taught by tenured and tenure-track IAS faculty members and newly hired senior lecturer(s). For each quarter, two faculty members will teach a coordinated creative writing workshop and poetics seminar. While sometimes this coordination may be very close and collaborative; other times it will simply ask that pairs of faculty acquaint themselves with each other’s syllabuses, making sure that when differences in teaching philosophy or orientation do arise that students will learn through these differences, rather than being pulled between two incompatible demands. While the overall MFA curriculum will be the concern of the CAWG (Curricular Area Working Group, described above), pairs of faculty will be selected with the proviso that they engage in some level of coordination, or even team-teaching, in order to insure that the creative writing workshops and the poetics seminars complement and do not duplicate each other.

Thesis advising, beginning in year two, will require faculty to supervise 18 students in residency and non-residency modes (see above). The Thesis Advisor will have primary responsibility for thesis supervision. A creative writing thesis will be made up of creative work and a poetics essay—an essay that reflects critically on a selected reading list or a research paper on a subject of the student’s choice as it relates to their writing. Students particularly motivated by the poetics component of this MFA can elect to do up to 15 credits of directed study in their second year in which they will work on creating a poetics project or paper, separate from their creative writing thesis. All Thesis Advisors will be hired at the Senior Lecturer or Artist-in-Residence level and will have UW Graduate Faculty status.

E. EFFECT OF PROGRAM ON EXISTING IAS PROGRAM

The proposed budget pays for all new teaching assignments, including those of existing, experienced IAS faculty members. In the first year we will be hiring one senior lecturer or two half-time senior lecturers that will teach courses, and, in the second year, serve as Thesis Advisors. In addition, in the second year, we will be hiring

part-time senior lecturers or artist-in-residence to work with students. While some of the work load of existing IAS ladder faculty members will shift, the fee-based MFA program will provide monies such that new faculty can be hired into the IAS program. UWB is a new and growing campus and anticipates that new faculty lines will be awarded to the IAS program on a regular basis into the foreseeable future. As an interdisciplinary program, IAS has ten majors, each comprised of several disciplines, and faculty members with trans-disciplinary expertise. This organization makes it possible to hire faculty members for the MFA in creative writing and have them also teach in related majors, for example, in our majors in Culture, Literature, and the Arts and in Interdisciplinary Arts. As the MFA proves itself to be a viable program, it will most likely be awarded additional senior lecturer or tenure-track lines. (See Appendix A Letters of Support from Vice-Chancellor Susan Jeffords and IAS Director Bruce Burgett.)

IX. INFRASTRUCTURE REQUIREMENTS

A. COMPUTER SUPPORT FOR INSTRUCTION

The program will be supported mainly by two software applications: Black Board Academic Suite course management system and Catalyst Web Tools developed by UW Computing. In addition, especially for the students in the second year, non-residency program, faculty members may use diverse email programs and free access-web programs. While, at a minimum, all faculty and students will be required to attend the Fall Convocation and Spring Extravaganza, they might also wish to engage with each other through phone conversations and video conferencing (when available). We do not anticipate needing to purchase program-specific software, nor will the management of these resources require ongoing support from the university's academic computing office. The only requirement for special computer services will be for the third poetics seminar in the first year, *The Medium of the Message*. For this course, we plan to utilize UWB computer labs specifically set up for advanced media instruction either during class time—or as labs available to all students a part from class time use. IAS has designated labs for its graduate programs.

B. FACILITIES

The MFA program will be offered in the evening when classroom space is more readily available on the Bothell Campus. During the first year program, we will schedule six classrooms capable of holding eighteen students whose chairs can be arranged in a seminar formation. If possible, in the spring, for the poetics seminar on *The Medium of the Message*, we would like to use a computer classroom, although this may not be absolutely necessary.

C. LIBRARY RESOURCES

The UW Libraries has ample resources in the areas of this MFA degree, both through its past and projected purchasing. The MFA has budgeted \$3,500. per year to support and build on these endeavors.

D. TRAVEL SUPPORT

Since we will be engaging the services of contract faculty who may need to travel some distance in order to participate in the fall and spring events, there is an allotment for travel in the budget.

X. PROGRAM AND STUDENT ASSESSMENT

The program will design several instruments to assess program design and student learning. As the same instruments will be used for different objectives, the purposes of program and student assessment are delineated below, after which the specific instruments through which these will be accomplished are described.

A. PROGRAM ASSESSMENT

- to provide aggregated information about each cohort in order to make in-progress alterations to the evolving program
- to provide aggregated information across candidates in order to alter and develop the program over time.
- to document and enhance the program's contribution to the university and the larger field of creative writing.
- to document and assess student career and employment success

B. STUDENT ASSESSMENT

- to provide frequent information on candidate's learning in order to promote conversations among candidates, faculty members, student groups, and support staff.
- to document students' progress through the program
- to document students' career and employment success over time

In addition to the special assessment instruments, listed below, students' progress through the program will be assessed through the normal grading mechanism. Students' will be allowed to proceed to the second year program, and thesis supervision, only after completing the first year program.

C. ASSESSMENT INSTRUMENTS

* All MFA courses will be evaluated by student and faculty evaluations utilizing the same set of qualitative questions. Numerical evaluations will be used at the discretion of individual faculty members, in compliance with usual university policies on student evaluations.

* MFA faculty, students, and support staff will be encouraged to keep a log of their experiences in the program and to utilize these in order to prepare a 1-2 page yearly evaluation, due at the end of each school year. These reports can either be submitted signed by their author or anonymously. They will also be encouraged to engage in on-going conversations with the Faculty Coordinator, Program Manager, and other participants in the MFA. Throughout this process a sense of mutual responsibility among faculty, students and staff will be encouraged, in order to generate a positive learning environment.

* At the conclusion of each thesis defense, all parties (the Thesis Advisor, Second Reader, and candidate) will be asked to write a report on the quality of the work accomplished and the instruction given / received. Theses defenses will normally be scheduled during the Spring Extravaganza, and the reports will be due before the end of the quarter in which the student graduates.

* At both the Fall Convocation and the Spring Extravaganza, one two-hour session will be set aside for student focus groups to comment on the program. Notes will be taken and made available to the MFA Assessment Team and core faculty.

* At the one-year mark after graduation, and again at the three-year and ten-year mark, all graduates of the MFA will be contacted to ascertain their career and employment success.

* A MFA Assessment Team made up of the Coordinator, IAS Director of Graduate Studies, at least two faculty members, and the Program manager will meet at the end of the school year, having consulted all of the above documents (as available), for the purposes of drawing conclusions and making recommendations for the future. They will write up their conclusions in the form of recommendations and present these to the IAS Director and IAS Associate Director of Graduate Studies.

XI. DIVERSITY

Diversity will be attended to at all levels:

- recruitment materials: website, printed materials,
- engagement opportunities: advising, fairs,
- events: invited faculty, speakers, conferences,
- collaboration: research, partnerships, community,
- curriculum: course design, course texts, instruction, and
- assessment: program, courses, faculty, students.

The MFA in Creative Writing and Poetics is housed within the Interdisciplinary Arts and Sciences program which has an active, and ongoing, commitment to diversity in its hiring, recruiting, curriculum, assessment, and pedagogical practices, as does the UWB campus at large. An integral component of the MFA mandates documenting student experience within the program itself, which will directly aid the MFA program in its cultivation of diversity (See Assessment section above). Moreover, the commitment to diversity is reinforced by the very philosophy of the MFA and its overall curriculum, given its coordination between creative writing workshops and poetics seminars that seek to combine critical and creative inquiry.

In its 2007-2008 self-study, the IAS program described its far-reaching commitments to diversity as most successful in its curriculum, and secondarily in the areas of faculty hiring and student recruitment: “Many IAS faculty members research and teach at the cutting edges of diversity issues, broadly construed. And many work in diversity-related fields that have emerged over the last two decades: ethnic studies, postcolonial studies, working

class studies, gender studies, queer studies, and disability studies, among others. In this sense, the history of the campus does not mirror other universities where these new fields entered into sometimes vexed and compromised relations with traditional scholarship.” The MFA will build on this curricular commitment to diversity, while working to insure that hiring, recruiting, and overall pedagogical practices further promote diversity.

As described in the proposal, the MFA will hire one senior lecturer or two half-time senior lecturers as well as several part-time senior lecturers and artist-in-residence. By actively recruiting potential faculty members through selected invitations as well as advertizing our positions broadly, we hope to attract and hire minority applicants. CAVE CANEM is a national organization specifically committed to cultivating the artistic and professional growth of African American poets. MELUS, the society for the study of multi-ethnic literature, in the United States, would also be a source for advertizing positions, as would specific groups within the MLA (Modern Language Association) and the AWP (Associated Writing Programs). Indeed, it is possible that some of our contract senior lecturers and artist-in-residence may be affiliated with other institutions, which do not have a MFA program, and so will be in a position to recruit minority students. By developing our program in conjunction with key faculty members who have shown a marked commitment to diversity efforts elsewhere, we would work to build in diversity, rather than adding it on.

We will advertize our MFA program in national and local publications and web-based resources which minority students would likely read. Locally, placing ads and announcements in such newspapers as *The Stranger*, *La Raza*, and *Central District News* would serve to announce our intention to recruit students from diverse populations as well as consulting with appropriate entities in such community groups as the Hedgebrook Foundation, United Indians of All Tribes Foundation, and Wing Luke Museum. At UWB The Writing For Their Lives reading series has sponsored multiple minority writers in the last several years who will make valuable contacts for our program—both with respect to advice for recruitment and direct recruitment.

Pedagogically, the program is positioned to learn from its students, in addition to instructing them. Since all of the courses in the first year will be workshops and seminars addressing issues of cultural change and diversity, invaluable information is likely to arise on how to make our program supportive and engaging for minority students. (See assessment procedures above for how this information will be collected.)

XII. BUDGET

The program incorporates a self-sustaining budget supported by tuition.

A. STUDENT TUITION

Student Tuition*	Year 1	Year 2
Tuition Per Credit Hour	550	570
Tuition Per Year (30 credit hours)	16,500	17,100

*In the proposal version read by External Reviewers, tuition was set at \$540 per credit hour and \$16,200 per year. The present budget has been altered to better indicate faculty positions and program costs.

B. BUDGET YEARS 0 - 2

PROGRAM COSTS	
<u>Year Zero</u>	
.20 fte Faculty serving in teaching and administrative roles	16,800
Benefit load @ 25.80%	4,334
Faculty Travel	5,000
Recruitment	2,500
PR	15,000
Total	43,634
<u>Year One: 18 students, 30 credits each</u>	
1.40 fte Faculty serving in teaching and administrative roles	106,742
Benefit load @ 25.80%	27,539
Full-time or .80 time / Program Manager	43,000
Benefit load @ 30.60%	13,158
Library Materials	3,500
Honoraria for Fall Convocation and Spring Extravaganza	6,000
Travel for Visiting Writers	5,000
Faculty /Staff Equipment	15,000
Moving Expenses	4,500
PR	15,000
Year One Total:	239,439
<u>Year Two: 34 students, 30 credits each</u>	
1.70 fte Faculty serving in teaching and administrative roles	136,742
Benefit load @ 25.80%	35,279
Full-time or .80 time / Program Manager	43,000
Benefit load @ 30.60%	13,158
Library Materials	3,500
Honoraria for Fall Convocation and Spring Extravaganza	6,000
Travel for Visiting Writers	10,000
Theses Advisors 10 @ 7K	70,000
Benefit load @ 24.40%	17,080
PR	15,000
Year Two Total:	349,759

XIII. APPENDICES

A. LETTERS OF SUPPORT

B. SAMPLE SYLLABI

C. FACULTY CVs

A. APPENDIX A - LETTERS OF SUPPORT

1. Susan Jeffords
2. Bruce Burgett
3. Brian Reed
4. Mike Stiber
5. Brad Portin
6. Martha Groom
7. Ron Krabill
8. David Huntsperger
9. Amanda Martin

December 13, 2010

Gerald Baldasty
Vice Provost and Dean, The Graduate School
Box 353770
University of Washington


Dear Dean Baldasty:

I am writing to confirm the support of the UW Bothell campus for the proposed MFA in Creative Writing and Poetics. The Graduate School Council asked for comment on two items, each of which I will address here.

First, as to the question of the IAS review. I fully appreciate that the IAS review committee cited the question of resources in its review of the rapid expansion of IAS degrees and curriculum. This point is precisely why the MFA degree has been proposed through a fee-based budget model, so that it could be assured that new revenues would be generated to meet the needs for faculty and staff hires to insure the success of the degree. As you know, fee-based programs must identify resources needed for program success and develop a budget to do so. The budget for this program has been fully vetted by IAS, UWB, and UWPCE to insure that all needed aspects of the program are covered. All necessary MFA fee-based revenues will be committed to the program.

Secondly, you have asked for assurances that the needed faculty resources will be dedicated to the MFA. Since there are not sufficient faculty currently in IAS to support this degree, new hires must be made to insure the program's success. As the program is in its building stages, it will be given permission to hire full- and part-time SENIOR lecturers and artists-in-residence for multi-year appointments, as needed to meet curricular needs and as revenues permit. Once the program has become fully developed and has a steady stream of enrollments, these resources could be allocated on a longer-term basis as other staffing needs develop, either for tenure-track faculty or senior lectures and artists-in-residence.

Sincerely,



Susan E. Jeffords
Vice Chancellor for Academic Affairs

cc: Bruce Burgett



MEMORANDUM

Date: 13 December 2010

To: Gerald Baldasty, Dean, The Graduate School

From: Bruce Burgett, Director, Interdisciplinary Arts and Sciences, UW Bothell

Handwritten initials 'BB' in blue ink, located to the right of the 'From' line.

Re: MFA in Creative Writing and Poetics

I am writing to echo Vice Chancellor Susan Jeffords confirmation of the support of the UW Bothell campus and Interdisciplinary Arts and Sciences (IAS) for the proposed MFA in Creative Writing and Poetics. The Graduate School Council asked for comment on two items.

The first question concerns the last IAS program review and its caution about making sure that we have sufficient resources to staff our degrees. As part of the MFA degree approval process in IAS, the faculty discussed the question of resources at length and reviewed the budget worked out with UWPC. The faculty determined that the instructional and professional staff resources outlined in the degree proposal will be sufficient to launch and sustain the program. In addition, the faculty noted that the MFA will strengthen our existing Master of Arts in Cultural Studies (MACS) and Bachelor of Arts majors in Interdisciplinary Arts (IA) and Culture, Literature, and the Arts (CLA). The faculty was particularly excited about the substantial resources committed to building an international network of writers who can participate in the program and its public events.

The second question concerns assurance from UW Bothell and IAS that the needed faculty resources will be dedicated to the MFA. As Susan Jeffords letter indicates, the campus is committed to hiring multi-year senior lecturers or artists-in-residence in order to launch the degree. Once the degree is established, we may want to convert some portion of those hires to tenure-track faculty. This choice is a result not of budgetary constraints on the hiring of tenure-track faculty members, but of discussions about how best to staff the degree at start up. The architects of the degree agree that there are considerable advantages to hiring established senior lecturers or artists-in-residence at the launch, rather than relying on new assistant professors to shoulder the service burdens that accompany a new degree.

Please let me know if you have any further questions.



UNIVERSITY OF WASHINGTON
Seattle, Washington 98195

ENGLISH DEPARTMENT

9 December 2010

Dear University of Washington Graduate School:

I am writing a letter in support of the MFA in Creative Writing and Poetics proposed by the Interdisciplinary Arts and Sciences (IAS) program at the University of Washington, Bothell (UWB).

Too often in contemporary universities, the humanities and the fine arts are kept artificially separate, as if the creation and the discussion of art and literature were activities that could be neatly walled off from one another. This degree program heals that breach. Moreover, it does so in a unique and inspiring manner. Students will have great flexibility in pursuing their critical and creative interests. They can choose when and how to delve into fundamental questions concerning the writing process, and they will be encouraged to reflect on the relationship between their work and a range of urgent questions concerning community, identity, and life in the internet age. Especially commendable is the hybrid nature of the proposed MFA program, that is, its combination of a residential first-year curriculum and a potentially non-resident second half. This aspect of the program distinguishes it immediately from many of its possible competitors, including the MFA degree at the University of Washington, Seattle (UW).

On 3 December 2010 the Graduate Studies Committee of the UW English Department voted unanimously to express its support of the creation of the MFA in Creative Writing and Poetics. It also affirmed—a commitment later seconded by Gary Handwerk, the Chair of the department—that we would be happy to make spaces available to second-year UWB MFA students in UW English Department MA/Ph.D. graduate seminars. The director of the MFA program would, presumably, nominate the relevant MFA students, and the Director of Graduate Studies of the UW English Dept. would then work to help find them space in appropriate classes; the specific details, of course, can be worked out at a later date.

I would like to close by saying a few words in my personal academic capacity as a specialist in twentieth- and twenty-first century poetry. For the last sixty years, the American West Coast has played a very prominent role in the development of English language poetry and poetics. What began in San Francisco in the 1950s in the coffeehouses of North Beach quickly spread further north, to Portland, Seattle, and British Columbia. This proposed degree program, with its emphasis on innovative boundary-crossing and its synergy between academic and creative study,

promises to increase Seattle's profile, and it should give Washington and Pacific Northwest poets an intellectual community and institutional presence comparable to those long available in San Francisco and Vancouver. It will undoubtedly attract the attention of inventive, forward-looking poets who want to shake up business-as-usual in the American poetry scene. Perhaps someday it will be able to host an event on the order of the Berkley Poetry Conference of 1965 or the Vancouver New Poetics Colloquium of 1985, storied gatherings of writers and scholars that represent true milestones in the history of the art form.

Yours truly,

A handwritten signature in cursive script that reads "Brian M. Reed". The letters are fluid and connected, with a prominent 'B' and 'R'.

Brian M. Reed
Director of Graduate Studies
Department of English
University of Washington, Seattle



Michael Stiber
Professor & Director

November 29, 2010

To: Gerald Baldasty, Vice Provost and Dean, The Graduate School

Re: Proposal for creation of a MFA in Creative Writing and Poetics

Dear Dean Baldasty,

I am writing this memo to express my strong support for creation of a new MFA in Creative Writing and Poetics in the Interdisciplinary Arts and Sciences Program at UW Bothell. As Director of a program that hosts our own fee-based Masters degree, I understand the opportunity that this funding mechanism presents for creating healthy educational growth that can serve our community even in the face of a decline in state support. Moreover, I believe that there is the potential for overlap between curricula in the MFA and the existing Master of Science in Computing and Software Systems, in particular around the areas of new and future media, narrative and software development, serious games, etc. I would like to see CSS faculty have the opportunity to work with their colleagues in IAS to create courses that can serve both populations of students.

Sincerely,

A handwritten signature in black ink, appearing to read 'Michael Stiber', with a large, stylized flourish at the end.

Michael Stiber

cc: Jeanne Heuving, Professor, UW Bothell Interdisciplinary Arts and Sciences Program

December 13, 2010

The Graduate School
University of Washington
Seattle, WA 98195

Dear Colleagues,

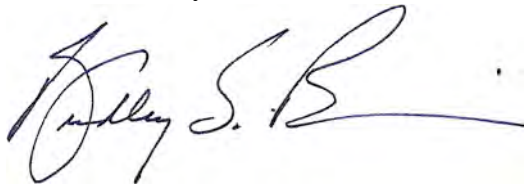
I am pleased to provide this letter of support for the proposed *MFA in Creative Writing and Poetics* proposed for the University of Washington, Bothell. In addition to the depth of degree content and match with our interdisciplinary focus of the Bothell campus, I see a number of ways that an *MFA in Creative Writing and Poetics* would enhance our work in the Education Program.

As a professional program committed to the preparation of K12 educators, we have extensive commitments and program elements in literacy, written expression, and oral communication. The availability of this further degree, the courses, and the faculty expertise would serve to strengthen our work and add to our ability to attract students who are preparing to be language arts teachers.

A second reason for our support aligns with concern for the general erosion in the creative, dramatic, performing, musical, and visual arts in the schools. Over the last several years, concerns for academic achievement have driven content and policy to support what are perceived as “core” subjects in literacy, mathematics, and the natural sciences. While important, we also support a rich and broad curricular experience for students in schools. A university commitment to the arts (as represented in this MFA degree) would assist us in our public advocacy for the place of the arts in education from the early years to higher education.

I support this creative venture and believe it would benefit the campus and our constituencies.

Yours sincerely,



Bradley Portin, D.Phil.
Professor and Director



UNIVERSITY of WASHINGTON | BOTHELL

INTERDISCIPLINARY ARTS & SCIENCES

University of Washington Graduate School
University of Washington
Seattle, WA 98195

8 December 2010

I am writing to express my enthusiasm for the proposed Masters in Fine Arts in Creative Writing and Poetics to be offered in Interdisciplinary Arts & Sciences at UW Bothell. I am a professor of environmental studies and sciences, and anticipate multiple productive opportunities to partner with the MFA program and MFA students in coming years.

The program has many exciting aspects. As an environmental educator, I am particularly excited by the prospect of engagement with MFA students through our environmental studies curriculum. Because this innovative MFA program would place some MFA students in environmental studies and policy courses, we stand to gain increased capacity to explore the interfaces between environmentalism and creative expression.

Some of the most effective environmental advocates are writers whose works create windows for a broader public into the complexities of the environment. The engagement of MFA students with our interdisciplinary curricula would enable them to understand key problems globally and locally. Further, prominent writers who take on the environment could be brought to campus in connection with the MFA program would greatly enrich the larger intellectual community at UWB.

In my dozen years as a faculty member at UW Bothell, I have seen strong engagement by students in the varied opportunities in creative writing that have been offered at UWB, and firmly believe that the program will be successful. I hope you will support the creation of this new degree program.

Sincerely,

A handwritten signature in black ink, appearing to read 'Martha Groom'.

Martha Groom
Professor



December 9, 2010

To Whom It May Concern:

This letter is to commit the full support of the MA in Cultural Studies (MACS) program for the proposed MFA in Creative Writing at the University of Washington Bothell. The prospect of having graduate programs in both cultural studies and creative writing housed within the same unit would create economies of scale and possibilities for collaboration that would significantly strengthen both programs. As convener of MACS, I view the creation of the MFA program not only as a positive development for MACS, but indeed, as an opportunity without which we will be much the poorer.

The MACS program is structured around three core methodologies of research and practice: the textual, the ethnographic, and the performance-based. The proposed MFA degree would not only allow us to work with faculty and practitioners associated with the new program, but it would also provide our students with a much stronger grounding in both the textual and the performance-based areas of our curriculum. It would also allow us to develop courses and invite guest lecturers and artists-in-residence who could work with both MACS and the MFA, thus making both programs more cost-effective while also broadening their scope.

Many fields today describe interdisciplinarity as a key concern without having the means or mechanisms to enact such interdisciplinary practice. Housing an MFA in Creative Writing in Interdisciplinary Arts and Sciences at UWB would embody such practices, allowing students to work closely not only with strictly textual artistic forms but to also explore how those forms converge across multiple forms of media, performance, and research. In short, the MFA in Creative Writing is a delightful opportunity to establish an innovative graduate degree program in a context that will establish it as a guiding light in the field.

Please do not hesitate to contact me at 425.352.3592 or at <rkrabill@uw.edu> if you have any questions regarding this letter of support.

Sincerely,

A handwritten signature in black ink, appearing to read 'Ron Krabill'.

Ron Krabill
Associate Professor
Convener, MA in Cultural Studies
Interdisciplinary Arts & Sciences
University of Washington Bothell



December 4, 2010

To Whom It May Concern:

I'm writing in support of the proposed MFA in Creative Writing and Poetics at the University of Washington, Bothell. In particular, I'm writing to address the issue of job prospects for creative writing MFAs.

Jeanne Heuving, who was one of my mentors as I completed a Ph.D. in English at the University of Washington, asked me if an MFA in creative writing is good preparation for my line of work: content editing. I'm pleased to say that the study of poetics and creative writing is excellent preparation for such a career. The work that I did under Jeanne's supervision helped me develop skills that are indispensable to my profession.

I edit content for a new social media startup called Intersect (<http://intersect.com>). On any given day, I might produce technical documentation for our web site, write blog posts, engage with our users, or copyedit site content. The kind of close attention to language fostered by the study of poetics is essential to the work that I do. Also, because the study of poetics involves systematic critical thinking about linguistic structures, it's great preparation for thinking about language in new contexts – social media web sites, blog posts, messaging services, etc. And the workshop environment of creative writing classes teaches writers the kinds of drafting and revising skills that are essential to a professional editor.

In addition to the practical preparation that an MFA provides, the degree itself will be useful to students. In the competitive field of content writing and editing, successful professionals need to be able to distinguish themselves. The MFA credential carries weight. Despite the fact that the economy has not been kind to the humanities, there are excellent careers to be had for poets and creative writers in the world of high tech.

On a related note, I will add that Jeanne was instrumental in helping me find my first professional position after graduate school. I'm confident that a graduate writing program that she is involved with will have an outstanding placement rate.

Sincerely,

A handwritten signature in black ink, appearing to read "David Huntsperger", written over a light blue circular stamp.

Dr. David Huntsperger
davidh@intersect.com

December 13, 2010

To Whom It May Concern:

I am writing in support of the creation of the Creative Writing and Poetics MFA program at the University of Washington Bothell. I am currently a second year student in the UW Bothell's Cultural Studies M.A. program, and have recently applied for Ph.D. and Creative Writing/Writing MFA programs for the 2011-2012 academic year.

Truthfully, I was saddened to hear that the UWB Creative Writing and Poetics program would not be launching in 2012. Upon its launch, this program will be one of the few in the region, and the only in the Pacific Northwest to offer an inquiry-based poetics focused approach to creative writing. As an experimental writer, I had to look to California to find the nearest program with even similar offerings.

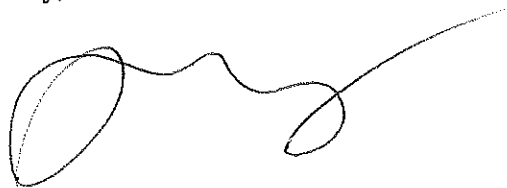
But even these programs fall short of the innovative program being developed at UW Bothell. Generally, programs take an approach that is either media focused or completely anti-media. The UW Bothell program expects students to at least experiment with new media, while requiring that they not entirely work with such forms. The program allows students to actually develop as writers and play around with various forms and cross-genres, while additionally exploring the importance of writing, *why* we write.

Furthermore, the program allows students to choose from a wide variety of options for study, such as the education option for candidates planning to become teachers, an option for students planning to work with computer software, and a variety of other options. As a creative writer who considers writing a political act, and one who particularly takes an interdisciplinary approach to this practice, I find I have consistently limited in creative writing courses at other institutions.

Perhaps the most important aspect of this program, however, is the cohort system. The UW Bothell M.A. in Cultural Studies program follows a similar cohort-based teaching mode, which allows students not simply to act as peers and peer reviewers, but to become colleagues as well. The classroom thus becomes a small intellectual community, wherein collaborative writing projects are easily undertaken.

I strongly urge the Graduate School to support the creation of the UW Bothell MFA in Creative Writing and Poetics program. When such a program launches, the University of Washington will truly become an institution offering innovative and one-of-a-kind programs, developing itself as a uniquely creativity-focused university.

Sincerely,

A handwritten signature in black ink, appearing to read 'Amanda Martin Sandino'. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Amanda Martin Sandino
Graduate Student
M.A. in Cultural Studies
University of Washington| Bothell

B. APPENDIX B - SAMPLE SYLLABI

Course #	Title
1. BCREA 5XXX	Creative Writing Workshop
2. BCREA 5XXX	The Practice of Ethnography
3. BCREA 5XXX	The Everyday and the Medium of the Message
4. BCREA 5XXX	Ethnopoetics

Professor Jeanne Heuving
Office UW1 348
jheuving@u.washington.edu

BCREA 5XX Creative Writing Workshop: Writers' Research / Between Fact and Imagination

This creative writing workshop is designed to complement Bill Seaburg's course on "The Practice of Ethnography" and places attention on writers' research in relationship to their creative writing. One of the important issues of our time, and of this MFA program, is the presentation or representation of others, particularly others who have been misrepresented or stereotyped within existing cultural texts. Research is one of the means by which we can begin to correct for these misapprehensions or wrong labels, albeit research itself can merely reactivate problematical stereotypes. Creative writing often entails considerable subjective involvement on the part of the writer, whether he or she represents themselves as a "self" within their own work or elects a more impersonal or transpersonal writing. In this course, we will investigate and experiment with beginning with specified "research" investigations in advance of committing oneself to creative work. And we will read published writers who have experienced and presented something of an "edge" between their research and writing, between fact and imagination, sometimes importing documentary sources directly into their written texts. All class members will be asked to take two of three required creative writing experiments from the list of research experiments (below).

While sometimes writers are quite deliberate in the research they perform, other times their research is constituted primarily through their own experiences and prior investigations, stored in their memories. Indeed, it is impossible to imagine writing at all without some kind of research, however consciously or unconsciously it was garnered. Often in creative writing, the writer's inclination to engage in "free" or creative expression means that they disregard the option of doing deliberate forms of research. In Bill Seaburg's class he will be introducing you to a number of problematics around pursuing research on "others." Anthropologists have been particularly sensitive to and concerned with charges of usurping other's cultures and identities in the name of their own authoritative works and have done a fair amount of thinking about these issues. In his course, he will be considering "collaborative ethnographies" as a preferred way of writing, at least for some researchers. In this course, we will think about and explore rather different kinds of research, including the research we already have at hand—i.e. what we already know, or think we know.

LARGER COURSE QUESTIONS AND OBJECTIVES

How and in what ways are different kinds of research important for creative writing?

What are some of the difficulties, or perils, of representing, or putting into language others' or your own experiences or memories? What kinds of ethical questions did you encounter in your research, and in utilizing your research in a creative writing piece?

Do creative or aesthetic forms convey any advantages or disadvantages, ethical or otherwise as opposed to, say, simply doing a research report or paper? How so?

What is creative about creative writing? Why?

What is limiting, or limited, about creative writing? Why?

What did you learn about creative writing and research from this course? From Bill Seaburg's course? Do these courses leave you with conflicting and / or complementary sets of knowledge formation? Why?

COURSE OUTLINE

Week ONE Introduction

Week TWO Getting Your Feet Wet: Write 1-3 pages on one of the following: 1) the history of your name or 2) the history of an object in your possession that draws you in some way. Please bring an extra copy of these with you to class for exchange with others and post your work on BLACKBOARD.

WEEK THREE Please read everyone's work from last week on BLACKBOARD. Identify at least five different kinds of "research" implicit in other students' work and five moments in the pieces in which "research" and writing came together in compelling ways. Conversely, was there anything about any one's research--a lack of research or a sense of a rigid or pedantic research--that troubled you? Why?

Read Theresa Cha's *Dictee* and come to class prepared to discuss it.

WEEK FOUR First Creative Writing Experiment Due (See list of possible experiments below.) Please bring at least three copies to class to exchange with writing group, and one additional copy for me. Read Susan Howe's "These Flames and Generosities of the Heart: Emily Dickinson and the Illogic of Sumptuary Values."

WEEK FIVE Read Nathaniel Mackey's *From A Broken Bottle Traces of Perfume Still Emanate*, Part One, and come to class prepared to discuss it.

WEEK SIX Second Creative Writing Experiment Due. Bring four copies to class. Read Selections from Objectivist Poets, George Oppen and Alice Notley, and come prepared to discuss their work.

WEEK SEVEN Read Peter Handke's *A Sorrow Beyond Dreams* and come prepared to discuss it.

WEEK EIGHT Third Creative Writing Experiment Due. Read Erica Hunt's "Notes for an Oppositional Poetics" and from *Arcade* and come prepared to discuss these.

WEEK NINE Read Marguerite Duras' *A Lover* and Bhanu Kapil's *The Vertical Interrogation of Strangers*, and come prepared to discuss this work.

WEEK TEN CLASS READING OF WORK AND CONVERSATION

FINAL Project Due

SOME POSSIBLE WRITING EXPERIMENTS INVOLVING RESEARCH

Interview a person of your choice and then utilize that interview to create a stand-alone poem, essay, narrative, cross genre work, or dramatic script.

Ask someone in this class (or perhaps someone outside this class) to ask you ten separate questions. Please write out answers to these questions. Now use your answers to create a stand-alone poem(s), essay, narrative, cross genre work, or dramatic script. Try to let a couple of days, or preferably a week go past, before utilizing your answers to these questions in a piece of creative work.

Record at least three ten minute conversations. Listen to them carefully, transcribing several pages from at least one of them. Now use this recording to create a stand-alone poem(s), essay, narrative, cross genre work, or dramatic script.

Read an author or a specific text that you love. Now do research into it—biographical, critical, contextual. Now use this research to create a stand-alone poem(s), essay, narrative, cross genre work, or dramatic script.

Find a piece of writing of yours from quite some time back, preferably one you hardly remember. It might be a set of journal entries or a piece of early creative writing. Create a collage, quoting from this earlier writing, and creating passages that intersperse with this earlier writing.

Locate two pieces of writing that would generally not count as creative writing. Please xerox these and cut them up in segments that appeal to you. Now select from these cut-ups and organize them into a collage. Turn in this collage, or alternatively utilize this collage, interspersing your own words, to create a stand-alone poem, essay, narrative, cross genre work, or dramatic script.

Make up your own creative writing "research" assignment. Be sure to write it down at the top of your work, and then proceed to do it.

FINAL WRITTEN WORK

FINAL CREATIVE WRITING PIECE. Please develop one of your three written pieces for this course into a more intensive and extensive work, due at the end of finals week. Feel free to alter your initial piece as much as you wish, using it simply as a jumping off place, if you wish, but be sure to begin with work written for this course.

FINAL THOUGHT PIECE, Write 5-7 pages, reflecting on the poetics of two of the assigned writers above (why they write how they write). You may wish to choose two writers that make for a useful comparison that you either wish to emulate, or store in your personal memory bank, or conversely writers that disturb you or that you dislike, or perhaps one of each. The important requirement for this paper is to identify some of the assigned writers' choices and commitments and then to think about why the writers write as they write, and what these predilections mean for your creative writing, or writing more generally.

LENGTH OF REQUIRED CREATIVE WRITING

It is difficult, and artificial to prescribe, the required lengths of written texts, but in general, if writing prose in the class, you should have written in your combined experiments and final creative piece around 30-50 pages. If writing poetry, you should gather together work that is approximately the length of a chapbook, 10-20 pages. If you are concerned or worried about not writing enough, or importantly, not writing well, please do come talk to me. If in doing the creative experiment, you tend to pair down or minimize your initial research you may wish to turn in a record of research along with your minimalistic constructions.

OTHER COURSE REQUIREMENTS

Once during the quarter, you and a few other students need to introduce the assigned reading to the class, raising pertinent questions and drawing from your own insights. You should present this work as a panel for about 15-30 minutes, and conclude your presentation with one or two questions that you believe should be pursued further by the seminar.

Professor: William R. Seaburg
Office: UWB-1, Room 253. Phone: 425-352-5267
Office Hours: by appointment
E-mail: seaburg@u.washington.edu

BCREA 5XX POETICS SEMINAR: The Practice of Ethnography

Course Description:

This seminar course is about the theory and practice of ethnography, focusing especially on one type of ethnographic investigation—ethnographic collaboration, wherein the traditional ethnographic subject becomes instead an active collaborator in the design and execution of a project. We will start with selective close readings from well-known published ethnographies then shift to the why's and how's of collaborative ethnography, which will include such topics as putting the self into ethnography, emotions and fieldwork, and the art of attention. By the end of the course students will have designed a collaborative ethnographic field project centering on a research topic of their particular interest.

Readings:

The textbooks for the class are:

Gay y Blasco, Paloma and Huon Wardle. 2007 *How to Read Ethnography*. New York: Routledge.

Gray, Ann. 2003. *Research Practice for Cultural Studies*. Los Angeles: Sage Publications.

Lassiter, Luke Eric. 2005. *The Chicago Guide to Collaborative Ethnography*. Chicago: University of Chicago Press.

In addition to the above texts, there will be reserve readings available on electronic reserve, indicated as [e-reserve] on the syllabus below. These are required readings for the course; additional readings may be distributed during the course.

Course Requirements:

- Ex. #1: "Listening Out Loud" (+/☒/-)
- Ex. #2: "Observing a Still Life Scene" (+/☒/-)
- Ex. #3: "Physical Description of This Setting" (5 pts.)
- Ex. #4: "Observation in the Home or Workplace" (5 pts.)
- Ex. #5: "Description of a Familiar Person or a Stranger" (5 pts.)

- Ex. #6: “Taking Notes by Hand” (+/☒/-)
Ex. #7: “Interviewing/Transcribing Someone You Know” (20 pts.)
Ex. #8: “Preparing an Interview Protocol” (5 pts.)
Ex. #9: “Interviewing a Stranger” (10 pts.)
Ex. #10: “Non-participant Observation Assignment” (20 pts.)
Ex. #11: “The Camera as an Extension of the Eye” (10 pts.)
Ex. #12: “Analyzing a Description” (+/☒/-)
Ex. #13: “Analyzing a Story” (5 pts.)
Project: Outline of a collaborative ethnographic project (15 pts.)

Please note: Active participation in discussion of the books and articles is an essential and expected part of the class. You cannot expect to do well in this class without attending regularly. Note also: you are responsible for all readings, whether they are discussed in class or not. Late assignments will be docked .2 of a grade point per late day, including weekends and holidays. Also note: assignments must be submitted in hard copy. No e-mail attachments of papers will be accepted. This syllabus is subject to revision at the discretion of the instructor.

Disability

If you believe that you have a disability and would like academic accommodations, please contact Disability Support Services at 425.352.5307 or at rlundborg@uwb.edu. After an initial intake appointment, you should be prepared to provide documentation of your disability in order to receive assistance.

Some Course Instructional Objectives:

- Learn about how to read ethnographies;
- Practice observation skills and techniques in a variety of settings;
- Practice active listening/reflecting skills;
- Practice interviewing skills and techniques;
- Practice constructing good interview questions;
- Learn different ways of taking field notes;
- Practice transcribing recordings;
- Think about the documentary film as ethnography;
- Create do-able research questions—bottom up and top down;
- Practice “locating instances and generating material”;
- Practice turning notes into something analyzable;
- Practice analyzing your research materials;
- Understand what’s distinctive about collaborative ethnography;
- Understand moral and ethical responsibilities in ethnography.

SYLLABUS

Week 1: March 31

Topics: Introductions
Individual goals and objectives
Course goals and objectives
Observations

Exercises: Exercise #1: “Listening Out Loud” (in-class)
Exercise #2: “Observing a Still Life Scene” (in-class)
Exercise #3: “Physical Description of This Setting” (in-class)

Videos: “Jesus Camp” (2006, 84 min.)

Week 2: April 7

Topics: Observations
Field notes
Reading ethnographies

Read: *How to Read Ethnography*, pp. 1-56.

Exercises: Discussion of Exercise #4: “Observation in the Home or Workplace” (prepared out-of-class for today)
Discussion of Exercise #5: “Description of a Familiar Person or a Stranger” (prepared out-of-class for today)
Exercise #6: “Taking Notes by Hand” (in-class)

Videos: “Cannibal Tours” (1987, 77 mins.)

Week 3: April 14

Topics: Reading ethnographies
Listening skills
Interviewing
Constructing good interview questions

Exercises: Discussion of Exercise #7: “Interviewing/Transcribing Someone You Know” (prepared out-of-class for today)
Exercise #8: “Preparing an Interview Protocol” (in-class)

Read: *How to Read Ethnography*, pp.57-116.

Videos: “Trobriand Cricket: An Ingenious Response to Colonialism” (1975, 53 min.)

Week 4: April 21

Topics: Interviewing

Transcription

Exercises: Discussion of Exercise #9: “Interviewing a Stranger”
(prepared out-of-class for today)
Exercise #10: “Non-participant Observation Assignment”
(due Week 7)

Read: *How to Read Ethnography*, pp. 117-197.

Videos: “Waiting for Harry” (1980, 58 min.)

Week 5: April 28

Topics: The research question
Your collaborative research question
Generating Data

Read: “A Question of Research,” in Gray, pp.57-77.
“Locating Instances and Generating Material,” in Gray,
pp. 79-106.

Exercises: Exercise #11: “The Camera as an Extension of the Eye”
(prepared out-of-class for discussion today)
Exercise #12: “Analyzing a Description” (in-class)

Videos: “Qualitative Methods” (2006, 20 min.)

Week 6: May 5

Topics: Generating data
Thinking about a Research Site
Narrative ethnography

Read: “I Want to Tell You a Story,” in Gray, pp. 107-125.
“Tying in the Texts,” in Gray, pp. 127-145

Exercises: Exercise #13: “Analyzing a Story” (in-class)

Guest speaker: Prof. Diane Gillespie on aspects of fieldwork in Africa

Week 7: May 12

Topics: Collaborative ethnography
Truth or Dare
Analysis

Read: Lassiter, *The Chicago Guide to Collaborative Ethnography*,

pp. 3-75.
“Strategies and Tactics in Analysis,” in Gray, pp. 147-168.
“The Storyteller I Looked for Every Time I looked for
Storytellers” (e-reserves)

Exercises: Discussion of Exercise #10 : “Non-participant Observation
Assignment”

Guest speaker: T.B.A.

Week 8: May 19

Topics: Ethics and moral responsibility
Ethnographic honesty
Interpretation(s)

Read: Lassiter, *The Chicago Guide to Collaborative Ethnography*,
pp. 79-116.

Videos: “Coming to light: Edward S. Curtis and the North
American Indians” (2000, 86 min.)

Week 9: May 26

Topics: Accessible writing
Collaborative reading, writing, and co-interpretation

Read: Lassiter, *The Chicago Guide to Collaborative Ethnography*,
pp. 117-154.
“Writing,” in Gray, pp. 169-179.

Week 10: June 2

Topics: Course wrap-up

BCREA 5XX: Poetics Seminar: The Everyday and THE Medium of the Message
Mon/Wed 11:00am-1:05pm
Professor Joe Milutis
Email: jmilutis@uwb.edu
Office: UW1-141
Office phone: 425-352-3587
Office hours: MW 1:15-2:15

Course information:

In recent years, primarily through the vehicle of the internet and dramatically with the introduction of the blog, there has been an explosion of art that intersects with the rhythms of the everyday and utilizes technologies that expand and perhaps, in the worst cases, gentrify our notions of “everydayness.” But art practice of the 20th century has always been attuned to the quotidian, from Duchamp’s readymades to Warhol’s soup cans; the day-to-day, the banal, or the durational has emerged as both the central concerns of art and challenges to its uniqueness, both the artist’s doing and undoing. Our projects will engage with this difficult substance (time in its undramatic “reality”), in order to train a sharper vision for new phenomena that will emerge in the intersections between our daily selves, our art practice, and our increasingly mobile technologies. Parallel to production, we will discuss philosophical, literary, and media artworks that will give us an historical and theoretical framework for our daily encounters. Public art, blogs, sound walks, graffiti, durational art, culture jamming, and cheap art are just a few of the modes that will be discussed and students will be encouraged to make.

Everyone is expected to participate in class discussions. See last page for *learning objectives*.

Required books:

The Everyday, ed. Stephen Johnstone

Nadja, by André Breton

Novels in Three Lines, by Félix Fénéon

The Philosophy of Andy Warhol: (From A to B and Back Again), by Andy Warhol

e-reserve articles (*****ALL e-reserves must be printed and brought to class*****)

Optional book:

Everyday Life and Cultural Theory, by Ben Highmore

Grade Breakdown

Midterm blog assessment 20%

Final blog assessment 20%

Final Project (including promo campaign) 30%

Final project documentation/assessment 20%

Class participation 10%

Week 1: Class Intro

Wednesday, September 24

Introduction to concepts.

Introduction to blog-creation

Homework: set up blog, respond to blog prompt, readings

Week 2: The Situationist Everyday

Monday, September 29

Read:

Ivan Chatcheglov. "Formulary for a New Urbanism."

Guy Debord. "Introduction to a Critique of Urban Geography."

Guy Debord. "Theory of the Dérive."

Robert Smithson "A Tour of the Monuments of Passaic, NJ"

Discuss readings, Discuss assignment for Wednesday

Demo: Cameras and powerpoint

Homework: familiarize yourself with still cameras

Wednesday, October 1

In-class dérive exercise.

Homework: readings, blog entry based on dérive experiences.

Week 3: The History of the Everyday

Monday, October 6

Reading:

The Everyday. pp. 12-47

Discuss reading.

If time: screening YouTube videos/ Reality TV

Demo:

video cameras and uploading video to the web

Homework: vlog exercise, readings, familiarize yourself with video cameras

Wednesday, October 8

Reading:

Excerpt from Julio Cortázar/Carol Dunlop, *Autonauts of the Cosmoroute*

In class game-event (with video)

Homework: Reading, blog prompt

Week 4: Algorithms, Chance, Data and the Everyday

Monday, October 13

Reading:

André Breton, “Manifesto of Surrealism”

Discussion

Aleatory exercise

Homework: Start reading *Nadja*, blog

Wednesday, October 15

Video editing 1

Homework: familiarize yourself with video editing

Week 5: The Surrealist Everyday

Monday, October 20

Video editing 2

Homework: finish *Nadja*, practice video

Wednesday, October 22

Reading:

André Breton, *Nadja*

Nadja exercise, discussion

Homework: Start reading Warhol and Goldsmith, blog

midterm grade/assessment of blog and participation

Week 6: Boredom

Monday, October 27

Screenings:

The Last Clean Shirt. Alfred Leslie. 1963. (20 min.)

News from Home. Chantal Akerman. 1976. (85 min.)

Homework: blog responses to films, readings

Wednesday, October 29

Readings:

The Philosophy of Andy Warhol: (From A to B and Back Again), by Andy Warhol
Excerpts from *Weather and Day*, by Kenneth Goldsmith

Optional Readings:

Anne Henochowicz. “Petty Theft: Kenny G Gives A’s For Unoriginality.”
Darren Wershler-Henry. “Uncreative is the New Creative: Kenneth Goldsmith
Not Typing”

Uncreative writing exercise

Demo: audio recorders

Homework: start reading *Novels in Three Lines*, audio blog,
familiarize yourself with audio recorders

Week 7: The Seventh Week

Monday, November 3

Audio Editing 1

Get into groups for final assignment; discuss assignment

Homework: writing assignment for *Novels in Three Lines*, start to
familiarize yourself with audio editing

Wednesday, November 5

Reading:

Novels in Three Lines, by Félix Fénéon

Writing assignment due/discuss

Possible class visit TBA

Week 8: Instructions, Plans, Impossibles

Monday, November 10

Audio Editing 2

Homework: Readings, audio assignment, work on proposal for
final project

Wednesday, November 12

Reading:

Ilya and Emilia Kabakov. Selections from *The Palace of Projects*.

Yoko Ono. Selections from *Grapefruit*

Impossible project exercise
Present and discuss proposals for final project

Homework: readings, get started on final project

Week 9: Creative Urbanism

Monday, November 17

Read:

Silbey/ Cavicchi. "The Common Place of Law: Transforming Matters of Concern into the Objects of Everyday Life."

Tom Finkelparl. "Introduction: The City as Site."

Articles on the "Brooklyn Splasher"

Screening:

The Subconscious Art of Graffiti Removal. Matt McCormick. 2001. (16 min.)

Discussion

Homework: work on final project

Wednesday, November 19

Groups individually meet with me to discuss their project plans

Week 10: Final Projects 1

Monday, November 24

Group project events

Wednesday, November 26

Group project events

Week 11: Final Projects 2

Monday, December 1

Group project events

Wednesday, December 3

Group project events

******Weds December 10: Documentation and commentary for final project due.***

Final Group Project:

Stage some kind of time-based event/intervention in public space. The project may be a game, a *dérive*, a sound walk, an installation. The project should call attention to overlooked aspects of the urban landscape, comment on its constructedness, and/or provides an experience reveals its ideological boundaries, or merely generate a sense of wonderment or surprise. You must incorporate one media other than human bodies in your event: however this can be as simple as an interesting use of pencils and notepads or something more complex utilizing, for example, iPods and cellphones. Some sort of performance in public space that intersects with the ideas of the course is also acceptable. The overall goal is to transform the space you choose in a way that liberates its potential. You will have the whole space of a class period to unfurl your project (we'll have to discuss logistics if you need longer stretches of time.) In addition to the actual event, you are required to do the following as part of your grade:

1. ***Advertise your project.*** Your mode of promotion is just as important a part of the art as the art itself. Find uncommon ways to get the word out, in a style that is in the spirit of your project. You should try to get people to come who are not necessarily in the class.
2. Have at least one member of your group responsible for ***documenting your intervention*** with video, and edit; or take photos and create a book, slide show, or experimental essay about the event. You can have more than one interpretation/edit of the source material (e.g. even if only one person takes pictures, you can have 5 different photo-essays about the same event. Share the recorded data generated from the event.)
3. Those who do not choose to do a video document or photo-essay should do a 3-page, single spaced ***assessment of the project.*** What questions did it open up for you? How did it illuminate issues discussed in class? How does the project emerge from your own experience and philosophy of the world? Write it like you are a professional artist formulating an artist statement, not a student fulfilling a requirement for class.
4. There should be enough work for everybody in the group to keep them busy with a variety of different tasks. As with all group work, it is inevitable that some people will end up doing more work than others. But ***a good project depends on everybody's cooperation, no matter what the task.*** If you find you don't have a lot to do in the creation of the event, you can always make that up in the documentation or assessment, which everyone is required to hand in individually.

A Note on Blogging:

Blogging will form a major part of your grade. Many of the exercises and homework assignments will be required to be posted there. Myself and your classmates can and are encouraged to discuss and comment on the entries, both in and out of class. ***In order to keep this as lively and productive as possible, I don't plan on grading on singular entries or singular projects, but will give a holistic grade both at the midterm and end of the semester.*** Hopefully this mode of grading will encourage you to experiment without fear of harming your grade due to an unsuccessful conceptual gambit. However, points will be deducted if you do not respond to prompts given and posts requested by me over the course of the semester. Your grade can be improved, however, ***by acting as a good community member in the blogosphere—commenting in detail and constructively on your classmates' entries or linking them to projects and data on the web you think are of interest.*** Note: just because this is the internet, that doesn't mean that rules of grammar, clarity, or plagiarism go out the window, except in the rare cases in which it is conceptually crucial to your point (see, for instance, our readings on Kenny Goldsmith). “Reblogging” entries from other sites, however, is a valid form of blog entry, and can be a form of curatorial work if it is well-considered and controlled. Forms of sampling and found footage (using images from other sites) are OK too. The bottom line with all these forms of quotation, sampling, and re-use is that you must transform the material to the extent that it becomes your own artistic statement, and that you are not merely passing off someone else's work as your own. If you are unsure, ask me.

Some ground rules:

- 1) ***You must use Blogger and aggregate all class blogs to an aggregator*** home page (such as iGoogle) so you can read and comment on these blogs as they are generated (“everyday”). You may NOT use blogs such as your MySpace blog, or WordPress blogs.
- 2) ***You may NOT use a blog of yours already in place.*** While you are welcome to use your class blog for insights about your “everyday,” you should not use a blog that you already use for that purpose. However, you are welcome to post your class material on other blogs you own—it just won't be counted for class.
- 3) ***While some diaristic elements are welcome, your blog entries in general should rise to the level of artistic and philosophical engagement of the class.*** So, it's not just “I ate eggs and coffee for breakfast,” by why you ate eggs and coffee. But not just “because I was hungry and always have eggs and coffee,” but because of something surprising you discover about the nature of eggs and coffee that challenges us to think of them as not mere morning background, but as a highly constructed, historically-specific ritual. Approaches to the everyday could include the phenomenological (deep description of the experience of eggs and coffee, with reflection on its mythos and impact on the imagination); the critical (eggs and coffee: wtf?!); the utopian (eggs genetically merged with coffee: impacts); the surrealist (egg: *ma mere*. Coffee: Trenton, tulips and priests); the anthropological (the cults and rituals of dipping various bread products into coffee and egg yolks), etc.
- 4) Use ***images, sound, video in addition to text as much as possible.***

A Note on Technology:

The Media Center in the library has technology for you to check out, and there are some editing stations—all of which will be introduced to you in the course of the semester. You are also welcome to use your own technology, open source and other free Web 2.0 software. This class is designed to give you just a really basic introduction to using media technology in tandem with conceptual inquiry. To successfully start to understand the technology introduced in class, I would suggest the following:

- 1) as soon as a technology is introduced, practice with it, play with it. Don't be afraid to do whatever you feel like with it, even it's not class-oriented. The key is, *if you don't fool around with it yourself, you will not retain anything that is gone over in class.*
- 2) You will inevitably run into brick walls while learning a new technology, some of which may merely be the result of you forgetting where a certain button is. As you practice, write down the questions you have, in detail, and email me asap (don't just say I can't get it to work: I can't help you unless you describe the problem); also take advantage of on-line help, Media Center support staff, and your classmates. *In a technological environment, knowledge is more powerful when it is distributed, not when it is just in one authoritative node.* My job is to facilitate that environment, not to download info into your heads.
- 3) It's important for you to have interesting ideas and skill at manifesting them, more than it is, at this point, to merely master a technology. But it's also important to know the technology enough and your own limitations to have a sense of what ideas can uniquely come out of certain machines. That said, *if you have a certain idea and are not sure how to get from A to B, we can discuss together what you need to know and do to get there.*
- 4) Don't feel you should be limited by the technologies we cover in class . . . if you know how to do something that will help create interesting responses and projects, that is entirely welcome.

Attendance Rules:

More than 3 absences, you drop a grade. More than 5, you fail. Excessive lateness or leaving class early can also cause you to drop a grade, or contribute to an F. You should plan on coming to all classes, and use these absences only if you have to. There will be no extra leeway given for funerals, sickness, sports events, and travel. I don't want to know "why" you are absent, so don't tell me. Just be present as much as you can, and make your absences barely felt. Since we go over a lot in my classes that isn't in any textbook, missing just one class can set you back, and is not advised.

Keywords and concepts

psychogeography
Situationism
detourment
dérive
phenomenology
tactical media
cognitive mapping
aleatory art
algorithmic art
flâneur
culture jamming
art brut
cheap art
database aesthetic
fait divers
Fluxus
Surrealism
locative media

Sites of interest (for starters)

<http://totality.tv/>

research and graphic essay based on the Situationist International

<http://www.nothingness.org/SI/>

historical writings, essays, links of the Situationist International

http://www.glowlab.com/psygeocon/pgc_links.html

psychogeography links of interest

<http://www.mookychick.co.uk/spirit/psychogeography.php>

more psychogeography links

<http://periplurban.org/>

urban experiential dictionary project

<http://ubu.com/>

avant-garde film and poetry, much of which relates to the course themes

Learning objectives for class:

1. Students will creatively and critically engage with the idea of the “everyday”
2. Students will create projects that aestheticize social interaction, duration, and public space. The goal will be less to create beautiful art objects, but to encourage a heightened sense of relationships and play.
3. Through discussion and writing, students will engage clearly and cogently in the cultural discourses of “everyday life studies,” conceptual art practice, and new media studies (as with any discourse, contributing to it means recognizing the rules of engagement, which students will get a sense of through the readings and discussion.)
4. Through small-scale media projects, students will start to get a handle on basic media technologies before moving on to more advanced work in other classes.
5. Students will learn how to productively and creatively harness the energy of the group as a part of their learning and creative process.
6. Students will learn how to break out of habitual modes of interaction, creation, and discourse.

BCREA 5XX
Ethnopoetics

Professor: William R. Seaburg
Office: Room 230
Phone: 425-352-5267
Office hours: M 1:15 – 1:45 pm
E-mail: seaburg@u.washington.edu

Course Description

This course will concern itself with the analysis and interpretation of oral performances “in which speaking, chanting, or singing voices give shape to proverbs, riddles, curses, laments, praises, prayers, prophecies, public announcements, and narratives” from a range of Native American languages and cultures (Tedlock 1992). We will also be concerned with the problematics of written representations of orally performed texts, the complicated process of turning sound recordings into typescripts. This course will explore the poetics of texts from ‘everyday life,’ including conversations and personal experience narratives, in addition to more traditional oral genres. We will look at the work of poets, translators, literary scholars, discourse analysts, folklorists, ethnomusicologists, and anthropologists in an eclectic view of what ethnopoetics is and how it is done.

There will be exercises in the ‘scripting’ of sound recordings as well as narratives that have already been textualized in a prose format. The term grade will be based on the exercises, class presentations, and a final paper.

Textbooks:

Swann, Brian, ed. 1994. *Coming to Light: Contemporary Translations of the Native American Literatures of North America*. New York: Random House.

Swann, Brian, ed. 1996. *Native American Songs and Poems: An Anthology*. Mineola, NY: Dover Publications, Inc.

Tedlock, Dennis. 1983. *The Spoken Word and the Work of Interpretation*. Philadelphia: University of Pennsylvania Press.

Tedlock, Dennis. 1999. *Finding the Center: The Art of the Zuni Storyteller*. 2nd ed. Lincoln: University of Nebraska Press.

Course Requirements

Exercise #1: Scripting Spoken Language (25%)

Exercise #2: Style Features in Oral Traditional Literatures (25%)

Exercise #3: Contextualizing Song and “Poem” Texts (10%)

Class presentation (10%)

Final paper (30%)

A Note on Plagiarism

“Plagiarism is the use of the creations, ideas or words of someone else without formally acknowledging the author or source through appropriate use of quotation marks, references, and the like. Plagiarism is stealing someone’s work and presenting it as one’s own original work or thought. Student work in which plagiarism occurs will not ordinarily be accepted as satisfactory by the instructor, and may lead to disciplinary action against the student submitting it. Any student who is uncertain whether his or her use of the work of others constitutes plagiarism should consult the course instructor for guidance before formally submitting the course work involved.” (< UW Bothell Catalog 1993-1995)

Syllabus

Week 1: March 27 & 29

Topics: Introduction to Ethnopoetics: Some Definitions

Read: DuBois, “Ethnopoetics,” pp. 123-135. [reserve/WEB]
Tedlock, “Preface,” in *Finding the Center* (hereafter: FC), pp. xi-xx.
Tedlock, “Introduction,” in *The Spoken Word and the Work of Interpretation* (hereafter: SW&WI), pp. 3-19.

<p>Exercise #1: Scripting Spoken Language — due: April 12th</p>
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Week 2: April 3 & 5

Topics: Transcription: Problems and Prospects

Read: Dauenhauer and Dauenhauer, “The Paradox of Talking on the Page: Some Aspects of the Tlingit and Haida Experience” [reserve/WEB]
Tedlock, “On the Translation of Style in Oral Narrative,” in SW&WI, pp. 31-61.
Tedlock, “The Girl and the Protector: A Zuni Story,” in SW&WI, pp. 62-106.

Week 3: April 10 & 12

Topics: Transcription (continued)
Dell Hymes' approach to ethno-poetics
Translation

Read: Hymes, Virginia, "Warm Springs Sahaptin Narrative Analysis,"
[reserve/WEB]
Tedlock, "Learning to Listen: Oral History as Poetry," in
SW&WI, pp. 107-123.
"The Boy and the Deer," (Zuni) in FC, pp. 1-28.
"The Hopis and the Famine" (Zuni), in FC, pp. 29-55.
"The Girl Who Took Care of the Turkeys" (Zuni), in FC, pp. 57-64.

**Exercise #2: Style Features in Oral Traditional Literatures —
due: May 3rd**

Week 4: April 17 & 19

Topics: Regional features of folktale style: Opening and
closing formulas; Pattern numbers; Explanatory
(aetiological) motifs; References to time, location,
nature

Read: Tedlock, "The Poetics of Verisimilitude," in SW&WI, pp. 159-177.
Jacobs, "Areal Spread of Indian Oral Genre Features in the
Northwest States" (class handout)
"Mary Kokrak: Five Brothers and Their Younger Sister"
(Yup'ik), in Swann (1994), pp. 15-36.
"Two Tellings of the Story of Uterneq: 'The Woman Who
Returned from the Dead'" (Yup'ik) in Swann (1994), pp.
37-56.
"The Boy Who Went to Live with the Seals" (Yup'ik), in
Swann (1994), pp. 57-74.
"Suski Taap Silo / Coyote and Junco" (Zuni), in FC, pp. 65-74.

Week 5: April 24 & 26

Topics: Regional features of folktale style (continued): Plot structure;
Motifs (plot expeditors); Linguistic features; References to

nature and to moods and feelings; References to personality characteristics; Laconicism and rapid action

- Read:** Toelken and Scott, "Poetic Retranslation and the 'Pretty Languages' of Yellowman," [reserve/WEB]
Tedlock, "Phonography and the Problem of Time in Oral Narrative Events," in SW&WI, pp. 195-215.
"The One Who Kicked His Grandmother's Head Along" (Koyukon), in Swann (1994), pp. 57-74.
"The Girl Who Married the Bear" (Tagish/Tlingit), in Swann (1994), pp. 124-137.
"The Girl and the Little Ahayuuta" (Zuni), in FC, pp. 75-122.

Week 6: May 1 & 3

Topics: Regional features of performance: Melody contours and vocal mannerisms; Raconteur-audience behavior; Songs; Appropriate times to tell myths and tales

- Read:** Tedlock, "Ethnography as Interaction: The Storyteller, the Audience, the Fieldworker, and the Machine," in SW&WI, pp. 285-301.
"The Woman and the Man" (Zuni), in FC, pp. 125-162.
"The Sun Priest and the Witch Woman" (Zuni), in FC, pp. 165-211.
"John Sky's 'One They Gave Away'" (Haida), in Swann (1994), pp. 225-249.
"The Sun's Myth" (Kathlamet Chinook), in Swann (1994), pp. 273-285.

Exercise #3 Contextualizing Song and "Poem" Texts — due: May 17th

Week 7: May 8 & 10

Topics: Regional features of folktale content: Social relationships; World view; Value ideals, Humor

- Read:** "Pelt Kid and His Grandmother" (Zuni), in FC, pp. 215-233.
"When Newness Was Made: Part I" (Zuni), in FC, pp. 243-284.
"Coyote, Master of Death, True to Life" (Kalapuya), in Swann (1994), pp. 286-306.
"Two Stories from the Yana [Northern and Central Yana]," in Swann (1994), pp. 717-736.

“Blue Jay and His Brother-in-law Wolf” (Colville), in Swann
(1994) pp. 332-345.

Week 8: May 15 & 17

Topics: Native American Songs and “Poetry”

Read: Swann (1996)

Guest speaker: Laurel Sercombe, Ethnomusicology Archivist and Ph.D.
Candidate in Ethnomusicology, UW

Week 9: May 22 & 24

Topics: Class presentation of final projects

Week 10: May 29 & 31

Topics: Class presentations of final projects

<p>Final Paper due: June 5th</p>

Bibliography of Reserve Readings as Listed in the Syllabus

DuBois, Thomas. 1998. “Ethnopoetics,” in *Teaching Oral Traditions*, ed. J.M. Foley. Pp. 123-135. New York: Modern Language Association.

Dauenhauer, Nora M. and Richard Dauenhauer. 1999. “The Paradox of Talking on the Page: Some Aspects of the Tlingit and Haida Experience,” in *Talking on the Page: Editing Aboriginal Oral Texts*, eds. L.J. Murray and K. Rice. Pp. 3-41. Toronto: University of Toronto Press.

Hymes, Virginia. 1987. “Warm Springs Sahaptin Narrative Analysis,” in *Native American Discourse: Poetics and Rhetoric*, eds. Joel Sherzer and Anthony C. Woodbury, eds. Pp. 62-102. Cambridge: Cambridge University Press.

Jacobs, Melville. 1972. "Areal Spread of Indian Oral Genre Features in the Northwest States," *Journal of the Folklore Institute* 9.1:10-17.

Toelken, Barre and Tacheeni Scott. 1997. "Poetic Retranslation and the 'Pretty Languages' of Yellowman," in *Traditional Literatures of the American Indian: Texts and Interpretations*, ed. Karl Kroeber. Pp. 88-134. Lincoln: University of Nebraska Press.

C. APPENDIX C - FACULTY CVs

1. Jeanne Heuving
2. Bill Seaburg
3. Joe Milutis
4. Ted Hiebert,
5. Rebecca Brown
6. Stacey Levine
7. Constantin Behler
8. Kanta Kochhar-Lindgren
9. Gray Kochhar Lindgren

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Education

- 1988 Ph.D. University of Washington, English
(Dissertation Awarded Honors)
- 1982 M.A. University of Washington, Creative Writing.
Thesis in Poetry Writing. (This two-year program became a MFA program in 1987.)
- 1973 B.A. Stanford University, English and Creative Writing
(Graduated with Distinction in English)

Academic Positions

- 1990-present, Professor, Associate Professor, Assistant Professor, Interdisciplinary Arts and Sciences, University of Washington, Bothell
- 1995-present, Adjunct Professor, Associate Professor, Graduate Faculty in English, University of Washington, Seattle
- 1995-present, Adjunct Professor, Associate Professor, Women Studies, University of Washington, Seattle
- 1996, Fulbright Scholar, English, Goteborg University, Goteborg, Sweden
- 1988-1990, Assistant Professor, English, Beloit College
- 1982-1988, Instructor, Humanities, Cornish College of the Arts
- 1981-1987, Teaching Associate, English, University of Washington, Seattle

Honors, Grants, and Awards

- Whiteley Center Residency Award, August 2009.
- Whiteley Center Collaborative Creative Writing Grant (with Kathleen Fraser), Whiteley Center Residency Award, August 2008.
- Worthington Academic Distinction Award, University of Washington, Bothell 2009. To extend Writing For Their Lives series.
- Worthington Academic Distinction Award, University of Washington, Bothell, 2006-2008. (One of four grantees awarded funds to initiate a Center for Creativity, Performance, and Research.)
- Book of the Year Award, *INCAPACITY*, Small Press Traffic, San Francisco (one of five books published in 2004 given this award), announced in 2005.

The H.D. Fellowship in American or English Literature, Beinecke Rare Book and Manuscript Library, Yale University, 2003.

Associate Professor Initiative Grant, Simpson Center for the Humanities, University of Washington, 2003 (course release).

Finalist (one of ten in 430 entries), Alberta Prize, Fence Book, New York, 2003.

Royalty Research Fund Fellowship, University of Washington, 1999-2000. (summer stipend, quarter teaching release).

Simpson Center for the Humanities Fellowship, University of Washington, 1998-1999 (quarter teaching release).

Nominated, Worthington Distinguished Teaching Award, University of Washington, Bothell, 1999, 2000, 2001, 2005.

National Endowment for the Humanities, Summer Stipend, 1998.

Fulbright Foundation, Research and Teaching Grant, Goteborg University, Sweden 1996.

Graduate School Research Fund, Travel Stipend, University of Washington, 1995.

Royalty Research Fund, Summer Stipend, University of Washington, 1995

Graduate School Research Fund, Summer Stipend, University of Washington, 1993.

Graduate School Research Fund, Publications Assistance Grant, University of Washington, 1992.

Hewlett-Mellon and Beloit College, Curriculum Grant, 1989.

Sea-First Bank and Cornish College of the Arts, Excellence in Teaching, 1987.

University of Washington Graduate School, Dissertation Fellowship, 1986-1987

Finalist, Stegner Fellowship in Creative Writing, Stanford University, 1986.

English Department, University of Washington, 1984, Scholarship to School of Criticism and Theory at Northwestern University.

Dean's List, Stanford University, 1969-1970 (Dean's List discontinued in subsequent years)

Early Admission, Stanford University, 1969.

Phi Beta Kappa Honorary, Lincoln High School, 1969

Books

Criticism

Omissions Are Not Accidents: Gender in the Art of Marianne Moore, Wayne State University Press, 1992.

Poetry, Cross Genre

Transducer, Chax Press, 2008.

Incapacity, Chiasmus Press, 2004.

Offering, bcc press, 1996.

Books In Progress

The Transmutation of Love in Twentieth Century Poetry. (I will be sending this book out to publishers in January 2011. I have been invited by academic series editors to submit this book to Cambridge University Press, University of Iowa, Macmillan Palgrave, and University of Alabama.)

Tracking Contemporary Poetry

Interval

Critical Articles

"Kathleen Fraser and the Transmutation of Love," *Contemporary Literature*, forthcoming Fall 2010: 532-564.

"Seeding Words, Acceding Words: On Joseph Donahue," *Golden Handcuffs Review* (Fall 2007), pp. 423-428.

"A Collage Meditation on Kathleen Fraser's Poetry," *Golden Handcuffs Review* (Fall 2007), pp. 429-434.

"The Medium of Language" in section on "What's Happening With Poetics?," *fascicle 3 (March 2007): 1-3*. www.fascicle.com.issue03.

"A Letter to Kathleen Fraser," *Verdure 7* (April 2005): 1-10. www.epc.buffalo.edu/mags/verdure.

"Toward a Defense of Formed Content or Why Leslie Scalapino's *Deer Night* Matters?" *HOW2 2:2* (Spring 2004): 1-15.

"A Dialogue About Love [. . .] in the Western World / Tracking Leslie Scalapino," *HOW2 1:7* (Spring 2002): 1-45.

"The Violence of Negation or 'Love's Infolding,'" *The World in Time and Space: Towards a History of Innovative Poetry 1970-2000*, ed. Ed Foster and Joseph Donahue, Talisman House Publishers, 2002: 185-200.

"Feminism and Sexuality," *After Consensus: Critical Challenge and Social Change in America*, ed. Hans Lofgren and Alan Shima, Goteborg University Press, 1998: 121-130.

"Divesting Social Registers: Ai's Sensational Portraiture of the Renown and the Infamous," *Critical Survey 9:2* (1997): 94-107.

"Laura (Riding) Jackson's 'Really New' Poem," in *Gendered Modernisms: American Women Poets and Their Readers*, ed. Margaret Dickie and Thomas Travisano, University of Pennsylvania Press, 1996: 191-213.

"To Speak Aloud At A Grave': Tess Gallagher's Poems of Mourning and Love," *The Northwest Review 31: 1* (Jan 1994): 144-160.

"Gender in Marianne Moore's Art: Can'ts and Refusals," *Sagetrieb* 6: 3 (Winter 1987): 117-126.

Review Essays: Invited

"Women of Letters." Review of *Marianne Moore's Selected Letters*, ed. Bonnie Costello, Celeste Goodridge and Cristanne Miller; and *Between History and Poetry: The Letters of H.D. and Norman Holmes Pearson*, ed. Donna Krolik Hollenberg. *The Women's Review of Books* 15: 8 (May 1998): 21-22 (3,000 words).

"Poetry in Our Political Lives." Review of Eavan Boland, *Object Lessons*; Lynn Keller and Cristanne Miller, ed., *Feminist Measures: Soundings in Feminist Theory and Poetry*; and Rachel Blau DuPlessis, *The Pink Guitar*. *Contemporary Literature* 37:1 (Summer 1996): 315-332.

"A Stranger in the Country of Men." Review of Laura (Riding) Jackson, *The Word Woman* and *First Awakenings*; and Deborah Baker, *In Extremis*. *The Women's Review of Books* 11:5 (Feb 1994): 30-31 (3,000 words).

Interviews

Video and Print Interview, conducted by Laynie Browne, *Les Figues blogspot*; lesfigues.blogspot.com, 2009.

Radio Interview with Jeanne Heuving on *Transducer*, 2008, conducted by Leonard Schwartz, Cross-Cultural Poetics, Evergreen College. (Interview can be accessed through UPenn Sound).

Interview with Jeanne Heuving, conducted by Lidia Yuknavitch, Chiasmus Press (2006): 1-6.
<http://chiasmuspressblogspot.com>

Jeanne Heuving: in conversation with Dodie Bellamy, *Jacket* 27 (April 2005): 1-16. <http://jacketmagazine.com>

"An Exchange Among Joan Jonas, Susan Howe and Jeanne Heuving," conducted by Valerie Smith. *Joan Jonas: Five Works*, Queens Museum of Art, Queens, New York, 2004: 127-136. (The International Association of Art Critics Awarded this exhibition Best Exhibition on Time-Based Art of the Year. It was also singled out by the *New York Times* as one of the best exhibits of the year.)

Radio Interview with Jeanne Heuving on *Incapacity*, 2004, conducted by Leonard Schwartz, Cross-Cultural Poetics, Evergreen College. (Interview can be accessed through UPenn Sound.)

"An Interview with Rachel Blau DuPlessis, conducted by Jeanne Heuving." *Contemporary Literature* 45:3(Fall 2004): 397-420.

"The Contemporary Long Poem: Feminist Intersections and Experiments: A Roundtable," *Women's Studies* 27 (1998): 507-536.

Book Reviews

Laynie Browne, "On Laynie Browne's 'Ambient language,'" *Golden Handcuffs Review*: (Winter, Spring 2005-2006): 211-214.

Juliana Spahr, *Everybody's Autonomy: Connective Reading and Collective Identity* and William Watkin, *In the Process of Poetry: The New York School and the Avant-Garde*, *American Literature* (March 2003): 198-200.

Kathleen Fraser, *Translating the Unspeakable: Poetry and the Innovative Necessity*, *Sagetrieb* (Winter 2001): 189-193.

Lynn Keller, *Forms of Expansion: Recent Long Poems by Women* and Cristanne Miller, *Marianne Moore: Questions of Authority*, *Signs* 24:2 (Winter 1999): 514-517.

"In Another Ilk," *Hinge: A Boas Anthology, Bird Dog 2*.

Reprints: Articles, Essays, Interviews

"An Interview with Rachel Blau DuPlessis." In *Innovative Women Poets*, ed. Elisabeth Frost and Cynthia Hogue, University of Iowa Press, 2006.

"An Exchange with Joan Jonas, Susan Howe and Jeanne Heuving," *HOW2:3* (Spring 2005)

"An Interview with Rachel Blau DuPlessis, conducted by Jeanne Heuving," *Women Poets and the Innovative Necessity*, ed. Cynthia Hogue and Elisabeth Frost, University of Iowa, forthcoming 2006.

"An Artist in Refusing," and "Moore's 'High' Modernism: A Comparison with Her Male Peers," in *Poetry Criticism* 49, edited by David Galens, Gale Research Inc, 2003: 163-179.

"A Stranger in the Company of Men (on Laura (Riding) Jackson)," *Poetry Criticism* Vol. 44, Gale Group, 2003:

"In Another Ilk," A Review of *Hinge: A Boas Anthology, HOW2 1:8 (Fall 2002): 1-4*.
www.scc.rutgers.edu/however.

"Anarchism and the 'unreal self': Laura (Riding) Jackson and Kathy Acker *HOW2 1:2 (Fall 1999): 1-7*.
www.scc.rutgers.edu/however

"Gender in Marianne Moore's Art: Can'ts and Refusals," in *Poetry Criticism* 4, ed. RobynYoung, Gale Research Inc., 1993: 262-264

Poetry / Cross Genre (recent)

"Translation," *Les Figues Blogspot 2009*, <http://lesfigues.blogspot.com>.

"Thorn," *Floating Bridge Review*. Spring 2009.

"All of God's Children," "Beginning With Lines From Laynie Browne," *Golden Handcuffs Review* (Fall 2007) 243-248.

"Limbing" and Limning," *First Intensity*, (Fall 2004): 110-116.

"Florescence" in *Volt 10* (2004): 42.

"Antheon, Well of Flowers," *Organ* (Jan-Feb 2004): 4

"Rock-a-Way," *black ice* (Feb 2004). www.altx.com/profiler: 1-9.

"Leafy," "Berry Mouth," "Killing Ants," "Shining Power," "Divided Lights," "Jewelry," and "Furrow," *Titanic Operas* (Fall 2003) www.emilydickinson.org/titanic/material.

"Fortunate Torsos," "Fine Reticule," "Grays", and "Drowse," 26 (2003): 51-54.

"Brows" and "Dowse" *Bird Dog 3* (Winter 2003): 28-29

"Snow," *Northwest Edge: Fictions of Mass Destruction*, Chiasmus Press, 2003: 27-30.

"Passion List," *Tinfish 12* (September 2002): 607-608.

"Travel Waves (1)," "Travel Waves (2)," "Travel Waves (3)," "Seeds Scatter Death," ""Rhododendron," *Bird Dog 1* (Winter 2002): 33-37.

"Arrowwood" and "Sea Plume," *Subtext Annual 2002*: 1, 25.

"Gaudy Night," *HOW2 1:4* (Fall 2000): 1-14. www.scc.rutgers.edu/however

"from Rifts," *Talisman 17* (Summer 1997): 122-127

"Untitled," "Horse," *Clear-Cut: Anthology*, Sub Rosa Press (1996): 34, 35.

"Romance of the Ship," *Hubbub* (Fall 1995): 6.

"Snowball," *Common Knowledge 3:3* (Fall 1994): 142-144.

Reprints: Poetry/Cross Genre

"Fortunate Torsos," "Fine Reticule," "Grays", "Drowse," "Furrow," in *'A Right Good Salvo of Barks: Critics and Poets on Marianne Moore*, edited by Linda Leavell, Cris Miller, and Robin Schulze, Bucknell University Press, 2006.

"Gaudy Night," *The News*, 2002. www.interchg.ubc.ca/quarterm/TheNews.htm

Journals: Edited

New Writings, *HOW2 2:1* (Spring 2003). Section on *Inappropriated Others*. Work by Kevin Killian, Dodie Bellamy, and Christine Stewart. www.scc.rutgers.edu/however

Readings, *HOW2 1:5* (Spring 2001). Section on *Writing Erotics*. Work by Lissa Wolsak, Susan Clark, Kathleen Fraser, Carla Harryman, Leslie Scalapino. www.scc.rutgers.edu/however

Readings, *HOW2 1:5* (Spring 2001). Section *On How(ever)*. Work by Rachel Blau DuPlessis, Linda Kinnahan, Elisabeth Frost, and Ann Vickery. www.scc.rutgers.edu/however

Lectures, Responses, Roundtables: Invited

Plenary Speaker, "The Avant-Garde, Feminism, and Formalism," *Lifting Belly High: Women's Poetry Since 1990*, Duquesne University, September 2008.

Panel on Gender, Race, and Sexuality. Arizona Writer's Conference, Piper Center, Arizona State University, February 2006

"Where the Poet Critics Are," Associated Writing Programs, Austin, Texas, March 2006.

"Rethinking the Lyric: A Roundtable," Modernist Studies Association, Chicago, November 2005.

"H.D. and the Biography of Imagism," Beinecke Library, Yale University, October 2005.

"The Medium of Language and Mediumistic Language: Love Writing and the Beginning of Modernism," English Department, University of California, Berkeley, April 2005.

"How Does Theresa Cha Speak?" From the Missing: A Conversation on Theresa Cha, Henry Art Museum, Seattle, January 2003.

Moderator, "An Informal Discussion with Robert Creeley," Simpson Center for the Humanities, March 2002.

Respondent, Seminar on "The Status of Gender in Modernist Studies," New Modernisms Conference, Rice University, Houston, 2001. Provided written comments; did not attend because of September 11 events.

Respondent, "The Modernist She Wasn't: Laura Riding in the 1920's and 1930's," Modern Language Association, Toronto, 1999.

Opening Remarks, American Studies and Poetry Colloquium, English Department, University of Washington, May 1999.

"Laura (Riding) Jackson As Love Poet," Laura (Riding) Jackson Symposium, Cornell University, 1998.

"The Contemporary Long Poem: A Roundtable," MLA, Toronto 1997.

"Transgressive Texts and Academic Politics," public lecture, Goteborg University, Sweden, December 1996.

"Feminine Desire, Feminist Desire, and Women's Love Poetry: The Case of Edna St. Vincent Millay," English Department, Uppsala University, Sweden, November 1996.

U.S./China Joint Conference on Women's Issues, Beijing, China, August 1995.

NGO Conference on Women's Issues, Beijing, China, August 1995.

Conference Seminars Organized

"Art Within and Without the University: Affirmation and Negation," Imagining America, September 2010. (Panel of Jeanne Heuving, Ted Hiebert, Ted Jarvis, and Robert Mitterthal)

"Seeing and Envisioning" Roundtable, Modernist Studies Conference, November 2007, Long Beach, California (Moderator and Organizer) (Roundtable includes Marina Camboni, Kathleen Fraser, Elizabeth Frost, Cynthia Hogue, and Leslie Scalapino.)

The Location of Poetry Seminar (co-sponsored with Susan Schultz), Modernist Studies Annual Conference, Vancouver B.C., October 2004 (In addition to respondents, Rachel Blau DuPlessis, Michael Davidson, and Jeff Derksen, about twenty conference attendees wrote papers for this seminar and participated in a group discussion.)

Conference Presentations

"Whose Projective Poetics?" Charles Olson Centennial Conference, Simon Fraser University, Vancouver BC, June 2010

"What's Love Got To Do With It," Advancing Feminist Poetics and Activism, CUNY and Belladonna Press New York, Oct 2009.

"Marking the Avant Garde," Poetry of the 1970's Conference, Orono, Maine, June 2008.

"Projectivist Poetics as Visual Poetics," ALA, San Francisco, 2008

"Imagism and La Vita Nuova," Modernist Studies Association Conference, Long Beach, California, November 2007.

"Queering Courtly Love or The Transmutation of Love: Robert Creeley and Robert Duncan," Reading the

American Queer: Intersections of American Literature and Queer Theory, American Literature Association Symposium, Cancun, Mexico, December 2003.

"Toward a Defense of Formed Content or Why Leslie Scalapino's *Deer Night* Matters," Modernist Studies Association Conference, University of Wisconsin, Madison, 2002.

"For Love: Tracking Leslie Scalapino Tracking Robert Creeley," Poets of the 1960's Conference, University of Maine, Orono, 2000.

"The Violence of Negation Or 'Love's Infolding,'" When Lyric Tradition Meets Language Poetry: Innovation in Contemporary American Poetry by Women, Barnard University, April 1999.

"The Challenge of Interdisciplinary Scholarship: Marianne Moore and Public Art," American Studies Colloquium, English Department, University of Washington, May 1999.

"Marianne Moore and Public Art," Modern Language Association, Toronto 1997.

"Feminism and Sexuality," Nordic Association of American Studies, Goteborg University, Sweden, August 1997.

"American Gender Politics and American Literature: The Exemplary Work of Adrienne Rich and Kathy Acker," Twentieth-Century Reflections: Cross-Cultural Writings of Great Britain and the United States Conference, Uppsala University, Sweden, November 1996.

"Thinking Through Gender and Genre," American Literature Association's Conference on Contemporary Women's Poetry, Cancun, December 1995.

"Ai's Bordered Entities and Border Crossings," Division on Twentieth-Century American Literature, Modern Language Association Conference, Toronto, December 1993.

"Laura Riding's Transgressive Purifications," The First Postmodernists: American Poets of the 1930's Generation Conference, University of Maine, June 1993.

"Denotations and Detonations: Just How Different Are the 'Language Arts' of Adrienne Rich and Susan Howe," American Literature Association's Poetry Symposium, Cabo San Lucas, November 1992.

"What Is the Use of Modernism?" American Literature Association Conference, San Diego, May 1992.

"Marianne Moore's 'Adverse Ideas,'" Division on Late-Nineteenth and Early-Twentieth Century American Literature, Modern Language Association Conference, San Francisco, December 1991.

"Gender in Marianne Moore's Art: Can'ts and Refusals," Marianne Moore Centennial Conference, Orono, Maine, June 1987.

Poetry / Cross Genre Readings and Panel Discussions

Henry Art Gallery, Sept 2010 (Group Reading with Hank Lazer and Robert Mitterthal)

Pilot Books, Seattle, March 2010

Subtext / Floating Bridge, Jack Straw, December 2009

Unnameable Books, Brooklyn, New York (Reading with Jennifer Scappetone, Chris Tysh), September 2009
Chax Reading Series, Tucson, Arizona, January 2009

MLA Poetry Off-Site Poetry Reading, Yerba Buena Center, San Francisco December 2008

Artifact Reading Series, Oakland, CA, May 2008

Hedgebrook Reading: Worlding Experiment, Seattle, May 2008

Kootenay School of Writing, Vancouver B.C., April 2008.

Open Books, Seattle, February 2008.

Poets Out Loud, Fordham University, New York , February 2007.

Elliott Bay, Seattle, October 2006.

Arizona Writers Conference, February 2006

Subtext Reading Series, January 2006

Subtext Reading Series, "What's Happening With Poetics?" Panel, September 2005

Evergreen College, October 2005

Beyond Baroque, Los Angeles, July 2005

Evergreen College, Olympia, WA, November 2004

Modernist Studies Association, Vancouver B.C., October 2004

Kootenay School, Vancouver B.C., October 2004

Back Yard Series, Oakland, CA, October 2004

Elliott Bay Books, Seattle, October 2004

Open Books, Seattle, June 2004

English Department, Poetics Program, University of California, Santa Barbara, May 2004

TitleWave Books, Seattle, November 2003

Powell's Bookstore, Portland, November 2003

Spare Room, Portland Oregon, May 2003

Marianne Moore Conference, Penn State University, March 2003.

Subtext Reading Series, Seattle, May 2002

Red Sky Poetry Series, Featured Poet, March 2002

Canessa Park Series, San Francisco, December 2000

Subtext Reading Series, February 2000

Grover Thurston Gallery, January 2000

Open Books, March 1997

Bumbershoot, September 1996

Bumbershoot Panel on Avant Garde Poetry (with Kathy Acker, Michael Palmer, and Steve Shaviro), September 1996

Subtext Reading Series, April 1996

Subtext Reading Series, May 1995

Beloit College Panel on Creative Writing in the Academy (with Clayton Eshelman, Tess Gallagher, and Clint McGowan.)

Books, College Text

Tribal Sovereignty: Indian Tribes in U.S. History, Daybreak Star Press, 1978 (co-edited with Faye Cohen).

Scripts Performed

Adapted Piet Mondrians's "Natural and Abstract Reality: An Essay in Dialogue Form" for a stage performance at Cornish College of the Arts, 1979.

Editorial Advisory Board

HOW2 1999 - present

Series Coordinator

Writing For Their Lives, University of Washington, Bothell. 2005 – present. An annual reading series sponsoring multiple readers per year. (Readers for 2009-2010: Maya Sonenberg, Rebecca Brown, Pamela Z, Charles Bernstein, Carol Rambo, Bill Berkson, Cris Cheek, and Renee Gladman. Previous readers have included Suzanne Jill Levine, Dodie Bellamy, Steve McCaffery, Zhang Er, Don Mee Choi, Stacey Levine; Steve McCaffery, Lissa Wosak, Hank Lazer, Charles Bernstein, Bill Berkson, Rebecca Brown, Pamela Z, Cris Cheek, Charles Alexander, Maya Sonenberg, Don Mee Choi, Leonard Schwartz, Lidia Yuknavitch, Zhang Er.)

Steering Committee

Subtext Collective 1997- 2009
(We put on a nationally recognized reading series of innovative writing in Seattle.)

Professional Review

Canadian Research Council 2009

Macmillan Palgrave 2009

National Endowment for the Humanities 2008

Contemporary Women's Poetry (new Oxford U publication) 2008

Sagetrieb 2008

Contemporary Literature, 2004, 2006, 2008

University of Iowa Press, 2002

Wesleyan University Press 2001

University of Michigan Press, 2000

Signs, 1996, 1997, 1999.

Modern Language Quarterly, 1998, 2000, 2001, 2003

NEH Review Panel for Fellowships For College Professors and Independent Scholars, Washington D.C., 1992.

Contest Judge

Wayne State University, English Department, Judith Seigel and Tompkins Awards (for graduate student and

women's studies essays.) 2006

Graduate Courses

Cultural Studies, University of Washington, Bothell

Approaches to Textual Research

Cultural and Arts Practices: Autobiography and Autoethnography

English Department, University of Washington, Seattle

Culture, Gender, Poetry

Poetry, Poetics, Politics

Love Poetry

The Life-Writing of H.D. and Other Innovative Women Poets

Postmodern Poetry

Women's Love Poetry: Female Genres and Female Erotics

Cultural Criticism and Modern Poetry

Goteborg University, Sweden (Fulbright Fellow) 1996

Sex and Love in Twentieth Century Literature

Undergraduate Courses

Interdisciplinary Arts and Sciences, University of Washington, Bothell, 1990-2006

Interdisciplinary Studies: Forms of Knowledge

Languages of Poetry

Writing Discontinuous Lives

Women's Twentieth Century Poetry

Literature and Sexuality

Postmodernism, Multiculturalism, and Literature

African American and Native American Literatures

Modern and Postmodern Literature

Feminist Thought and Theory

Romance, American Style

Languages of Desire

Literary and Popular Genres: Autobiography, Memoir, Witnessing

Women and American Literature: Between Sincerity and Masquerade

Women and American Literature: Novels of Awakening and *Bildungsroman*

Twentieth Century American Literature

Introduction to Creative Writing: Words, Stories, Dialogues

Poetry Writing

Making of America

International Interactions

Goteborg University, Sweden (Fulbright Fellow) 1996

Twentieth Century American Literature

Special Courses

Semiotics Workshop (for faculty), Cornish College of the Arts, Seattle, March 2003.

Crossing Genres, Crossing Cultures, Seattle Arts and Lectures Symposiums for High School Teachers, January 2003.

Crossing Genres, Crossing Cultures (for faculty), Goteborg University, Fulbright Fellow, 1996

Graduate Supervision

English Department

Dissertation Committees

Paul Jaussen, 2009 -2010; Sarah Cohen, 2009-ongoing; David Huntsperger, 2005-2007, Tony Ruiz, 2000-ongoing (chair); April Denonno, 1999-2007 (chair); Allison Mandeville, 2000-2003; Elena Olsen 1999-2004; Bret Keeling 1999-2000; Jody Lundgren 1999-2001; Merrill Cole 1997-1999; Shannon McRae 1997-1999.

Ph.D. Exam Committees Emily Beall, 2009-ongoing; Elena Olsen 2001, Alison Mandeville 2000, Tony Ruiz 1999 (chair), Kimberly Lamm 1999; Jody Lundgren 1999; Bret Keeling 1998; Merrill Cole 1997; Linda Gray 1996

Masters Committee

Irene Alexander 2002 (chair), Beth Wise 2000(chair); Stacey Casarinos 2000; Lysa Rivera 2000; Tony Ruiz 1998.

University of Washington Bothell 2008-present

Masters in Cultural Studies

Capstone Advisor – Jen Lockett, Salena Farris, Christine Nelson

Portfolio Advisor - Ann Ferreira, Jeremy Richards, Alan Williams

CURRICULUM VITAE

(Rev. 3/23/10)

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Education

1994 Ph.D. in Anthropology, University of Washington.
1989 M.A. in Anthropology, University of Washington.
1981 M.Lib., University of Washington.
1970-75 Ph.D. student in Linguistics, University of Hawaii.
1970 B.A. in Ed., Western Washington State College
(English major, Linguistics minor).

Academic Appointments

2006-. Professor, Interdisciplinary Arts and Sciences, University of
Washington, Bothell.

2002-2006. Associate Professor, Interdisciplinary Arts and Sciences, University
of Washington, Bothell.

1998-2002. Assistant Professor, Interdisciplinary Arts and Sciences, University
of Washington, Bothell.

2000- . Core Faculty, Textual Studies Program, University of Washington,
Seattle.

1994-1998. Acting Assistant Professor, Department of Anthropology, University
of Washington, Seattle.

1994-1998. Acting Assistant Professor, American Indian Studies Center,
University of Washington, Seattle.

Publications:

Books

2007 Pitch Woman and Other Stories: The Oral Traditions of Coquille
Thompson, Upper Coquille Athabaskan Indian. Edited and with an
introduction by William R. Seaburg, 328 pp. Lincoln: University of
Nebraska Press.

- 2003 Editor and annotator. The Nehalem Tillamook: An Ethnography, by Elizabeth D. Jacobs, 260 pp. Corvallis: Oregon State University Press.
- 2002 (with Lionel Youst). Coquelle Thompson, Athabaskan Witness: A Cultural Biography, 322 pp. Norman: University of Oklahoma Press. (Jointly authored)
- 2000 (with Pamela T. Amoss, eds.) Badger and Coyote Were Neighbors: Melville Jacobs on Northwest Indian Myths and Tales. Corvallis: Oregon State University Press, 310 pp. (Seaburg principal author)
- "Collecting Culture: The Practice and Ideology of Salvage Ethnography in Western Oregon, 1877-1942" (Unpublished dissertation, University of Washington. 1994)

Articles Published & Forthcoming in Peer-Reviewed Publications

- 2009 (with Laurel Sercombe). "Introduction to the Bison Books Edition," in Folk-Tales of the Coast Salish, by Thelma Adamson. Pp. v-xxiii. Lincoln: University of Nebraska Press.
- 2008 "Sun and Moon Are Brothers: A Traditional Quinault Story," in Salish Myths and Legends: One People's Stories, eds. M. Terry Thompson and Steven M. Egesdal. Pp. 202-209. Lincoln: University of Nebraska Press.
- 2005 "Verne F. Ray (1905-2003)," American Anthropologist 107.1:180-182.
- 2004 "Two Tales of Power: 'Gambler and Snake' and 'Wind Woman'," in Voices from Four Directions: Contemporary Translations of the Native Literatures of North America, ed. Brian Swann. Pp. 209-225. Lincoln: University of Nebraska Press.
- 1999a "Melville Jacobs and Early Ethnographic Recordings in the Northwest," in Spirit of the First People: Native American Music Traditions of Washington State, eds. Willie Smyth and Esme Ryan. Pp. 181-185. Seattle: University of Washington Press.
- 1999b "Whatever Happened to Thelma Adamson? A Footnote in the History of Northwest Anthropological Research," Northwest Anthropological Research Notes 33.1:73-83.
- 1997 "Expressive Style in an Upper Coquille Athabaskan Folktale Collection Recorded in English," Northwest Folklore 12.1:23-34.
- 1994 (with M. Dale Kinkade) "John P. Harrington and Salish," Anthropological Linguistics 33:392-405. (Kinkade principal author)

- 1992 "An Alsea Personal Narrative and Its Historical Context," Western Folklore 51.3/4:269-285.
- 1991 "Melville Jacobs," in International Dictionary of Anthropologists, ed. Christopher Winters. Pp. 323-324. New York: Garland.
- 1990a (with Jay Miller) "Tillamook," in Handbook of North American Indians, vol. 7: Northwest Coast, ed. Wayne Suttles. Pp. 560-567. Washington, D.C. Smithsonian. (Seaburg principal author)
- 1990b (with Jay Miller) "Athapaskans of Southwestern Oregon," in Handbook of North American Indians, vol. 7: Northwest Coast, ed. Wayne Suttles. Pp. 580-588. Washington, D.C.: Smithsonian. (Miller principal author)
- 1977a "A Wailaki (Athapaskan) Text with Comparative Notes," International Journal of American Linguistics 43.4:327-332.
- 1977b "The Man Who Married a Grizzly Girl (Wailaki)," IJAL Native American Text Series 2.2:114-120.

Catalogs, Bibliographies, and Book Reviews

- 2004 Review of *At Home with the Bella Coola Indians: T.F. McIlwraith's Field Letters, 1922-4*, ed. by John Barker and Douglas Cole. Pacific Northwest Quarterly 95.4:206-207.
- 1988 Review of *Haa Shuka, Our Ancestors: Tlingit Oral Narratives*, ed. by Nora M. and Richard Dauenhauer. Pacific Northwest Quarterly 79.2:82.
- 1984 Review of *In Honor of Eyak: The Art of Anna Nelson Harry*, by Michael E. Krauss. Pacific Northwest Quarterly 75.4:155.
- 1982 Guide to Pacific Northwest Native American Materials in the Melville Jacobs Collection and in Other Archival Collections in the University of Washington Libraries (Seattle, University of Washington Libraries, University of Washington), 113 pp.
- 1978 "Bibliography of Melville Jacobs," American Anthropologist 80.3:646-649.

Research in Progress

- 1) "Ghosts Dance in an Empty House and Other Oral Narratives by Coquille Thompson, Upper Coquille Athabaskan Indian" a book manuscript in preparation of historical, ethnographic, and personal experience stories; a sequel to Pitch Woman and Other Stories.
- 2) "Indian Oral Traditions of the Northwest States: A Critical Introduction," a book-length manuscript in preparation intended as the first introduction to NW States Indian Oral Traditions for students and educated lay readers.

- 3) Co-authored with Dell Hymes a manuscript on Chinookan oral literature to appear as a chapter in a book, "Chinookan Studies," edited by Robert Boyd and Kenneth Ames, under contract with the University of Washington Press. Article completed and awaiting publication.
- 4) Draft of an article-length study of early public anthropology at the University of Washington, focusing on Melville Jacobs, Erna Gunther, Viola Garfield, and Verne Ray, during the years 1935-1947, but especially during World War II.

Creative Work

2008. "Past Present 1917-1919," Clamor: 71-73. Bothell: University of Washington Annual Literary and Arts Publication.

Talks/Papers/Presentations

- 2006 Lecture presented at the class Vashon 101 at Vashon College on "Narratives of 'Characters' on McNeil Island: Vignettes My Father Told Me," October, 2006.
- 2005a Informal talk about the life of the dean of Salishan studies, M. Dale Kinkade (1933-2004), at a Day of Honoring celebration at the Seattle Art Museum, May 7, Seattle.
- 2005b "On the Chautauqua Circuit in the Northwest: Early Public Anthropology at the University of Washington," Talk presented at the Winter Quarter Sociocultural Anthropology Colloquium, Department of Anthropology, March 7, University of Washington, Seattle.
- 1998 "Oral Literary Criticism as an Areal Stylistic Feature of Northwest Native Oral Traditions Told in English," Paper presented at the Annual Meeting of the American Folklore Society, Portland. (Organized and chaired the panel for which this paper was presented)
- 1997 "Areal Features of Style in Pacific Northwest Folklore," Paper presented at an invited session of the Annual Meeting of the American Association for the Advancement of Science, February 13-18, Seattle, Washington.
- 1995 "Whatever Happened to Thelma Adamson? A Footnote in the History of Northwest Anthropology," Paper presented at the 48th Annual Northwest Anthropological Conference, 23-25 March, Portland State University, Portland.
- 1994 "A Comparison of J.P. Harrington's and E.D. Jacobs' Text Collections from Coquelle Thompson, Sr.," Paper presented at the Third Conference on the Papers of John P. Harrington, Mission San Juan Capistrano.

- 1993a "Whose Style Is It? Analysis of Style in an Upper Coquille Athabaskan Folktale Collection Recorded in English," Paper presented at the Annual Meeting of the American Folklore Society, Eugene.
- 1993b "How a Folklorist Looks at Mythological Creatures on the Northwest Coast," Lecture presented at the Stonington Gallery, Seattle, 1993.
- 1992a "The Americanist Text Tradition and the Fate of Native Texts in English," Paper presented at the 91st Annual Meeting of the American Anthropological Association, San Francisco.
- 1992b "Melville Jacobs and Early Ethnographic Recordings in the Northwest," Paper presented to a Symposium on *Spirit of the First People* for the Northwest Folklife Festival, Seattle.
- 1990 "An Alsea Personal Narrative and Its Historical Context," Paper presented at the 25th International Conference on Salish and Neighboring Languages, University of British Columbia.
- 1988 "Empathy Ain't Enough: The Importance of Cultural Knowledge for Interpreting Coos Stories," Paper presented at the Pacific Northwest History '88 Regional History Conference, The Pacific Northwest Historians Guild, Seattle.
- 1987 "A Textual Reading of the Coos Tale 'He Eats (Human) Children'," Paper presented at the 22nd International Conference on Salish and Neighboring Languages, University of British Columbia.
- 1984 "Stalking the Wild Pigeon: Diffusion of a Word for Pigeon on the Northwest Coast," Paper presented at the 20th International Conference on Salish and Neighboring Languages, University of British Columbia.

Research Grants/Contracts/Projects

- 2006 Teaching and Scholarship Enhancement Grant, University of Washington, Bothell (\$6,814). Principal Investigator. Title: "Hoxie Simmons, Siletz Indian: Data for a Collaborative Biography."
- 2001 Worthington Distinguished Professor Award, University of Washington, Bothell (\$3,500). Principal Investigator.
- 1998-99 Project Director, Tolowa Linguistics Project, Center for Advanced Research Technology in the Arts and Humanities (CARTAH), University of Washington.
- 1996-98 Project Director, Lushootseed Project, Center for Advanced Research Technology in the Arts and Humanities (CARTAH), University of Washington.

- 1986-87 Comparative phonological and ethnoanatomical research on Tlingit (self-funded).
- 1985-86 Comparative phonological research on Haida (self-funded).
- 1975-94 Oral history interviews on the history of anthropological fieldwork in the Northwest (1930s-1950s) with Elizabeth D. Jacobs, Leon Metcalf, Wayne Suttles, Amelia Susman Schultz, and Dell Skeels (self-funded).
- 1978 Smith River Linguistics, Melville and Elizabeth Jacobs Research Fund, Whatcom Museum of History and Art, Bellingham, Washington (\$4,855). Principal Investigator.
- 1977 Tolowa Lexicon/Jacobs Collection Manuscripts, Melville and Elizabeth Jacobs Research Fund, Whatcom Museum of History and Art, Bellingham, Washington (\$5,105). Principal Investigator.
- 1976 Jacobs Collection Unpublished Manuscripts, Melville and Elizabeth Jacobs Research Fund, Whatcom Museum of History and Art, Bellingham, Washington (\$4,200). Principal Investigator.
- 1975 Archival Research on Athabaskan Linguistics, Melville and Elizabeth Jacobs Research Fund, Whatcom Museum of History and Art, Bellingham, Washington (\$1,400). Principal Investigator.

Professional Offices, Awards, Service

- Member of American Folklore Society
 American Society for Ethnohistory
 American Dialect Society
 Society for the Study of the Indigenous Languages of the Americas (SSILA).
- 2007 Outstanding Academic Book Award, sponsored by the ALA's Choice Magazine, for Pitch Woman and Other Stories, awarded January 2008.
- Worthington Distinguished Faculty Scholarship Award, 2006. (\$3,000)
- Member, Executive Board, Jacobs Research Funds, Whatcom Museum of History and Art, Bellingham, Washington, 1996-2006.
- Member, Advisory Committee, *Tribal Children's Literature Project*, The Information School, University of Washington, Seattle, 2004-2005.
- Participant in a series of workshops and forums, *Placing the Humanities: New Locales, New Meanings*, a year-long UWB program building links between faculty and public scholars in the humanities and arts, 2004-2005.
- Finalist for Distinguished Teaching Award, University of Washington, Bothell, 1999, 2008.

Manuscript reviewer for University of Washington Press, 1992, 2004; University of Oklahoma Press, 2003.

Manuscript reviewer for journals Social Science and Medicine, 1991-1992, and Pacific Northwest Quarterly, 1995.

Grant reviewer for University of Washington Royalty Research Fund, Autumn and Spring, 1999-2000; 2005.

Organized and hosted the visit of Native American storytellers Vi Hilbert and Johnny Moses for a storytelling performance at UWB, April 15, 2002, sponsored by the UWB Inclusiveness Committee.

Co-hosted and made local arrangements for the 33rd International Conference on Salish and Neighboring Languages, University of Washington, Seattle, 1998.

Consultant for KCTS/9 and BBC Wales co-produced television documentary, Huchoosedah: Traditions of the Heart, regarding Upper Skagit Elder Vi Hilbert and her efforts to ensure survival of her people's traditional language and culture, 1995.

Organized and made local arrangements for the 28th International Conference on Salish and Neighboring Languages, University of Washington, Seattle; prepared the Conference's Working Papers, 1993.

Consultant for Dr. Lynne Iglitzin, Graduate School of Public Affairs, University of Washington, on "A Socio-cultural Approach to the Evaluation of Family Literacy Projects" for a National Institute of Literacy grant proposal, 1992.

Committees, Duties, Service Activities:

University of Washington

Member, Advisory Review Committee on the Dean of University Libraries, 2008.

Member, Faculty Council on University Libraries, 2006-.

Member, Search Advisory Review Committee on the Chancellorship of the University of Washington, Bothell, 2005-2006.

Member, Advisory Review Committee of the Chancellor of the University of Washington, Bothell, 2005.

Participant in UW Breath of Life 2005, Pacific Northwest Native Languages Archives Project, Department of Linguistics, to assist indigenous language revitalization efforts.

University of Washington, Bothell

Member of Faculty Oversight Committee for University Studies (FOCUS), 2008-2009.

Chair, Teaching and Scholarship Enhancement Grant Competition Committee, 2007.

Chair, Selection Committee for the Rose Distinguished Academic Services Award, 2006.

Member, Search Committee for Director of (CUSP) Center for University Studies and Programs, 2006-2007.

Member, Personnel Committee for Nursing Program, 2007.

Member, Promotion and Tenure Committee for Nancy Place, Education, 2006.

Member, Executive Council, General Faculty Organization (GFO), 2004-2006.

Member, Steering Committee, UW Bothell Diversity Enhancement Project, 2005-

Member, Faculty Council, 2004-2006.

Member, GFO Academic Affairs Committee, 1998-2003.

Chair, GFO Academic Affairs Committee, 2000-2003.

Member, Advisory Board, The Teaching and Learning Center (TLC), 2002-2003.

Member, UWB Research/Writing Circle, 2002-2005.

Member, Education Program Search Committee (Literacy), 2000-2001.

Member, Worthington Scholarship Review Committee, Spring, 2000; Spring, 2001; Spring, 2002, Spring, 2003.

Member, UWB Students' Outstanding Teaching Award Selection Committee, Spring, 2000.

Interdisciplinary Arts and Sciences Program, University of Washington, Bothell

Member, Promotion and Tenure Committee for Joe Milutis, 2008-

Co-Chair, Promotion Committee for Colin Danby, 2008.

Member, Program Council, 2007-

Member, Personnel Committee, 2002-2003; 2004-2005; 2006-; co-chair 2007-2008.

Chair, Promotion and Tenure Committee for Elizabeth Thomas, 2007.

Chair, AMS CAWG Committee, 2007-2008.

Chair, Promotion and Tenure Committee for Kanta Kochhar-Lindgren, 2006.

Member, Promotion and Tenure Committee for Colin Danby, 2002.

Member, Interdisciplinary Arts and Sciences Academic Affairs Committee,
2000-2002.

Member, Interdisciplinary Arts and Sciences Search Committee (SEB), 2001-
2002.

Member, Interdisciplinary Arts and Sciences Search Committee (SEB), 1999-
2000.

Member, Interdisciplinary Arts and Sciences Search Committee (AMS), 1998-
1999.

Coordinator, American Studies Concentration, Winter-Spring, 1999.

JOE MILUTIS
www.joemilutis.com
curriculum vitae

Education:

Ph.D. University of Wisconsin-Milwaukee, Modern Studies, December 2000.
M.A. University of Wisconsin-Milwaukee, Modern Studies, 1996.
B.A. Brown University, Modern Culture and Media, honors, 1991.

Fields of Specialization:

Media Production (video, audio, new media)
Hybrid Literary/Media Practice
Experimental Media History and Theory
Literary and Cultural Studies

University Teaching:

Assistant Professor of Interdisciplinary Arts, UW-Bothell:

*Advanced Arts Workshop: Experimental Writing (Winter 2010)
*Graduate Seminar: Sound Cultures (Fall 2009)
*Advanced Arts Workshop: Creative Non-Fiction (Spring 2009)
*Graduate Microseminar (Simpson Center): Creative Destruction (Spring 2009)
*Performance, Community, Identity, and Everyday Life (Fall 2008, Spring 2010)
*Arts Workshop: Radio and Sound Art (Winter 2009)
*Interdisciplinary Arts (Spring 2009, Winter 2010)

Visiting Assistant Professor of Modern Culture and Media, Brown University:

*The Radiophonic and Radio (Fall 2006)
*Sound for Image (Spring 2007)

Visiting Assistant Professor of Visual Arts, Brown University:

*New Genres: Everyday Life (Fall 2006)
*New Genres: Experimental Media (Spring 2007)

**Assistant Professor of Media Arts, University of South Carolina:
on leave fall 2006-2007:**

*Making Experimental Media (Spring 2006)
*New Narrative Styles (Spring 2005)
*Tactical Media (independent study, Spring 2006)
*Introduction to Audio Art (3 times a year: Fall 2002 to 2008)
*Advanced Audio Art (Once a year: Fall 2002 to 2008)
*Advanced Sound for Media (team taught with Laura Kissel, Once a year: Spring 2003 to 2008)
*Surveillance and Art (group independent study, Spring 2004)

Adjunct Assistant Professor of Art History, UWM:

*Avant-Garde Film and Video (Fall 2001)
*New Narrative Styles (Fall 2001)

Graduate Lecturer and Teaching Assistant, UWM:

English Department (media studies, literature and theory courses)

*The Art of Noise: Radio, Sound and the Wireless Imagination. (Spring 1999, Spring 2001)
*Expanded Cinema, Advanced Television Studies, and Multimedia (Spring 2001)
*International Silent Cinema and the Avant-Garde (Fall 2000)
*Dark Comedy: The Politics of Laughter in Film and Literature (Fall 2000)
*Introduction to Television Studies (Fall 1998, Fall 1997)
*Extreme Fiction: Terrorism, Anarchy and the Bomb, 1880-the present. (Fall 1997)

Art History Department (media history course)

Film History (Spring 1998, Spring 1997). TA for Patricia Mellencamp.

Film Department (production course)

Current Topics in Media Arts. (Spring 1999) TA for Rob Danielson.

(*self-designed courses)

Books and Book Chapters:

- "Virtual Literature." in *Image Process Literature*. Ed. Elisabeth Tonnard and Chris Burnett. NYSCA-funded anthology. Forthcoming.
- Ether: The Nothing That Connects Everything*. February 2006. University of Minnesota Press.
- "Making the World Safe for Fashionable Philosophy!" in *Life in the Wires: The CTheory Reader*. (reprint of essay below) Ed. Arthur and Marilouise Kroker. New World Perspectives/Ctheory Books, 2004.
- "Radiophonic Ontologies and the Avantgarde." in *Experimental Sound and Radio*. (TDR Books reprint of 1996 special issue, see below) Ed. Allen Weiss. MIT P, 2001.

Selected Media Works:

Video and Sound

- The Torrent* (art book, installation, internet, performance, 2009)
thetorrentbyjoemilutis.blogspot.com
Incident Report, Hudson, NY (October 2009)
NY Art Book Fair, NYC (October 2009)
&Now Book Fair, Buffalo, NY (October 2009)
New Orleans Book Fair, New Orleans, LA (November 2009)
Mudlark Public Theater, New Orleans, LA (December 2009)
- Alo Ado* (sound poem, 2009)
&Now Festival for Innovative Literature and Art, Buffalo, NY (Oct 2009)
- Paint It Black* (video, 2009)
Northwest Film Forum, Seattle (August 2009)
- We Altogether Go* (two-hour live audio/visual remix of Apollo 11 broadcast, 2009)
Northwest Film Forum, Seattle, WA (July 2009)
- Radios* (sound-text performance collaboration with Danny Snelson, 2009)
Writing for Their Lives, Bothell, WA (April 2009)
&Now Festival for Innovative Literature and Art, Buffalo, NY (Oct 2009)
- Filly* (sound-text performance, 2009)
Gallery 1412, Seattle, WA (January 2009)
- Edison Speed Poem* (live text-video, 2009)
Gallery 1412, Seattle, WA (January 2009)
- The New Swave* (live sound performance, 2008)
Loud Sound Live, Jacksonville, FL (April 2008)
Jet Set Planet, KFAI, Minneapolis, MN (March 2008)
- Flaw* (live sound poetry, 2007-08)
Loud Sound Live, Jacksonville, FL (April 2008)
- Shell Magic: Or, The Blooming Bussing of Blood in My Brain* (live sound performance, 2007-08)
Gallery 1412, Seattle, WA (January 2009)
Loud Sound Live, Jacksonville, FL (April 2008)
Artefact Festival of New Media, Leuven, Belgium. February 2008.
- Line of 32* (video with experimental sound, 2007)
Commissioned by New Climates weblog exhibition, newclimates.com
- New Jersey as an Impossible Object* (video blog, in-progress)
Supported through a AIRtime residency at Wave Farm, Acra, NY (August 2006)
Supported through a Visual Studies Workshop Residency, Rochester, NY (May 2008)
Zebra Poetry Film Festival, Berlin (October 2008)
Radio Festival, Ontological-Hysteric Theater, NYC (October 2008)
- Deliver* (production sound for film by Jennifer Montgomery)
BAM, NYC (October 2008)
Chicago Underground Film Festival (October 2008)
- The Idea of South* (video essay, 2006)
Clip and interview in Boredom issue of *Last Exit* <http://lastexitmag.com> (Sept 2008)
Undergraduate seminar, Parsons School of Design (Sept 2007; Sept 2008)
McKissick Museum, USC Faculty Show, Columbia, SC (Feb 2007)
Pixelerations Festival of New Media, Providence, RI (Sept 2006)
- Live radiophonic accompaniment for Jean Comandon's *La Croissance des Végétaux* (1929)

Orphans 5 Film Symposium, Columbia, SC (March 2006)

selected field recordings (2001-05)
 GIANT EAR))) Radio, The New York Society for Acoustic Ecology, www.free103point9.org
 (broadcast 2/26/06 as part of "Kingdoms Sans Humans" show)

Airspace (radiophonic chamber music, 2005)
 Loud Sound Live, Jacksonville, FL (April 2008)
 Deep Wireless Festival, Toronto (May 2006)
 Location One Gallery, NYC (Nov 2005)
 Brooklyn College, NYC (April 2005)

Glenn Again (radio essay, 2005)
 The Next Big Thing, WNYC radio (distributed by PRI)

Super 8 Diaries (film with electro-acoustic sound, 2005)
 Northwest Film Forum, Seattle (May 2009)
 Flicker, Chapel Hill, NC (Sept 2007)
 Global Super 8 Day, Squeaky Wheel (May 2007)
 If You See Something, Play Something, Brown University (April 2007)
 Relay Project Evening, Groupe, NYC (April 2005)

Flag Music (contact mic'd, processed and composed flag pole sounds, 2004)
 Interstitials for "Elect" issue of *The Relay Project* audio magazine. Forthcoming.
 Relay Project Evening, Groupe, NYC (April 2005)

Reception Radio Reception (sound performance with laptops and low watt transmitters, 2004)
 Society for Literature, Science and the Arts Conference (Oct. 15, 2004), with Trace Reddell,
 Professor of Digital Media Studies, University of Colorado.

Garage Music (sound, 2004)
 Lehmann Maupin Gallery, NYC; *Some Exhaust* (Group Show; as part of *The Relay Project*).
 August-September 2004.
 Symbiosis: Experimental Sound Textures and Rhythms, RRR 102.7 FM, Melbourne, Australia
 (August 22, 2004)

Soft Science "Cinema of Attractions" (electronic compositions for found quicktime science films, 2004)
 Commissioned for "Soft Science" touring film/video show.
 Distributed by Video Data Bank.
 Mutamorphosis Conference, Prague (November 2007)
 CUNY Graduate Center, Science and the Arts Program (March 2006)
 Gene Siskel Film Center, Chicago, IL (Feb 2006)
 Itaú Cultural, Belo Horizonte, Porto Alegre, and São Paulo, Brasil (Nov 2005)
 CAA New Media Caucus screening, Atlanta, GA (Feb 2005)
 Aurora Picture Show, Houston, TX (Feb 2004)
 LA Film Forum (Oct 2004)
 Rogue Art/Antimatter Festival of Underground Short Film and Video, Victoria, BC (Sept 2004)

Cabin Field (sound design and music for documentary by Laura Kissel, 2004)
 Black Maria film Festival (Jury Citation Award) (2006)
 Anthology Film Archives (February 2006)
 Library of Congress, Mary Pickford Theater, Washington, DC (May 2005)
 Delta International Film and Video Festival, Cleveland, MS (Best Documentary) (April 2006)
 Balagan Experimental Film and Video Series (April 2006)
 Atlanta Film and Video Festival (June 2006)
 911 Media Arts Center, Seattle, WA (May 2006)
 Evergreen State College, Olympia, WA (May 2006)
 University of Georgia, Athens, GA (January 2006)
 South Carolina Educational Television (February 2006)
 Finger Lakes Environmental Film Festival (April 2006)
 Echo Park Film Center, LA, CA (March 2006)
 Eyedrum, Atlanta, GA (April 2006)
 Athens-Clarke County Library, Athens, GA (April 2005)
 Appalshop/Letcher County Film Preservation Symposium, Whitesburg, KY (July 2005)
 UFVA Conference, 2004.
 Seventh Annual University of South Carolina Comparative Literature Conference, Feb 2005.

Don't Drive Today with Yesterday's Maps (episodic video musical and hypertext, 2002-05)

List Gallery, Brown University, Providence, RI (Winter 2007)
 Gallery tk, Christmas is the New Black Show, Northampton, MA (July 2006)
 Alt-X (hypertext version) www.altx.com. (Dec 2005).
 Interval (1), Deleuze and Film Conference, Buffalo, NY (Nov 2005)
 University of North Florida, Jacksonville, FL (June 2005)
 Jody Monroe Gallery, Milwaukee (Dec 2004)
 Ocularis, Brooklyn, NY (May 2004)
 Squeaky Wheel Holiday Screening, Buffalo, NY (Dec 2004)
 Axlegrease, Media Arts Cablecast, Buffalo (January 2005)
 Bamboo Theater, Milwaukee, WI (ongoing episodic screenings, 2002-04)
 Graduate video seminar, Columbia College, Chicago (Feb 2005)

Forget Heaven (radio essay, 2003)
 Commissioned for Thirteen Minutes of Heaven; Resonance FM, London.
 <www.resonancefm.org>

The Preppy (sound, 2003)
 Electric Rainbow 24 Hour Electroacoustic Music Festival, Dartmouth (2003)

Where Do We Come From? Where Are We Going? (video, 2002)
 (Site-specific work for 16 channel video wall)
 Art Bar, Columbia, SC.

Interview Interminable (radio essay, 2001)
 Alternating Currents, WMSE, Milwaukee, WI
 Electro-Acoustic Experimental Music Salon, UWM

Yogi versus Gorilla (video, with experimental soundtrack, 2001)
 Canterbury Arts Center, Christchurch, New Zealand
 Bamboo Theater, Milwaukee, WI
 Filmphoria, Columbia, SC
 various local venues

The Preppy Presents (video with electro-acoustic sound, 2001)
 Relay Project Evening, Groupe, NYC (April 2005)
 Electro-Acoustic Experimental Music Salon, UWM
 Bamboo Theater, Milwaukee, WI
 Milwaukee Cable Access

The Lorentz Transformation (performance video, 2000)
 Walkers Point Center for the Arts, Milwaukee.
 Axlegrease, Media Arts Cablecast, Buffalo

Kin(k)os (video and electro-acoustic soundtrack, 1999)
 Relay Project Evening, Groupe, NYC (April 2005)
 Pitzer College, Claremont, CA (Oct, 2002)
 Walkers Point Center for the Arts, Milwaukee.
 Woodland Pattern, Milwaukee.
 2nd Annual Films Made by Hand Festival, Buffalo.
 Axlegrease, Buffalo.

Exquisite Co. (video variety show, 1998)
 Channel 14, Milwaukee Cable Access.
 Canada World, Milwaukee.

Fury (experimental narrative video, 1998)
 Milwaukee Cable Access.

One-Step Video (video essay, 1997)
 Canterbury Arts Center, Christchurch, New Zealand (Nov, 2001)
 Society for Cinema Studies Conference, Washington D.C. (May, 2001)
 CITYMORPH 2000 DEMO OR DIE! Festival of New Media, Buffalo. (March, 2000).
 24th Annual Chinsegut Film and Video Festival, Tampa. (February, 2000).
 UWM Film Department.
 Milwaukee Cable Access.

Video Performances of Stelarc, Rachel Rosenthal (documentation of performances, 1997)
 Center for Twentieth Century Studies' web site.

Indecent Proposals (teaching video, 1997)
 Marquette-UWM teaching symposium.

Lake Breathing (video interview, 1997)

Milwaukee Cable Access.

Interview with Jay Cantor (author of *Krazy Kat: A Novel in Five Panels*) (video interview, 1994)

Boston Neighborhood Network TV.

Multimedia

The Torrent <thetorrentbyjoemilutis.blogspot.com> (2009).

New Jersey as an Impossible Object. <impossibleobject.blogspot.com.> current.

The Woonasquatucket Primitive. <woonasquatucket.blogspot.com> (2007).

Don't Drive Today with Yesterday's Maps (hypertext version). *Alt-X.* (2005).

F2F. in *Hyperrhiz* new media satellite site of *Rhizomes: Cultural Studies in Emerging Knowledges* (2005). <www.hyperrhiz.net>

Radiophonic Laura: Voice, Song, Information, Intelligence (2000).

<<http://www.cla.sc.edu/ART/Faculty/milutis/>>.

Radio Shows

Radio is Love (weekly "free radio" art show; live performances and audio art: Wireless Virus, Milwaukee.) 1997-98.

Dime Museum (producer, engineer: weekly music and variety show: WMBR, FM, Cambridge, MA.) 1993.

Thickly Settled (producer, writer, engineer: weekly audio art show: WMBR, FM, Cambridge, MA.) 1992-93.

Cybernews (producer, writer, engineer: technology feature stories in an audio art format: WMBR, FM, Cambridge, MA.) 1992-93.

WMBR Nightly News (writer, producer: WMBR, FM, Cambridge, MA.) 1992.

Various transmission art installation/performance, 1991-present.

Selected Publications:

"Why I Am Not the Author of Sound Poetry." *Triple Canopy* (forthcoming 2010).

"Bottled." *PAJ: A Journal of Performance and Art.* (Invited intro to themed section on "transmission arts") 3.93. September 2009.

"Mystic America: All the Secret Histories Revealed!" *Review of American Literature.* #21. May 2009. (Special issue on "Network")

"The Biography of the Sample: Notes on the Hidden Contexts of Acousmatic Art." *Leonardo Music Journal.* December 2008.

"Out of the Blue: The Sidereal Karlheinz Stockhausen Takes to the Skies Once Again." *Film Comment.* Sept/Oct 2008.

"She's Not There: What Happens When Image and Sound Part Company." *Film Comment.* Jan/Feb 2008.

"Haunted Mazes." *Cabinet: A Quarterly Magazine of Art and Culture.* Winter 2007.

"F2F." *Hyperrhiz* new media satellite site of *Rhizomes: Cultural Studies in Emerging Knowledges* (Dec. 1, 2005). www.hyperrhiz.net.

"Do Not Mingle One Human Feeling." *Cabinet: A Quarterly Magazine of Art and Culture.* Spring 2005.

"DJ Spooky's Rebirth of a Nation." *Film Comment.* Sept-Oct. 2004.

"Making the World Safe for Fashionable Philosophy!" *CTheory.* www.ctheory.net. Sept. 2003.

"Tekemässä Maailmaa Turvalliseksi Muodikkaalle Filosofialle!" (Finnish Translation of above *Ctheory* article) *Megafoni* <megafoni.kulma.net>. Oct. 2003.

"Superflux of Sky." *Cabinet: A Quarterly Magazine of Art and Culture.* Spring 2003.

"The Girls without the Camera in Their Heads: An Interview with Leslie Thornton." *Afterimage: The Journal of Media Arts and Cultural Criticism.* 27.4. Jan./Feb. 2000.

"Riddles of the Interface: Hieroglyphic Consciousness and New Experimental Multimedia." *Wide Angle* 21.1 (Special Issue on Digitality and the Memory of Cinema). Ed. Timothy Murray. Jan. 1999.

"From Hi-8 to High Culture: The 1999 New York Video Festival." *Afterimage: The Journal of Media Arts and Cultural Criticism.* 27.2. Sept.-Oct. 1999.

"Think Again: Artificial Intelligence, Television, and Video." *ArtByte: The Magazine of Digital Arts.* 1.5. Dec-Jan. 1998-99.

"Perceptual Gymnastics and the New Context of Radio Art: An Interview with Radio Artists Rev. Dwight Frizzel and Jay Mandeville." *Soundsite.* 2. <<http://sysx.apana.org.au/soundsite/>>. 1998.

"Pixelated Drama." *Afterimage: The Journal of Media Arts and Cultural Criticism.* 25.3. Nov-Dec 1997.

"Radiophonic Ontologies and the Avantgarde." *The Drama Review*. 40.3. Fall 1996.

Selected Conferences and Talks:

- Guest on Poem Talk #25 "Democracy at 10th & A" on Alice Notley's "I The People," University of Pennsylvania, November 2009.
- "Recomposition/Translation." Creative panel organizer and presenter, with Danny Snelson and AMJ Crawford. &Now Conference, Buffalo, NY. October 2009.
- "Diamond Plate." Invited presentation for panel "Waiting Rooms: Architecture for the Time of Waiting" with Anthony Vidler, McKenzie Wark, and Ben Kafka, New York University, NYC. April 2009.
- "John Updike." Presentation for "Writing Technology/Technologies of Writing: Uncommon Histories" panel with Erik Davis and Paul Collins, Simpson Center for the Humanities, University of Washington, April 2009.
- "Radio Poetics." Invited talk for free103point9 Radio Festival, Ontological, NYC. October 2008.
- "Of Puppets and Serial Killers." Commissioned podcast for On the Boards dance company, Seattle. Fall 2008.
- "The Alchemical Gaze: From Michael Maier to William Carlos Williams." Invited artist's talk. Visual Studies Workshop, Rochester, NY. May 2008.
- Symposium presentation and performance for "Capture (moments/places/things)." Artefact Festival of New Media, Leuven, Belgium. February 2008.
- "The Idea of South: From Alchemy to the Everyday." Invited artist's talk. Parsons School of Design, NYC. September 2007.
- "Radiophonic Paterson." Invited artist's talk. Haverford College, Philadelphia, PA. November 2006.
- "Oliver Lodge, Movietone, and the Archived Ether." Invited talk, Society for Literature, Science, and the Arts Conference, NYC. November 2006.
- "Passage to Sound." Invited performance/talk. Sonic.Focus conference. Brown University, Nov. 2006.
- "Virtual Literature '57." Invited talk, Location One Gallery, NYC, Oct 2006.
(video of event archived at <http://www.location1.org/mediadb/date.php>).
- "The Theogony of the Parking Lot." Invited performance/talk. *Towne Center* event in conjunction with *Our Town: Architecture in Art* Exhibition, Hudson Untitled Foundation, Hudson, NY. 8.4.2006.
- "Radio, Networks, Ether." Invited talk/performance, Radio without Boundaries Conference, Deep Wireless, Toronto, May 2006.
- "Web Noise." Modern Language Association, invited talk for Media and Literature group, Dec 2005.
- "Airspace." Invited solo talk and performance, Location One Gallery, New York City, October 2005.
(video of event archived at <http://www.location1.org/mediadb/date.php>).
- "Memory and the Archive." University of North Florida, undergraduate seminar. June 2005.
- "Christmas, the Future, and the Archive." Jody Monroe Gallery, Milwaukee, WI. December 2004.
- "Plasma Physics, Ether, and Cosmogenetic Filmmaking." Society for Literature, Science, and the Arts Conference, Durham, NC. October 2004.
- "Do Not Mingle One Human Feeling." Tapeworms Sound Art Colloquium, NYU. April 2004.
- "The Troubled History of the Ether." Science Studies and NanoCulture Seminar Series, University of South Carolina. November 2003.
- "Poe's Ethereal Dialogues." Society for Literature and Science Conference, Austin, TX. October 2003.
- "100 Years of Sound Art and the New Etherealism." Public lecture. Sponsored by Nomads and Residents, Los Angeles. Hollywood, CA. October 2002.
- "Alchemy, Drift, Appropriation, Decay." Funded lecture for experimental film class. Pitzer College. Claremont, CA. October 2002.
- "Art and the Archive." Funded lecture for digital art seminar. May 2002, Columbia College, Chicago.
- "Performing Actualities: The Boundaries of Information and the Cinema of the Ear." November 2001, University of Canterbury, Christchurch, New Zealand.
- "Ask Me! Where do we come from? Where are we going?" Part of "Ask Me!" project. Gallery 2, School of the Art Institute of Chicago. October 2001.
- "Living Archive: Video Essay, Drift History." Society for Cinema Studies Conference, DC. May 2001
- "Radio Art: Document, Music, Fiction, Theory." Funded lecture for graduate design seminar. March 2000, University of Illinois-Chicago.
- "Radiophonic Laura: Voice, Song, Information, Intelligence." March 2000. Society for Cinema Studies Conference, Chicago.
- "Radiophonic Laura." March 1999. Funded lecture for soundtrack seminar. Brown University.
_____. April 1999. "Festival of Postmodern Piracy," Kent State-Salem.

Other Teaching:

*Truth be Told: Working at the Boundaries of Fiction and Non-Fiction, workshop course, Woodland Pattern Book Center, Milwaukee (Summer 2001)
WMBR-FM, MIT community radio; Cambridge, MA. Broadcast engineer trainer. 1993-94.
Princeton Review. Boston, New York, Chicago, Columbia and Milwaukee offices. 1994-2003.

Curatorial

- Art/Noise Concerts* (University of South Carolina 2005-08): organizer of sound art concerts with touring artists. Past artists have included *Books on Tape* (Los Angeles), *Captain Ahab* (Los Angeles), and A. M. Salad (Baltimore).
- Modern Culture and Media Video Window* (Brown University 2007): instituted and curated first screening of street-level video projection, with live data-manipulation video by Chris Mendoza.
- Orphans 5 Video Lounge: Science, Education, Industry* (March 2006): included work by Aaron Valdez, Hanna Shell, Jim Trainor, Jean Painleve, Jackie Goss, Rachel Mayeri, Peter Brinson, and Zoe Beloff.
- Yard of Cinema* (owner and curator: performance and screening space, Columbia, SC): Yard of Cinema events featured live appearances of traveling filmmakers and artists, which have included: Tom Comerford (Chicago), Bill Brown (Chicago), Stephanie Barber (Milwaukee), Theresa Columbus (Milwaukee), Jay Stuckey (Los Angeles), Jennifer Stefanisko (Los Angeles), Jackie Goss (New York). 2002-2005.
- Subtext* (Seattle 2009): guest curator for Seattle writing collective event featuring Danny Snelson (NYC) and Christopher DeLaurenti (Seattle).
- Writing for Their Lives* (Bothell 2009-present): guest curator for UWBothell reading event. Artists: Danny Snelson (NYC), Paul Collins (Portland), Pamela Z (San Francisco), Cris Cheek (Cleveland).
- Northwest Film Forum* (Seattle 2008-present): curator and organizer of events for Pamela Z and Cris Cheek. Cris Cheek event had an opening roster of sound poets live and by Skype including Alejandro Crawford (NYC), Ezra Mark (Seattle), Stephanie Skura (Pennsylvania), Dave Knott (Seattle), Headcuffs (Portland), Alexis Bhagat (NYC), Danny Snelson (Philadelphia), and Interruption (Seattle). Member of the Third Eye Cinema group for curating the cinema's experimental screenings. Other artists I have been responsible for bringing in have been Erik Davis (San Francisco) and Bradley Eros (NYC).
- Writing Technology/Technologies of Writing: Uncommon Histories* (Simpson Center for the Humanities, April 2009): panel organizer for discussion about creative non-fiction and technology with Paul Collins and Erik Davis.
- Translation/Recombination* (&Now Conference, Buffalo, 2009): panel organizer for performance/discussions about experimental translation, new media, and conceptual writing with Danny Snelson and AMJ Crawford.

Ted Hiebert: Academic Vitae

Personal Information

Birth date: January 6, 1973

Citizenship: Canadian

Contact Information

Residence

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Areas of Specialization

Theory: Media & Cultural Studies; Technology & Society; Imagination, Perception & Creativity.

Practice: Photography; Digital Media (2D); Interdisciplinary Practice.

Education

2008-09: Postdoctoral Research Fellow, Pacific Centre for Technology & Culture (PACTAC), University of Victoria.

2007: Ph.D., Humanities Doctoral Program, Concordia University.

Dissertation: *In Praise of Nonsense: Aesthetics, Uncertainty and Postmodern Identity*.

1999: M.F.A., Department of Art, University of Calgary.

1997: B.F.A. (Honours), Department of Visual Art, University of Victoria.

Professional Residencies and Exchanges

2001: New Works Residency, The Banff Centre for the Arts.

1999: Exchange Student, School of Contemporary Art, University of Western Sydney Nepean.

Work Experience

2009-present: Assistant Professor, Interdisciplinary Arts and Sciences Program, University of Washington Bothell.

2008: Sessional Instructor, Department of Political Science, University of Victoria.

2002-08: Editorial Assistant, *CTheory*, Victoria, BC. *CTheory* is an electronic, peer-reviewed journal of theory, technology and culture, edited by Arthur & Marilouise Kroker. www.ctheory.net

1999-2007: Various teaching and research assistantships while completing graduate studies (courses and research in photography, media studies and political science), University of Calgary, Concordia University and University of Victoria.

1999-2007: Freelance graphic designer (for print layout, posters, logo design, and web)
Calgary, Montreal and Victoria.

1999-2002: Sessional Instructor, Department of Art, University of Calgary.

1999-2001: Photographic Technician, ABL Imaging, Calgary, AB.

Last update: December 10, 2009

Courses Taught

- BIS 313: Media, Technology & Society (University of Washington Bothell)
 BISIA 319: Interdisciplinary Arts (University of Washington Bothell)
 BISIA 374: Photography and Digital Arts (University of Washington Bothell)
 BISIA 483: Image and Imagination (University of Washington Bothell)
 ART 235: Introductory Photography (University of Calgary)
 ART 241: Introductory Drawing (University of Calgary)
 POLI 430: Media, Technology and Politics (University of Victoria)

Research Administration

- 2008: Research Coordinator: *Critical Digital Studies Workshop*. A workshop grant submitted to the Image, Text, Sound and Technology program at the Social Sciences and Humanities Research Council (SSHRC) to bring together 15 leading scholars of technology from around the world. Lead Investigator: Dr. Arthur Kroker. (Awarded \$40,000)
 2003-04: Research and Technology Consultant: *Pacific Centre for Technology and Culture* (PACTAC). Consultant and assistant for the coordination of infrastructure acquisition and implementation.

Grants and Scholarships

- 2008: Travel Grant to Visual Artists. British Columbia Arts Foundation. (\$500)
 2007: Visual Arts Production Grant. British Columbia Arts Foundation. (\$10,000)
 2005: Visual Arts Production Grant. British Columbia Arts Foundation. (\$5,000)
 2004: Visual Arts Production Grant. Alberta Foundation for the Arts. (\$7,500)
 2003: Visual Arts Production Grant. Alberta Foundation for the Arts. (\$4,750)
 2002: Visual Arts Creation/Production Grant. Canada Council for the Arts. (\$9,000)
 2002: Visual Arts Travel Grant. Canada Council for the Arts. (\$1,500)
 2002: Power Corporation of Canada Graduate Fellowship. Concordia University. (\$5,000)
 2001: Ph.D. Humanities Conference Travel Grant. Concordia University. (\$400)
 2000: Visual Arts Project Grant. Alberta Foundation for the Arts. (\$1,950)
 1999: Faculty of Fine Arts Graduate Research Grant. University of Calgary. (\$500)
 1999: Graduate Research Scholarship. University of Calgary. (\$1,920)
 1998: Graduate Thesis Research Grant. University of Calgary. (\$1,000)
 1998: Graduate Conference Travel Grant. University of Calgary. (\$690)
 1998: Visual Arts Project Grant. Alberta Foundation for the Arts. (\$1,950)
 1997: Dean's Special Masters Scholarship. University of Calgary. (\$5,000)
 1997: Tuition Assistance Bursary. University of Calgary. (\$500)
 1997: Graduate Research Scholarship. University of Calgary. (\$7,340)
 1997: Award for Artistic Excellence. Helen Pitt Foundation. Vancouver, BC. (\$400)
 1992: President's Choice Entrance Scholarship. University of Victoria. (\$2,000)
 1992: Alexander Rutherford Scholarship. Alberta Heritage Scholarship Fund. (\$1,500)
 1990: United World Colleges Ambassadorial Scholarship. Scholarship to study at Lester B. Pearson United World College of the Pacific (Victoria, BC). Government of Alberta. Edmonton, AB. (\$30,000)

Total amount of grants and scholarships: \$98,100.00

Manuscripts Under Review

Hiebert, T. *In Praise of Nonsense: Aesthetics, Uncertainty and Postmodern Identity*. Under Review at McGill-Queen's University Press. 430 pages.

Book Chapters

Hiebert, T. (2008) "Nonsense Interference Patterns." in David Cecchetto, Nancy Cuthbert, Julie Lassonde and Dylan Robinson, eds. *Collision: Interarts Practices and Research*. Newcastle upon Tyne: Cambridge Scholars Press. pp. 103-120.

Hiebert, T. (2008). "Behind the Screen: Installations from the Interactive Future." in Steve Gibson, Randy Adams and Stephan Muller Arisona, eds. *Transdisciplinary Digital Art: Sound, Vision and the New Screen*. Berlin: Springer Verlag, pp. 80-97.

Hiebert, T. (2004). "Hallucinations of Invisibility: From Silence to Delirium." in Arthur and Marilouise Kroker, eds. *Life in the Wires: The CTheory Reader*. Victoria: New World Perspectives. pp. 430-442.

Articles in Peer-Reviewed Journals

Hiebert, T. (2010). "Illuminated Darkness: Nightmares, Blindspots and Biofeedback." *CTheory*. 33(1), Available online at: www.ctheory.net/articles.aspx?id=635.

Hiebert, T. (2008). "Delirious Screens: Flesh Shadows & Cool Technology." *CTheory*, 31(2). Available online at: www.ctheory.net/articles.aspx?id=592

Hiebert, T. (2007). "Mirrors that Pout: Subjectivity in the Age of the Screen." *Psychoanalytic Review*, 94(1), 169-187.

Hiebert, T. (2005). "Hallucinating Ted Serios: The Impossibility of Failed Performativity." *Technoetic Arts*, 3(3), 135-153.

Hiebert, T. (2005). "The Medusa Complex: A Theory of Stoned Posthumanism." *Drain Journal of Arts and Culture*, 5. Available online at: www.drainmag.com/index_nov.htm

Hiebert, T. (2005). "The Lacanian Conspiracy." *CTheory*, 28(2). Available online at: www.ctheory.net/articles.aspx?id=481

Hiebert, T. (2003). "Becoming Carnival: Performing a Postmodern Identity." *Performance Research*, 8(3), 113-125.

Hiebert, T. (2003). "Hallucinations of Invisibility: From Silence to Delirium." *CTheory*, 26(1). Available online at: www.ctheory.net/articles.aspx?id=367

Other Publications

Hiebert, T. (2009). "Thoughts on Photography." Included in *Chronicles: Ted Hiebert*, an exhibition catalogue. Lethbridge: Southern Alberta Art Gallery, 54-59.

Hiebert, T. (2008). "Rorschach Realities: Paul Woodrow & Alan Dunning's *Ghost in the Machine*." Monograph essay for *Ghosts in the Machine*, an exhibition by Paul Woodrow and Alan Dunning. Gijón (Spain): LABoral Centro de Arte y Creación Industrial, 4 pages.

Hiebert, T. (2008). "In Defiance of Impossibility: Reflections on the 2008 World Telekinesis Competition." Included in *2008 World Telekinesis Competition*, an exhibition catalogue. Mayne Island: Perro Verlag Books by Artists, 1-10.

Hiebert, T. (2008). "Standoff." Monograph essay for an exhibition of works by Jackson 2bears. Calgary: The New Gallery, 2 pages.

- Hiebert, T. (2008). "Blurs of the Natural." Monograph essay for *HO*, an exhibition of works by Toni Hafkenscheid. Dawson City: Klondike Arts Institute, 2 pages.
- Hiebert, T. (2007). "Animated Afterlives: Arts of the Postnatural." Included in *Unpacked and Reheated*, catalogue for an exhibition of works by Brendan Fernandes and Steven Rayner. Victoria: Open Space Artist Run Centre, 21-38.
- Hiebert, T. & Jarvis, D. (2007). "Thinking in Hindsight: Ted Hiebert and Doug Jarvis in Conversation." Included in *Dowsing for Failure*, catalogue for an exhibition of works by Daniel Olson, Mike Paget, Gordon Lebrecht, June Pak, Anthony Schrag, Benjamin Bellas and Nate Larson. Victoria: Open Space Artist Run Centre, 45-56.
- Hiebert, T., Jarvis, D. & Grison, B. (2007). "Dialogues of Failure: Brian Grison in Conversation with Doug Jarvis and Ted Hiebert." Included in *Dowsing for Failure*, catalogue for an exhibition of works by Daniel Olson, Mike Paget, Gordon Lebrecht, June Pak, Anthony Schrag, Benjamin Bellas and Nate Larson. Victoria: Open Space Artist Run Centre, 21-29.
- Hiebert, T. (2006). "Vulnerable Light." Included in *Vulnerable Light*, catalogue for an exhibition of works by Isabelle Hayeur and Jennifer Long. Victoria: Open Space Artist Run Centre, 6-17.
- Hiebert, T. (2006). "SuperModels: Maps from the Imagination Machine." Included in *SuperModels*, catalogue for an exhibition of works by Chris Gillespie, Toni Hafkenscheid, Duncan MacKenzie and Tim van Wijk. Victoria: Open Space Artist Run Centre, 7-16.
- Hiebert, T. (2004). "Nervous Control Centre." Monograph essay for *Central Nervous Control*, an exhibition of works by Christian Kuras. Calgary: The New Gallery, 2 pages.
- Hiebert, T. (2004). "Nervous Control Centre." *Dandelion*, 31(1), 41-42.

Other Forthcoming Publications

- Cecchetto, D. & Hiebert, T. "Ghost Stories and Eidolic Speculations." Included in *Eidola*, catalogue for an exhibition of works by William Brent and Ellen Moffat. Forthcoming from Open Space Artist Run Centre, Spring 2010.
- Hiebert, T. "Creative Impossibility: The Art of Imaginary Practice." Forthcoming in the proceedings of *Of Clouds and Clocks*, a 2009 conference at Institute for the Convergence of Arts and Science, University of Greenwich.

Papers Presented at Conferences

- October 2009: "Creative Impossibility: The Art of Imaginary Practice." Paper presented at the *Of Clouds and Clocks*, Institute for the Convergence of Arts and Science, University of Greenwich.
- June 2009: "Illuminated Darkness: Nightmares, Blindspots, Biofeedback." Paper presented at the *Critical Digital Studies Workshop*, Pacific Centre for Technology and Culture, University of Victoria.
- June 2008: "Chasing Shadows: Paradoxes of Photography, Image and Light." Paper presented at *Subtle Technologies 2008: Light*, Toronto, ON.
- November 2007: "Delirious Screens: Flesh Shadows & Cool Technology." Paper presented at *Interactive Futures 2007: The New Screen*, Victoria, BC.
- July 2005: "The Medusa Complex: A Theory of Stoned Posthumanism." Paper presented at *Altered States: transformations of perception, place and performance*, University of Plymouth, UK.
- July 2005: "Electronic Shamanism: Strategies for Interactive Possession." Paper presented at *Altered States: transformations of perception, place and performance*, University of Plymouth, UK. (with Jackson 2bears)

Forthcoming Conference Presentations

- October 2010: "How to Not Teach Art: Creative Practice for Non-Art Majors." Paper to be presented at the *2010 Conference of the Universities Art Association of Canada*. University of Guelph.
- September 2010: Panel participant: "Art Within / Without the University." *Imagining America*. University of Washington.
- July 2010: "Imaginary Selves and Impossible Solutions." Paper to be presented at *Digital Art Weeks 2010: Concerning the Spiritual in Electronic Art*, Xian Academy of Art, Xian, China.

Other Presentations and Performances

- May 2010: Panel respondent: *New Universities Symposium*. University of Washington Bothell.
- January 2009: "Strategies for Interactive Possession." Performance at the opening of the exhibition *Electronic Shamanism*. InterAccess Electronic Media Arts Centre. Toronto, ON. Curated by Min-Jeong Kim. (a collaborative contribution with Jackson 2bears)
- August 2008: "Behind the Screen: Installations from the Interactive Future." Invited reading at the booklaunch of Steve Gibson, Randy Adams and Stephan Muller Arisona, eds., *Transdisciplinary Digital Art: Sound, Vision and the New Screen*. Open Space Artist Run Centre, Victoria, BC.
- September 2007: "Hauntings: A Game of Competitive Telekinesis." Performance at the opening of the exhibition *Intramural League*. P|M Gallery, Toronto, ON. (with Doug Jarvis, Jackson 2bears, Christian Kuras, Emily Heath and Hannah Knox)
- January 2007: "A Pataphysical Manifesto." Paper presented at *Absurdist Trajectories*, a panel discussion about the exhibition *Dowsing for Failure*. Open Space Artist Run Centre, Victoria, BC.
- January 2005: "Experimental Self-Hypnosis: Shapeshifting." Performance at *Interactive Futures 2005: Audiovisions*. Open Space Artist Run Centre. Victoria, BC. (with Jackson 2bears)

Invited Guest Lectures

- March 2010: Invited guest speaker in the *Department of Art and Art History Visiting Artist Lecture Series*. University of Saskatchewan.
- November 2008: Invited guest speaker to students of *Writing 200: Theory and Practice of Literary Creation*. University of Victoria.
- January 2008: Invited guest speaker in the *UBCO Visiting Artist Lecture Series*. University of British Columbia Okanagan.
- November 2007: Invited guest speaker to students of *Art 141: Introduction to Contemporary Art Photography*. University of Victoria.
- October 2006: Invited guest speaker in the *NIC/ECIAD Visiting Artist Lecture Series*. North Island College/Emily Carr Institute, Courtney, BC.
- March 2006: Invited guest speaker in the *Art Now Lecture Series*. University of Lethbridge.
- November 2005: Invited guest speaker to students of *Art 340: Advanced Photography*. University of Victoria.
- February 2001: Invited guest speaker in the *Art Now Lecture Series*. University of Lethbridge.

Artist Talks

- January 2009: Two Rivers Art Gallery, Prince George, BC.
- January 2008: Vernon Public Art Gallery, Vernon, BC.
- September 2004: Art Gallery of the South Okanagan, Penticton, BC.
- February 2004: Nanaimo Art Gallery, Nanaimo, BC.

January 2003: Museum London, London, ON.
 October 2003: Modern Fuel Gallery, Kingston, ON.
 March 2003: Harcourt House Gallery, Edmonton, AB.
 January 2003: La Galerie Sans Nom, Moncton, NB.
 May 2002: Hamilton Artists Inc., Hamilton, ON.
 January 2002: White Water Gallery, North Bay, ON.
 September 2001: Definitely Superior Art Gallery, Thunder Bay, ON.
 September 2001: Articule Gallery, Montreal, QC.
 April 2001: Le Centre d'Artistes Vaste et Vague, Carleton, QC.
 January 2001: Banff Centre for the Arts, Banff, AB.
 April 1999: Alternator Gallery, Kelowna, BC.

Individual Exhibitions

2009: *Unbecomings*. The New Gallery. Calgary, AB.
 2009: *Aurora Textualis*. Deluge Contemporary Art. Victoria, BC. Curated by Deborah de Boer.
 2009: *Self-portrait Giants*. Comox Valley Art Gallery. Courtenay, BC. Curated by Tony Martin.
 2008: *Mediated Selves*. Two Rivers Art Gallery. Prince George, BC. Curated by George Harris.
 2008: *Incidental Self-Portraits*. Vernon Public Art Gallery. Vernon, BC. Curated by Lubos Culen.
 2007: *Magnetically Inclined*. Fifty-fifty Arts Collective. Victoria, BC. (a collaborative project with Doug Jarvis)
 2007: *Unbecoming*. Ministry of Casual Living. Victoria, BC.
 2007: *Chroniques de l'autoportrait*. Salle Augustin-Chénier. Témiscamingue, QC.
 2006: *Chronicles*. Southern Alberta Art Gallery. Lethbridge, AB. Curated by Joan Stebbins.
 2004: *Altered Egos*. Art Gallery of the South Okanagan. Penticton, BC.
 2004: *Chimera*. Forest City Gallery. London, ON.
 2004: *Chroniques de l'autoportrait*. Centre d'Art Rotary de La Sarre. La Sarre, QC.
 2004: *Chimera*. Nanaimo Art Gallery. Nanaimo, BC. Curated by Robin Field.
 2003: *Self-Portrait Chimera*. Modern Fuel Gallery. Kingston, ON.
 2003: *Chimera*. Harcourt House. Edmonton, AB.
 2003: *Altered Egos*. Galerie Sans Nom. Moncton, NB.
 2002: *Self Portrait Chronicles*. White Water Gallery. North Bay, ON.
 2001: *Self Portrait Chronicles*. Definitely Superior Gallery. Thunder Bay, ON.
 2001: *Chroniques de l'autoportrait*. Centre d'Artistes Vaste et Vague. Carleton, QC.
 2001: *The Pleides Concerto*. Untitled Art Society. +15 Gallery. Calgary, AB.
 1997: *Hex*. The New Gallery. Front Space. Calgary, AB.
 1997: *Urges*. Rogue Art Gallery. Victoria, BC.
 1994: *Faces in the Mirror*. Devonian Art Gallery. Calgary, AB.

Forthcoming Individual Exhibitions

Spring 2011: *Of Brains and Magnets*. Latitude 53. Edmonton, AB. (a collaborative project with Jackson 2bears and Doug Jarvis)

Group Exhibitions

- 2009: *\$20 Art Sale*. Ministry of Casual Living. Victoria, BC. (benefit)
- 2009: *RPM*. Deluge Contemporary Art. Victoria, BC. (benefit)
- 2009: *Electronic Shamanism*. InterAccess Electronic Media Arts Centre. Toronto, ON. Curated by Min-Jeong Kim. (a collaborative contribution with Jackson 2bears)
- 2008: *\$20 Art Sale*. Ministry of Casual Living. Victoria, BC. (benefit)
- 2008: *Gifted*. Deluge Contemporary Art. Victoria, BC. (benefit)
- 2008: *Greyscales*. Amani Contemporary Art Gallery. Victoria, BC. (a 2-person exhibition with David Gifford)
- 2008: *Erosion 2008*. Klaipeda Exhibition Hall. Klaipeda, Lithuania. Curated by Gytis Skudinskas.
- 2008: *RPM*. Deluge Contemporary Art. Victoria, BC. (benefit)
- 2008: *Performativecity*. Victoria Prison Complex, Shenzhen, Hong Kong. Curated by Juan Du and Nicola Borg-Pisani for the *2007 Shenzhen-Hong Kong Biennale of Urbanism and Architecture*. (a collaborative contribution with Arthur and Marilouise Kroker)
- 2007: *Intramural League*. P|M Gallery. Toronto, ON. Curated by Kyle Bishop. (a collaborative contribution with Jackson 2bears, Doug Jarvis, Christian Kuras, Emily Heath and Hannah Knox)
- 2006: *Erosions*. Siauliaia Art Gallery. Siauliai, Lithuania. Curated by Gytis Skudinskas for *Enter_5 New Media Festival*.
- 2006: *Erosion 2006*. Klaipeda Cultural Communication Center. Klaipeda, Lithuania. Curated by Gytis Skudinskas. (catalogue)
- 2006: *Art Incognito*. Vancouver Island School of Art. Victoria, BC. (benefit)
- 2006: *Menome*. Fifty-fifty Arts Collective. Victoria, BC. (a 3-person exhibition with Tanya Doody and Jackson 2bears)
- 2006: *Pain't Misbehavin.'* Southern Alberta Art Gallery. Lethbridge, AB (benefit)
- 2005: *Les Revenants*. Montreal Arts Interculturels (MAI). Montreal, QC. (a 4-person exhibition with Barbara Astman, Martyn Jolly and Roberto Stephenson) Curated by Martha Langford for *Le Mois de la Photo de Montreal 2005*. (catalogue)
- 2005: *Syncritism*. Drain Arts and Culture. Savannah, GA. Curated by Celina Jeffrey.
- 2005: *unCON'T.ained inFORMATION*. Fort9 Artist Collective. Victoria, BC. Curated by Tanya Doody. (online exhibition)
- 2004: *Slight Return*. Fifty-fifty Arts Collective. Victoria, BC. Curated by Tanya Doody.
- 2004: *We Need to Talk: Uneasy Props and Propositions*. ThreeWalls. Chicago, IL. Curated by Middlemanagement.
- 2004: *The One Night*. Umbrella Arts Group. Cardiff, Wales. Curated by Matt Clark.
- 2003: *Sprawl: Beyond the Field of Vision*. Museum London. London, ON. Curated by Patricia Deadman.
- 2002: *The Stray Show*. Thomas Blackman Associates Project. Chicago, IL. Curated by Duncan MacKenzie, for The Pond Gallery.
- 2002: *Elsewhere*. Trianon Gallery. Lethbridge, AB. Curated by Mike Paget and Katherine Burke.
- 2002: *Chroma*. Hamilton Artists Inc. Hamilton, ON. (a 3-person exhibition with Peter Horvath and Lisa Klapstock) Curated by Ivan Jurakic.
- 2002: *Sm(art)*. Concordia University. Montreal, QC.
- 2001: *Le Corps Cartographié*. Articule. Montreal, QC. (a 4-person exhibition with James McGovern, Nicole Sanches and Helena Wadsley) Curated by Derrick Currie for *Le Mois de la Photo de Montreal 2001*. (catalogue)

- 2001: *Arquetipos*. Museo de Arte y Diseño Contemporáneo. San José, Costa Rica. Curated by Tahituey Ribot and Rolando Barahona-Sotela.
- 2001: *Lux Nova: A Low-Tech Explosion*. Harbourfront Centre. York Quay Gallery. Toronto, ON. Curated by Dianne Bos and Jennifer Long.
- 2001: *Resident Artists Exhibition*. Banff Centre for the Arts. The Other Gallery. Banff, AB.
- 2000: *Fake! Forgery!* Stride Gallery. Calgary, AB. (benefit)
- 2000: *Untitled (Artweek exhibition)*. Untitled Art Society. Calgary, AB.
- 1999: *Grasping Nothing*. Nickle Arts Museum. Calgary, AB. (MFA thesis exhibition)
- 1999: *Figure Studies*. The Alternator Gallery. Kelowna, BC. (a 2-person exhibition with Keith Dalglish)
- 1999: *The Constantly Revolving Door*. Casula Powerhouse Gallery. Sydney, Australia. (a 3-person exhibition with Duncan MacKenzie and Cindy Thachek)
- 1999: *Post Miniature 99*. The Globe Theatre. Calgary, AB. (benefit)
- 1998: *I.P.C.*. Bi-No-Dendo Gallery. Yokohama, Japan. (online exhibition)
- 1998: *Poles Apart*. Universidad Finis Terrae. Santiago, Chile.
- 1998: *Winter Solstice Exhibition*. The New Gallery. Calgary, AB. (benefit)
- 1998: *Post Miniature 98*. Art is Vital Gallery. Calgary, AB. (benefit)
- 1998: *Phone Sex*. University of Calgary. The Little Gallery. Calgary, AB.
- 1997: *Beyond Borders*. Western Washington University. Bellingham, WA.
- 1997: *Winter Solstice Exhibition*. The New Gallery. Calgary, AB. (benefit)
- 1997: *Reflex*. University of Calgary. The Little Gallery. Calgary, AB.
- 1997: *Taster*. University of Victoria. Visual Arts Gallery. Victoria, BC. (BFA exhibition)
- 1996: *Hang Ups*. Fun Skam Theatre. Victoria, BC.
- 1996: *Gargoyles*. The Drawing Room. Victoria, BC.
- 1995: *Peel*. University of Victoria. Visual Arts Gallery. Victoria, BC.

Forthcoming Group Exhibitions

- July 2010: *Electronic Spiritualities*. Xian Academy of Art. Xian, China. Curated by Art Clay.
- July 2010: *Transcending Here*. TRUCK Artist Run Centre. Calgary, AB. (a collaborative contribution with Doug Jarvis in a 2-person exhibition with Miruna Dragan)
- July 2010: *10x10x10*. Two Rivers Art Gallery. Prince George, BC. (benefit)
- September 2011: *Psychedadia*. PAVED Arts. Saskatoon, SK. Curated by David LaRiviere. (a collaborative contribution with Jackson 2bears and Doug Jarvis)

Exhibitions Curated and Organized

- 2009: *Eidola*. David Cecchetto and Ted Hiebert, curators. Open Space Artist Run Centre, Victoria, BC. Featuring works by William Brent and Ellen Moffat.
- 2009: *2009 World Telekinesis Competition*. Ted Hiebert and Doug Jarvis, curators. Ministry of Casual Living. Victoria, BC. With participation by 28 teams from 5 countries. Participating teams included: 3 Generations of Folk-Us (Jess Hiebert, Matt Hiebert, Bryan Hiebert), 536 Ministers of the Ladder (Top Floor, Middle Floor, Ground Floor), Baphomet (Mike Paget, Scott Rogers, Mr. Moustache), The Barbarians of the Third Hand (Jacque Drinkall, Mark Dahl, Ghandi), Brain Elevating Neurotransmissions (Mary Patterson, Shawn Shepher, Charles Tidler), Brains Leakage Dynasty (Emily the tech, Tony Martin, Anh Le), The Center for Paraspeculative Study (Nate Larson, Marni Shindelman, LaRonika Thomas), The Church of Electrons (Leeane Berger, Carrie Gates, Jeff Morton), The Discriminating Gentlemen's Club (Michael Doerksen, Oliver, François

- Lemuix), The Eternal Ministry of Art and Jump (The Minister of Art and Jump, Mr. Black Cupid, Maestro Axwik), London United Psychic Club (Christian Kuras, Emily Heath, Duncan Mackenzie), The Malevenia Analyticians (David LaRiviere, Cindy Baker, Megan Mormon), Manzana Rojo (Yoko Shimada, Wren Katalay, Kiwi Katz), Les Médiums Littéraires (Anne-Mrie Hansen, Marie Markovic, Aimie Shaw), Monster Psionics League (Gzorak, Liz Solo, Burt Everest), Team Overmind (Zero, One, Two), Plasmavatar Metaverse (Bingo Onomatopoeia, Humming Pera, Carolhyn Wijaya), The Psychic Amateurs (Johannes Gutenberg, Bucky Fleur, Roger), The Pythons (Miles Collyer, Alynne Lavigne, Andrew Waite), Team Rock Can Roll (Ekim Baum, Lill Loll, JenSkywalker Nightfire), Team Rose Quartz (Sonja Ahlers, Shary Boyle, Lisa Smolkin), Shim Sham Shimmy (Erin Fraser, Nadja Pelkey, Ryan Park), Tactical Tape Loop Division (Celine Beyond, Tobias C. Van Veen, William Burroughs, Konstantin Raudive), Thinking About Moving (Jakob Rehlinger, Mandi Hardy, Shara Rosko), Team Triceratops (Kel, Mistress de Syphilis, Ludmila), Team Team Lucid Redundancy (BFF Bukowsky, Blahdia Darling, Edna Saucebottom), Unconstrained Growth Into the Void I (Rafael Rodriguez, Matt Crookshank, Jason de Haan), Unconstrained Growth Into the Void II (Enika Kierulf, Meghann Riepenhoff, Miruna Dragan)
- 2008: *2008 World Telekinesis Competition*. Ted Hiebert, Doug Jarvis and Jackson 2Bears, curators. Deluge Contemporary Art. Victoria, BC. With participation by 28 teams from 7 countries. Participating teams included: Ars Virtua (kidNeutrino, Rubaiyat Shatner, Cookie Evans), Baphomet (Scott Rogers, Mike Paget, Gummyhead), Brain Elevating Neurotransmissions (Mary Patterson, Shawn Shepherd, Charles Tidler), Canadian TeleRangers (Robert Labossière, Laurie Ljubojevic, Carolyn Doucette), Capitalist Energy Sector (Chima Nkemdirim, Patrick Hlavac-Windsor, Richard Dingledein), Center for Paraspesulative Study (Nate Larson, Marni Shindelman, LaRonika Thomas), The Crystal Skulls (Mr. P, Ms. P., Mr. C.), Discriminating Gentleman's Club (François Lemieux, Michael Doerksen, Oliver), Eternal Ministry of Art & Jump (Minister of Art, Black Cupid, Maestro Axwik), Hot Potato Posse (Kristen L., Vaughn W. Jen B.), London United Psychic Club (Christian Kuras, Emily Heath, Hannah Knox), The Malevenia Analyticians (Cindy Baker, Megan Morman, David LaRiviere), Les Médiums Littéraires (Tanya Giannelia, Ann-Marie Hansen, Aimie Shaw), Monster Psionics League (Gzorak, Liz Solo, Burt Everest), Team Overmind (Kristen Roos, Edmund Davie, Frederick Brummer), Plastic Shamen (Marlaina Buch, Rebecca Michaels, Jared Brandle), The Psychic Amateurs (Johannes Gutenberg, Bucky Fleur, Roger), Psychobirds (Tiffany, Lara, John), Team Puppet (Agaila, Jaimie McSween, Mme. Art Tart), Los Rayos Cósmicos (Mesora + Jiménez, Chucho Lopez), Team Rock Can Roll (Briggs, Anthony Brenton, Ron Anonsen), The Scramblers (Denton Fredrickson, Dvid Hoffos, Mary-Anne McTrowe), Tactical Tape Loop Division (William Burroughs, Konstantin Raudive, tobias c. van Veen), Team Triceratops (Kel, Alex Martinis Roe, Ludmilla), Telekinesis Research & Development (Jeff Werner, Jonathan Igharis, Mr. Z.), Unicorn Vengeance (Jared Haines, Nat Green, Ross Macaulay), The Witches 3 (Nexusloba, Light Weaver, Terraphasa) and Xirony (Chuck Bergeron, Jacob Fauvelle, Kaja Kiegler).
- 2006–07: *Dowsing for Failure*. Ted Hiebert and Doug Jarvis, curators. Featuring works by Daniel Olson, Mike Paget, Gordon Lebrecht, June Pak, Anthony Schrag, Benjamin Bellas and Nate Larson. Open Space Artist Run Centre, Victoria, BC.
- 2006: *Vulnerable Light*. Tamsin Clark and Ted Hiebert, curators. Open Space Artist Run Centre, Victoria, BC. Featuring works by Isabelle Hayeur and Jennifer Long.
- 2006: *SuperModels*. Tamsin Clark and Ted Hiebert, curators. Open Space Artist Run Centre, Victoria, BC. Featuring works by Toni Hafkenscheid, Duncan MacKenzie, Chris Gillespie and Tim Van Wijk.

Forthcoming Curatorial Projects

June 2010: *2010 World Telekinesis Competition*. Ted Hiebert, Doug Jarvis and Jackson2bears, curators. Center for Serious Play, University of Washington Bothell, Bothell, WA.

November 2010: *More Often Than Always / Less Often Than Never*. Ted Hiebert and Doug Jarvis, curators. Richmond Art Gallery, Vancouver, BC.

Catalogues and Exhibition Monographs

2009: *Chronicles: Ted Hiebert*. Lethbridge: Southern Alberta Art Gallery, exhibition catalogue. With an introduction by Joan Stebbins, and essays by Adrienne Lai and Ted Hiebert.

2009: Noxious Sector Arts Collective (Ted Hiebert & Doug Jarvis), eds. *2009 World Telekinesis Competition*. Maine Island: Perro Verlag Books by Artists & Victoria: The Ministry of Causal Living, exhibition catalogue. With an essay by Ted Hiebert.

2009: *Unbecomings*. Calgary: The New Gallery, exhibition monograph. With an essay by Jackson 2bears.

2008: Noxious Sector Arts Collective (Ted Hiebert & Doug Jarvis), eds. *2008 World Telekinesis Competition*. Maine Island: Perro Verlag Books by Artists, exhibition catalogue. With an essay by Ted Hiebert.

2006: *Erosions*. Klaipeda (Lithuania): Klaipeda Cultural Communication Center, exhibition catalogue. Curated and with an introduction by Gytis Skudinskas.

2005: Martha Langford, ed. *Image and Imagination: Le Mois de la Photo à Montréal 2005*. Montreal: McGill University Press.

2004: *Chimera*. Nanaimo: Nanaimo Art Gallery, exhibition monograph. Curated and with an essay by Robin Field.

2003: *Sprawl: Beyond the Field of Vision*. London (ON): Museum London, exhibition catalogue. Curated and with an essay by Patricia Deadman.

2002: *Elsewhere*. Lethbridge: Trianon Gallery, exhibition monograph. Curated by Mike Paget and Katherine Burke, with an essay by Christine Sowiak.

2002: *Chroma*. Hamilton: Hamilton Artists Inc., exhibition monograph. Curated and with an essay by Ivan Jurakic.

2001: *Le Corps Cartographié (Mapping the Body from the Outside)*. Montreal: Articule Gallery, exhibition catalogue. Curated by Derrick Currie, with an essay by Susie Major.

Exhibition Reviews and Interviews

Stebbins, J. (2009). "Curator's Foreword." In *Chronicles: Ted Hiebert*. Lethbridge: Southern Alberta Art Gallery, 7.

Lai, A. (2009). "Chimerical Calisthenics." In *Chronicles: Ted Hiebert*. Lethbridge: Southern Alberta Art Gallery, 39-53.

Fisher, J. (2009). "Telekinetic Aesthetics," in *2009 World Telekinesis Competition*. Maine Island: Perro Verlag Books by Artists & Victoria: The Ministry of Causal Living, 11-17.

Gaultier, G. (2009). "Cultivating the Imaginary: 2009 World Telekinesis Competition," in *2009 World Telekinesis Competition*. Maine Island: Perro Verlag Books by Artists & Victoria: The Ministry of Causal Living, 7-9.

2bears, J. (2009). "Unbecomings." In *Unbecomings*, an exhibition monograph. Calgary: The New Gallery.

Landry, M. (2009). "World Telekinesis Competition 2009." *Things of Desire* Blog Volume 1: Number 37.

Grisson, B. (2009). "Ted Hiebert & Aurora Textualis." *Focus* 21:6 (March 2009), 22-23.

- Blennerhassett, P. (2009). "Electrifying Photography." *Victoria News* (Victoria, BC) March 13.
- Clark, C. (2009). "Ted Hiebert: Aurora Textualis." *Art in Victoria Blog* (Victoria, BC) March 12.
- Wild, P. (2009). "Ted's self-portraits in focus." *Comox Valley Record* (Courtenay, BC) March 12.
- Culen, L. (2008). "Ted Hiebert: Art of Delusional Hybridity." *BlackFlash* 25:3, 22-28.
- Hogan, D. (2008). "Where There's Smoke, There's Fire: Telekinesis competition an illuminating experience." *Monday Magazine* (Victoria, BC) May 29.
- Kahan, D. (2008). "World Telekinesis Competition." A community segment on "The Daily," *Shaw Television* (Victoria, BC) May 21.
- Blennerhassett, P. (2008). "Victoria hosts remote meeting of the minds." *Victoria News* (Victoria, BC) May 14.
- Bank, N. (2008). "Artist works one shot at a time." *Vernon Morning Star* (Vernon, BC) Jan. 11.
- The Neurocritic. (2008). "World Telekinesis Competition." *The Neurocritic Blog* (Vancouver, BC), January 8.
- Niddrie, D. (2008). "Got a Thing On My Mind: 2008 World Telekinesis Competition." *Beyond Robson* (Vancouver, BC), January 4.
- Aldous, R. (2007). "Artists get a charge out of experiment." *Victoria News* (Victoria, BC) November 29.
- Bertrand, M. (2007). "Deux expositions plus que spéciales!" *Le Reflet* (Ville-Marie, QC) April 13.
- Lachapelle, J.J. (2007). "Les stupéfiants portraits de Ted Hiebert." *L'impromptu* 2.3. (Ville-Marie, QC) April.
- Skudinskas, G. (2006). "Curator's Introduction," in *Erosions*. Klaipeda (Lithuania): Klaipeda Cultural Communication Center, exhibition catalogue.
- Hogan, D. (2006). "Success in Failure." *Monday Magazine* (Victoria, BC) December 6.
- Vanmeenen, K. (2006). "A hunger for images." *Afterimage* (Montréal, QC) January 1. (mention)
- Langford, M. (2005). "Les Revenants." in Martha Langford, ed. *Image and Imagination: Le Mois de la Photo à Montréal 2005*. Montreal: McGill University Press, 185-190.
- Repoux, C. (2005). "Les Revenants." *Le Délit* (Montréal, QC) September 13.
- Redfern, C. (2005). "Bringing Back the Dead." *Montreal Mirror* (Montréal, QC) September 1.
- MacKenzie, D. & Holland, R. (2005). "Episode 10: Pentaphillic and more!." *Bad at Sports Podcast* (Chicago, IL) November 7 (mention)
- Griger, D. (2005). "Interactive Futures." *Leonardo Digital Reviews*, March 1. (mention)
- Campion, P. (2004). "Altered Egos." *Penticton Herald* (Penticton, BC) October 14.
- Daye, A. (2004). "Altered Egos Showcased." *Penticton Western News* (Penticton, BC) September 19.
- Kilmartin, D. (2004). "Artistically Inclined: Local gallery leads the way for art." *Penticton Western News* (Penticton, BC) September 19.
- Field, R. (2004). "Curator's Introduction," in *Chimera*. Nanaimo: Nanaimo Art Gallery, exhibition monograph.
- Buzzard, L. (2004). "Your eyes will love Chimeras: Hiebert exhibit visually striking." *Nanaimo Daily News* (Nanaimo, BC) March 11.
- Burgan, K. (2004). Interview. *Shaw TV* (Nanaimo, BC) February 13.
- Deadman, P. (2003). "Curator's Introduction," in *Sprawl: Beyond the Field of Vision*. London (ON): Museum London, exhibition catalogue.
- Darrah, B. (2003). "Shows make us ponder who we are." *The Kingston Whig-Standard* (Kingston, ON) November 15.

- Bouchard, G. (2003). "Photos Harbour Ghostly Traces." *The Edmonton Journal* (Edmonton, AB) May 9.
- Parkins, T. (2003). "Sprawl out at Museum London." *Scene* (London, ON) February 6.
- James, K. (2003). "Artworks Sprawl across the nation." *The Gazette* (London, ON) Jan. 28.
- Sowiak, C. (2002). "Elsewhere," in *Elsewhere*. Lethbridge: Trianon Gallery, exhibition monograph.
- Jurakic, Ivan (2002). "Curator's Introduction," in *Chroma*. Hamilton: Hamilton Artists Inc., exhibition monograph.
- Major, S. (2001). "Mapping the Body from the Outside," in *Le Corps Cartographié (Mapping the Body from the Outside)*. Montreal: Article Gallery, exhibition catalogue.
- Davis, J. (2001). "Photography to the Max," *Thunder Bay Chronicle* (Thunder Bay, ON) October 4.
- Babin, J.F. (2001). Interview. CIEU Radio (Carleton, QC) April 8.
- Télé-Québec (2001) "Chroniques de l'autoportrait." *Culture éclair*. A Télé-Québec community segment. (Carleton, QC)
- Stanger, M. (1997). "An Urgent Exhibition," *Mile Zero Magazine* (Victoria, BC) February.
- Dickeson, K. (1997). Interview. CKMO Radio (Victoria, BC) Feb. 12.

Committee Work and Service (at UWB and UW Seattle)

- 2009-present: Committee Member (Core): Interdisciplinary Arts CAWG.
- 2009-present: Committee Member (Core): Media and Communications Study CAWG.
- 2009-present: Committee Member (Affiliate): Science, Technology and Society CAWG.
- 2010 (Winter): Committee Member: Faculty Search in Interactive Media Technology.
- 2009 (Autumn): Committee Member: Interactive Media Technology Program Design.
- 2009 (December): Guest respondent at the final critiques for MFA students in Photomedia, UW Seattle, School of Art.
- 2009 (December): Guest speaker to students of BCULST 500 (Formations in Cultural Studies), UWB.
- 2009 (December): Guest respondent at student presentations for BCULST 510 (Capstone Design and Portfolio Seminar), UWB.
- 2009 (November): Participant in IAS Viewbook video interview project (videographer Al Nunez), UWB.

Committee Work and Service (Other)

- 2009-present: Member of the Editorial Board. *CTheory*, an international peer-reviewed journal of technology and culture. Arthur & Marilouise Kroker, editors. University of Victoria.
- 2010: Scholarly reviewer for the journal *CTheory*. Reviewed 1 article (to date) in 2010.
- 2009: Scholarly reviewer for the journal *CTheory*. Reviewed 3 articles in 2009.
- 2008-2009: Chair of the Board of Directors. Open Space Artist Run Centre, Victoria, BC.
- 2006-2008: Vice-Chair of the Board of Directors. Open Space Artist Run Centre, Victoria, BC.
- 2008: Member of the Curriculum Committee for the development of a Minor in Technology & Society. Faculty of Social Sciences, University of Victoria. Victoria, BC.
- 2005-Present: Founding member: Noxious Sector Arts Collective. Victoria, BC.
- 2004-06: Member of the Board of Directors. Open Space Artist Run Centre, Victoria, BC.
- 2002-03: Student Representative to the Humanities Doctoral Program Committee. Concordia University, Montreal, QC.
- 2003: Member of the Programming Committee. Article Artist Run Gallery, Montreal, QC.
- 1999: Member of the MFA Exhibition Planning and Promotion Committee. Department of Art,

University of Calgary, Calgary, AB.

1999: Facilities Upgrade Initiative to install colour photography mural printing facilities in the Department of Art, University of Calgary, Calgary, AB.

1999: Gallery Volunteer. Museum of Contemporary Art, Sydney, Australia.

1998: Student Representative to the Department Council, Faculty Council and Graduate Executive Committees. Department of Art, University of Calgary, Calgary, AB.

1997: Facilities Upgrade Initiative to install colour photography mural printing facilities in the Department of Visual Art, University of Victoria, Victoria, BC.

1997: Member of the BFA Exhibition Planning Committee. Department of Visual Art, University of Victoria, Victoria, BC.

Rebecca Brown

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BOOK PUBLICATIONS

- American Romances (City Lights, San Francisco), 2009
Looking Together: Writers Respond to Art, co-editor with Mary Jane Knecht (University of Washington Press Seattle), 2009
The Last Time I Saw You (City Lights, San Francisco), 2006
Woman in Ill Fitting Wig, text-image collaboration with painter Nancy Kiefer, (pistol books/Hugo House Gallery, Seattle), 2005
The End of Youth (City Lights, San Francisco), 2003
Experimental Theology, co-editor with Robert Corbett, (Seattle Research Institute, Seattle), 2003
Excerpts from a Family Medical Dictionary (Grey Spider Press, Sedro Woolley, Washington), 2001
The Dogs: A Modern Bestiary (City Lights, San Francisco), 1998
What Keeps Me Here (HarperCollins, New York), 1996
The Gifts of the Body (HarperCollins, New York), 1994
Annie Oakley's Girl (City Lights, San Francisco), 1993
The Terrible Girls (Picador, London), 1990
The Children's Crusade (Picador, London), 1989
The Haunted House (Picador, London), 1986
The Evolution of Darkness (Brilliance Books, London), 1984

SELECTED OTHER WRITING

- Pro Re Nata*: text for dance. Performed by LAUNCH Dance Company. On the Boards, May 17 - 18, 2008
The Onion Twins, libretto for a dance opera with music by Michael Katell and dance by Better Biscuit Dance. Centrum, August, 2005
The Toaster, a play commissioned by New City Theater, Seattle. On the Boards, Seattle, October, 2005
The Tragedy, a text for movement commissioned by Better Biscuit Dance. Velocity Studio, Seattle, 2003.

SELECTED HONORS AND AWARDS

- The Stranger Genius Award for Literature, 2004
The Washington State Governor's Arts Award, 2003
The Boston Book Review Award, 1995
The Lambda Literary Award, 1995
The Washington State Governor's Arts Award, 1995
The Pacific Northwest Booksellers Award, 1994

Artistic residencies at MacDowell Colony, Yaddo, Hawthornden Writers Retreat (Scotland); Millay Colony, Hedgebrook, Centrum.

SELECTED WORK EXPERIENCE

Faculty, Master of Fine Arts Program in Creative Writing, Goddard College, Plainfield, Vermont, 1999 - current

Creative Director of Literature, Centrum, Port Townsend, Washington, 2004 - 2008

Adjunct Instructor of Creative Writing: Evergreen State College, 2005 - 2009

Instructor of Creative Writing, University of Washington, Bothell, 1999 and 2002

Writer in Residence, The Richard Hugo House, Seattle, 1997 - 1999

Visiting Instructor of Fiction Writing at Pacific Lutheran University, Tacoma, Washington, 1997

Artist in Residence with Seattle Arts and Lectures, 1995 - 1999

Instructor of Fiction Writing at University of Washington, Extension, 1990 - 1997

Resident Curator at Casa Guidi, the Florentine Home of Robert and Elizabeth Barrett Browning, Florence, Italy, 1989 - 1990

Artist in Residence, Washington State Arts Commission, 1984 - 1988

READINGS, LECTURES and SHORT COURSES conducted at: Brown University, Northwestern University, Wesleyan University, University of Texas, University of Alaska, Cranbrook Academy, Naropa University, Georgia Southern University, Western Washington University, University of California (Davis), California School of the Arts, L.A., Eastern Michigan University, Ghent University (Belgium), Universities of Florence, Milan and Bologna (Italy), University of Tokyo (Japan), etc.

TRANSLATIONS AND ADAPTATIONS

Books have been translated into Japanese, German, Italian, Danish, Norwegian and Dutch. Adaptations for theater include performances in Chicago, Edinburgh, Manchester and Seattle.

REVIEWS

Reviews of my work have appeared in The New York Times, The London Times, The Times Literary Supplement, The London Review of Books, Asahi Shimbun (Tokyo), Olive (Tokyo), The Stranger, The Seattle Times and numerous other publications in the USA, UK, Europe and Japan.

EDUCATION

Master of Fine Arts, University of Virginia, 1981

Bachelor of Arts, George Washington University, Washington, D. C. (Phi Beta Kappa)
1978

References available upon request.

Stacey Levine
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Seattle, WA 98102
206-861-8150

PUBLISHED FICTION

The Girl With Brown Fur: Tales and Stories, Starcherone/Dzanc Press, spring 2011

Frances Johnson, a novel, Clear Cut Press (Portland, OR), 2005
Republished by Verse Chorus Press, 2010.

Dra---, a novel, Sun & Moon Press (Los Angeles), 1997.

My Horse and Other Stories, Sun & Moon Press, 1994

35 + short stories in literary journals. Abbreviated list below

HONORS/AWARDS/GRANTS

2009 Stranger Literary Genius Award, Seattle, 2009

Foreword to *Coda*, a novel in translation by Rene Belletto, French Voices Series, University of Nebraska Press, forthcoming 2011

Pushcart Prize Nominee, 2007

Finalist, Washington State Book Award for *Frances Johnson*, 2006

Artist Trust Fellowship, Washington State Artist Trust, 2005

Panelist, Washington State Artist Trust Fellowship grants, winter 2005

GAP Project Grant, Washington State Artist Trust, 2004

Individual Artist Project Grant, Seattle Arts Commission (4Culture), 2003

Artist Support Grant, Jack Straw Foundation, Seattle. Funding to produce *The Post Office*, a one-act play with score by Seattle composers, 1994

PEN/West Fiction Award, *My Horse and Other Stories*, PEN/West Center USA, Los Angeles, 1994

PUBLISHED FICTION (partial list)

“The Day of
Silver Candlesticks”

Drash: Northwest Mosaic, 2010

“They Only Liked
and Enjoyed Lesser
People”

Arch Literary Journal (online), Washington University,
2010

“The Cats”	<i>Looking Together: Writers on Art</i> (anthology) eds. Rebecca Brown, Mary Jane Knecht, Frye Art Museum/University of Washington Press, 2009
“Milk and Mary”	<i>Western Humanities Review</i> , Summer 2009, collaboration with Davis Scheiderman
"The Tree”	<i>Seattle</i> magazine (excerpt), fall 2008
“The Girl”	<i>Tin House</i> Fantastic Women issue, fall 2007
“The Wolf”	<i>Seattle</i> magazine, summer 2007
“The Tree”	<i>Fairy Tale Review</i> , winter 2006
“Milk Boy”	<i>Yeti Music/Culture</i> , autumn 2006
"Trans/Ear"	<i>Northwest Edge II</i> (anthology), Chiasmus Press, 2006
“Kidney Problem”	<i>Fence</i> , summer 2005
“The Water”	<i>The New Review of Literature</i> , Otis College, spring 2005
“Lax Forb”	<i>Denver Quarterly</i> summer 2004
“The Cat”	<i>Denver Quarterly</i> spring 2004
“Tippy Flowery” and “The Water”	English Studies Forum (online), Ball State University 2004
<i>Frances Johnson</i>	(excerpt) <i>3rd Bed</i> winter 2004
“The World of Barry”	<i>Notre Dame Review</i> , fall 2002
“The Bean”	<i>Waterstone</i> , Hamline University 2001
“The Bean”	w/illustration panels by Renee French in <i>Marbles in my Underpants: The Renee French Collection</i> , Oni Press, 2001
“The Freemans”	<i>NW Edge: Deviant Fictions</i> (anthology), Two Girls Press, 2000
“The Wedding”	<i>3rd Bed</i> , spring 1999
“Uppsala”	<i>Fetish</i> (anthology) ed. John Yau, Four Walls Eight Windows Press, 1998
Excerpt from <i>Frances Johnson</i>	<i>The Santa Monica Review</i> , fall 1997
Excerpt from	<i>Puncture</i> magazine, fall/winter 1995

Dra---

"Scoo Boy" *Chick-Lit: New Women's Fiction On The Edge* (anthology), ed. Cris Mazza, Fiction Collective Two/Illinois State University, 1995

"Sausage" *The Iowa Review* Experimental Fiction Issue, 1994. Published simultaneously as an anthology: *Transgressions*, ed. William Gass (Univ. of Iowa Press)

WRITING CONFERENCES, FESTIVALS, READINGS (partial list)

Richard Hugo House Literary Series, featured reader, November 2010

The Novel: Live! Northwest authors writing marathon to fundraise for literacy, October 2010

Everett Community College, Everett, WA, Fall 2009

Lake Forest College Literary Fest, Lake Forest, IL, spring 2008

Frye Art Museum, Writers on Art series, featured reader, Seattle, fall 2007

kbg reading series, New York, NY, spring 2007

Associated Writers Conference, Fairy Tale & Contemporary Fiction panel, spring 2007

Richard Hugo House Annual Inquiry, w/David Rakoff and Charles D'Ambrosio, fall 2006

Beyond Baroque, Los Angeles, spring 2006

City Lights Bookstore, spring 2006

Medaille College Department of English, Buffalo, NY, spring 2006

PS1 (MoMA) Gallery, Queens, NY, winter 2006

What-the-Heck Music Fest, Anacortes, WA, summer 2005

University of Colorado – Boulder Department of English, spring 2004

Bumbershoot Festival, Seattle, 2004

Featured Reader, & Now Festival of Contemporary Literature, University of Notre Dame, spring 2004

International Conference on Postmodernism and Literary Piracy, Kent State University, spring 1999

Art Institute of Chicago, winter 1999

Syracuse University Department of English, 1997

University of Michigan – Kalamazoo Department of English, winter 1998

Prosa '95 Festival w/ Grace Paley and Andrei Bitov, Copenhagen, Denmark, 1995

The Drawing Center, New York, with James Purdy and Seattle authors, 1994

The Olympia Convention of Pop Underground, 1992

Center on Contemporary Art, w/ Karen Finley, Seattle, 1992

TEACHING EXPERIENCE

Part-time Lecturer, UW-Bothell, Introduction to Creative Writing (207), Winter 2011

Instructor, Seattle Central Community College, English 101 (Composition), 106 (Technical Writing), 113 (Introduction to Poetry), August 2009-present

Tacoma Community College Writing Conference: Tale-Bound Short Story Workshop, Tacoma, WA, 2006

Richard Hugo House Literary Center, Fairy Tale Workshop, Seattle, 2005

Lecturer, 100-level Composition, University of Illinois-Chicago, 1996-97, 1999

Visiting Lecturer, 200-level literature and fiction workshops, Illinois State University, Normal, IL, 1997-1998

Previous experience includes Seattle Central Community College Extension Program Fiction Workshops I & II

OTHER WRITING

Freelance book reviews, theater reviews, and various arts features for *City Arts* (Seattle/Tacoma/Eastside), *The American Book Review*, *Bookforum*, *The Chicago Reader*, *Nest Magazine*, *The Stranger*, *The Seattle Times*, *The Seattle Weekly*, and other venues

Libretto for *The Wreck of the St. Nikolai*, an opera performed at On The Boards theater, Seattle, January 2004

REVIEWS/OTHER HONORS

Reviews of *The Girl with Brown Fur*, *Frances Johnson*, *My Horse and Other Stories* and *Dra---* appeared in: *Publisher's Weekly*, *Kirkus*, *Time Out/New York*, *BookForum*, *The Seattle Times*, *The Seattle Weekly*, *The Stranger*, *The Believer*, *The Brooklyn Rail*, *The Review of Contemporary Fiction*, *Rain Taxi*, *The Believer*, *San Francisco Bay Guardian*, *The Brooklyn Rail*, *New York*, *American Book Review*, the *St. Louis Post-Dispatch*, *Tin House*, *The Boston Review*, *The New Review of Literature*, *St. Louis Post-Dispatch*, *Columbus Dispatch*, the *St. Louis Jewish Light*, *Raven Chronicles*, *The Stranger*, and *Exquisite Corpse*.

Translation: "Scratches" in *Monkey Business*, a literary journal, translated by Motoyuki Shibata, Village Books Publishing, Tokyo.

Translation: "Cakes," for *Yasei Jidai (Wild Times Journal)*, Kadokawa Shoten Publishing, Tokyo

Purchased for translation: *My Horse and Other Stories* and *Dra---*, Per Kofod Publishing, Copenhagen, Denmark

Guest: Avant-Women in Fiction author participant, hybrid class, St. Mary's College, spring 2007

Panel: Authors on Grants, Richard Hugo House, Seattle, 2006

Panel: Trapdoor 62, as Jungian analyst Marie-Louise von Franz, Seattle Bumbershoot Fest, and Seattle Theater Schmeater (with author Denis Johnson), 2006

Juror: fiction contest, The America Awards, sponsored by Sun & Moon Press, 1999

Juror: Springfield, Illinois Arts Council, Rosie Richmond Annual Grant, 1997

Speaker, "Dangerous Writing" Panel, Pacific NW Writers' Conference, Seattle, WA 1995

Member, Board of Directors, Rendezvous Fiction/Poetry Reading Series, Seattle, 1994-1996

Spoken Word '45 disc: "Sweethearts," Kill Rock Stars label, Olympia, WA 1992

Washington State Artist-In-Residence Program 1991-2

EDUCATION

University of Washington
Seattle, Washington: MA Creative Writing

University of Missouri School of Journalism
Columbia, Missouri: BA Journalism

CURRICULUM VITAE

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Education

- Ph.D. German Studies and Humanities, Stanford University, 1990
- M.A. German Studies, Stanford University, 1983
- B.A. Comparative History of Ideas, University of Washington, 1981
- B.A. Germanics, University of Washington, 1981

Academic Positions

- 1996- Associate Professor, Liberal Studies Program, University of Washington, Bothell
- 1990-96 Assistant Professor, Liberal Studies Program, University of Washington, Bothell
- 1986-90 Teaching Fellow, Humanities Special Programs, Stanford University

Publications

Books

- *Nostalgic Teleology: Friedrich Schiller and the Schemata of Aesthetic Humanism*. Stanford German Studies. Bern: Peter Lang, 1995
- *"Denn er war unser!" – Die Schillerfeiern als Rituale deutscher Identität und Gemeinschaft*. Würzburg: Königshausen & Neumann (accepted and under revision)

Articles

- "From Politics to Aesthetics? The Curious Legend of Schiller's Political Resignation and Flight into Art." In *Seminar* (resubmit with revisions)
- "The Politics of Aesthetic Humanism: Schiller's German Idea of Freedom." In *Goethe Yearbook* (accepted)

- "Eine unsichtbare und unbegreifliche Gewalt'? Kleist, Schiller, de Man und die Ideologie der Ästhetik," In *ATHENÄUM. Jahrbuch für Romantik*. Paderborn: Schöningh, 1992
- "Humboldts 'radikale Reflexion über die Sprache' im Lichte der Foucaultschen Diskursanalyse," In *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*, Nr. 63 (1989) Heft 1.
- "'Der Einbildungskraft ein Begehren einflößen': Humboldt und die Verführung der Kunst," In *KODICAS/CODE. Ars Semiotica* Vol. 11 (1988) No. 1/2.
- "Friedrich Schlegel," In *Christliche Philosophie im katholischen Denken des 19. und 20. Jahrhunderts - Ein Philosophiegeschichtliches Handbuch*, eds. Emerich Coreth, Walter Neidl, Georg Pfligersdorfer. Graz: Styria, 1987.

Work in Progress

- *Luhmann on Culture, Individualization, and Religion* (Translation Project with a Significant Introduction)

Academic Presentations

- "Celebrating the National Essence: The Schiller Celebrations as Rituals of a German Ideology." 22nd Annual Conference of the *Western Humanities Alliance on Memory, Material & Meaning*, University of Utah, Salt Lake City, Oct. 16 – 18, 2003.
- Panelist at the UWB Public Q & A Forum on *At Peace with Evil: The Liebe Perla Project*. Feb. 26, 2003, UW2-003.
- Panelist in UW Forum on *Rethinking the University: The Future of Liberal Education*. Feb. 11, 2000 at UW, Kane Hall.
- Panelist in Round Table Discussion: *Wim Wenders, Emotion Pictures*. Jessie & John Danz Lecture Series, Dec. 7, 1996 at UW, Kane Hall.
- "Die Anmut des Gliedermanns: Reading Kleist's *Marionettentheater* with Foucault." American Society for Eighteenth-Century Studies, Austin, 1996.
- "'Only in some few chosen circles . . . ' The Ideal and Practice of Free Interaction in Weimar Classicism and Jena Romanticism." American Society for Eighteenth-Century Studies, Tucson, 1995.
- "Schiller and the Schema of Humanism," Department of Germanics, University of Washington, 1991

Reviews

- Norman Holland. *The Critical I*. New York: Columbia University Press, 1992. In *The Journal of Aesthetics and Art Criticism*. Vol. 54, Number 1, Winter 1996.
- Gerald Bruns. *Hermeneutics Ancient and Modern*. Yale University Press, 1992. In *The Journal of Aesthetics and Art Criticism*. Vol 53, Nr. 1, Winter 1995.
- Friedrich A. Kittler. *Dichter-Mutter-Kind*. München: Fink 1992. In *ATHENÄUM. Jahrbuch für Romantik*. Paderborn: Schöningh. 1993.

Translations

- Josef Simon, "Herder and the Problematization of Metaphysics," In *Herder Today. Contributions from the International Herder Conference. Nov. 5-8, 1987, Stanford, California*. Ed Kurt Mueller-Vollmer. Berlin: de Gruyter 1990. (German/English)
- Pierre Péniisson, "Semiotik und Philosophie bei Herder," In *Herder Today. Contributions from the International Herder Conference. Nov. 5-8, 1987, Stanford, California*. Ed Kurt Mueller-Vollmer. Berlin: de Gruyter. 1990. (French/German)

Grants, Fellowships

- Worthington Distinguished Professor, University of Washington-Bothell, 1998
- Distinguished Teaching Award, University of Washington-Bothell, 1995
- NEH Summer Seminar, 1994. "The City and Modernity" in Berlin. Seminar Director: Anton Kaes, UC Berkeley
- Graduate School Research Fund, University of Washington, Summer Research Stipend, 1993.
- Graduate School Research Fund, University of Washington, Publications Assistance Grant, 1992.

Courses Taught

- Topics in European Cultural History: The Modern Individual
- Literature into Film
- Berlin: Symbol, Myth & Site of Memory
- Introduction to Interdisciplinary Studies

- Exploring Narrative Forms
- Critical Concepts in Cinema Studies
- Topics in Critical Theory: Observing Cinema.
- Topics in Cinema Studies: Genre, Culture and Film Theory
- Literature, Film and Consumer Culture
- Stud. in 20th Cent. Literature & Culture: The Weimar Republic. (graduate seminar at UW Seattle)
- Topics in European Cultural History: Weimar Culture and Film
- Marx, Nietzsche, Freud
- International Interactions: Culture and Modernity
- Special Topics: Interdisciplinary Research and Writing
- Topics in Critical Theory: Psychoanalysis and Film
- Topics in European Cultural History: Weimar Germany
- Modern Germany
- Topics in Critical Theory: Signs of Gender
- Topics in Critical Theory: Male Fantasies
- German Romanticism in its Historical Context
- Topics in Critical Theory: Languages of Desire
- Major Figures of German Literature
- Comparative Arts in Eighteenth Century Europe (team)
- The Myth of the Lost Paradise
- Modern European Intellectual History
- International Interactions (team)

Committee Service

- Campus Council on Promotion, Tenure and Faculty Affairs (2007 – 9)
- Executive Council of General Faculty Organization (2006 - 2008)
- Student Academic Grievance Committee (2006 -; chair 2007/8 -)
- Curriculum Committee (Chair 2006/7)
- Informal Disciplinary Hearing Committee (2005 - ; Chair 2006 -)
- Faculty Council on Tri-Campus Policy (2003 –2005)
- Academic Affairs, IAS 2003
- Faculty Affairs, GFO 2003
- Faculty Council, GFO 2001/2
- Member of Curriculum Committee, 1999
- Chair of GFO, 1997/8
- Vice-Chair of GFO, 1996/7

- Chair of Executive Council for Strategic Planning and Budget, 1996/7
- Member of Executive Council for Strategic Planning and Budget, 1995-98
- Chair of Search Committee in Liberal Studies, 1996
- Curriculum Committee, 1996
- Cinema Studies Committee, 1996 (UW Seattle)
- Executive Council, GFO 1995/7
- Executive Committee, Lib Stud 1995/6
- Academic Affairs Committee, 1993-95 (chair)
- Colloquium Committee, 1993-95 (chair)
- Faculty Affairs Committee, 1993-96
- Faculty Affairs Committee, 1992/93 (chair)
- Special Committee on Branch Campuses, 1991-92
- Faculty Affairs Committee, 1991-92
- Teaching Enhancement Committee, 1990-91
- Community Relations Committee, 1990-91
- Curriculum Committee, 1990-91 (co-chair)

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Bothell, WA 98011
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Education

1999: Ph.D. New York University: Graduate School of Arts and Sciences; Tisch School of the Arts—Performance Studies Department
1990: C.M.A. Certified Movement Analyst: Laban Institute of Movement Analysis, New York
1987: M.F.A. Dance: University of North Carolina-Greensboro, NC
1982: M.A.L.S. English: Wesleyan University, Middletown, CT
1980: Teacher's Certificate, English: UNC-Chapel Hill
1978: B.A. in Psychology: Antioch College, Yellow Springs, OH
—Franklin and Marshall College, Lancaster, PA

Current Appointments and Projects

Project Director: "Hong Kong Waterworks: Memory, Water, Architecture," Hong Kong BYOB Biennale, West Kowloon Cultural Center (University/Community art, research, and performance project), 12/09-2/10.
US State Department Cultural Envoy to Karachi, Pakistan; Collaboration with Faisal Malik of Thespianz Theatre, Theater Production on *Water*, outreach sessions to area schools, talks and meetings with various NGOs, government officials, and media on the arts, cultural diplomacy and diversity: 9/26/09-10/8/09.
Visiting Associate Professor, Hong Kong University, (9/1/09-6/30/10)
Associate Professor: Performance Studies, Interdisciplinary Arts and Sciences, University of Washington, Bothell (2007-)

Previous Appointments

Assistant Professor: Performance Studies, Interdisciplinary Arts and Sciences, University of Washington, Bothell (2003-2007)
Visiting Assistant Professor: Theatre Department, Central Michigan University (2001-2003)
Graduate Faculty: MA in Humanities Program, Central Michigan University (1999-2003)
Graduate Faculty: University of Rio Grande, Rio Grande, OH—Interdisciplinary Arts and Learning Theory (Summers 1995-1999)
Visiting Assistant Professor: University of Georgia Theatre Department, Athens, GA—Dance, Theater Appreciation (1991-1992)
Adjunct Instructor Georgia State University, Atlanta, GA—Introduction to English, Laban Movement Analysis (1988-1994)

Administrative Work

Project Director: The Access Theater Lab (2008-)

Duties: Facilitate training and workshop series, particularly in performance; provide administrative oversight and solicit funding.

Accomplishments: Will create prototype for this dialogue, training, and performance series to be further developed across diverse constituencies and in relations to minority student recruitment and retention

Facilitator: Masters of Arts in Cultural Studies (2007-2009)

Duties: Lead development of curricula, advising and portfolio guidelines, office reorganization, teaching schedules, professional development processes, community and field liaisons, admissions process, publicity, promote faculty collaboration

Accomplishments: Completed the course development and approval process, selected the first cohort fall 2008, established the portfolio, advising and assessment process, plan convocation, orientation and year-long calendar
<http://www.uwb.edu/IAS/macs/>

Co-director (with Bruce Burgett): Cultural Studies Praxis Collective and Placing the Humanities (2004-2008)

Duties: Develop workshops, site visits, and public events; facilitate cross-faculty dialogue on the Public Humanities, Arts, and Community Engagement from a cross-disciplinary frame, investigate models of collaboration and research methodology

Accomplishments: Secured approximately \$52,000 over four years, Brought 9 prominent scholar/practitioners to campus and linked visits to both local campus needs and the work of the Simpson Center for the Humanities, have built an extensive regional network of community sites, facilitated various faculty research projects, and provided funding for conference presentations

http://depts.washington.edu/uwch/projects_CSPC.htm

Founding Director of the UWB Empty Suitcase Theater Company (2003-2009)

Duties: Plan and develop season, recruit performers, direct productions, oversee room and technical usage, advertising, fundraising, outreach to the schools

Accomplishments: Secured approximately \$30,000 for various aspects of the ESTC work, 13 shows in five years, including a performance at the International

Student Theater Festival in Arezzo, Italy; advised a student-driven workshop series in the schools for 2005, 2006.

Project Director for the Initiative for Creative, Performance and Research (2006-2007)

Duties: Project concept and development, wrote and procured an internal grant, developed programming that included four artists-in-residence, creativity workshops, panel discussions, classroom visits, and a symposium on the “creative campus” at UWB and in the classroom, developed a project office

Accomplishments: Secured \$20,000 funding; hosted four artists-in-residencies which included lecture/demos, workshops, cross-disciplinary panels, and visits to the local community

Project Director for the First Disability and Deaf Arts Fest at UW (May 2007)

Duties: Project concept and development, procured funding, handled planning logistics at all levels, liaison process between the UW Seattle and Bothell campuses

Accomplishments: Secured \$20,000 support; facilitated a positive climate for more conversation around diversity issues and disability; created opportunities for disability artists

Project Director for Sci-Arts Eco-Culture Conference (2003-2005; Conference held May 2005)

Duties: Fund raising, conference development locally, nationally and internationally, handled planning logistics at all levels, Oversaw a small staff

Accomplishments: Secured \$40,000 for conference expenses, provided funding or partial funding for international attendees, partnered with several regional organizations (Whidbey Institute, Goosefoot Foundation, Tulalip Tribes)

Publications

Books

Mobilizing Geographies: Dance, Architecture, Perception (in progress)

New Formations of Cultural Studies: Collaboration, Practice, Research. (Editor, with Bruce Burgett and Miriam Bartha) A collection of writings by and conversations with Cultural Studies Praxis Collective invited speakers Pam Korza, Randy Martin, Ien Ang, E. Patrick Johnson, and Sonja Kufinec (in progress)

Disability Studies Pedagogy, Editor. Lead book for *University of Washington Scholars on Teaching* series run by Center for Instructional Development and Research. Seattle: University of Washington Press (in progress)

The Exquisite Corpse: Chance and Collaboration in Surrealism's Parlor Game. Lead

editor (with Davis Schneiderman and Tom Denlinger), Lincoln: University of Nebraska Press, December 2009.
Hearing Difference: The Third Ear in Experimental, Deaf and Multicultural Theater. Washington, DC: Gallaudet University Press, 2006.

Articles

- "The Affirmative Character of Cultural Studies," Bruce Burgett, Kanta Kochhar-Lindgren, Ron Krabill, and Elizabeth Thomas. (Under consideration)
- "Uneasy Alliances: Art as Observation, Site, and Social Innovation" *Working Papers in Art and Design*. University of Hertfordshire (July 2009).
- "Scratching from the Other Side: The Garbage-Event," (with Gray Kochhar- Lindgren), *Event Structures*, Ed. Ken Friedman and Owen Smith (forthcoming)
- "Howling: The Exquisite Corpse, Butoh, and the Disarticulation of Trauma" in *The Exquisite Corpse: Chance and Collaboration in Surrealism's Parlor Game*, Eds. Kanta Kochhar-Lindgren, Davis Schneiderman, Tom Denlinger. Omaha: University of Nebraska Press, Fall 2009.
- "Traces and Mappings: Revising Identity through Performance," *Postcolonialism and Education*: Ed Derek Mulenga. New York: Palgrave MacMillan. (January 2009)
- "Performing Blackness: Transversal Diasporas Crisscrossing the Atlantic," *Performance Research International*, December 2007: 126-136.
- "Disability," *American Studies Keywords*, Eds. Bruce Burgett and Glenn Hendler. New York: NYU Press, 2007: 85-88.
- "Hearing Difference across Theaters," *Theater Journal*. October 2006: 417-436.
- "At the Edge of Hearing: The Third Ear and the Performance of Difference," *Aural Cultures*, Ed. Jim Drobnik, Toronto: XYZ Books, 2004.
- "Towards a Communal Body of Art: the Exquisite Corpse and Augusto Boal's Theater," *Angelaki: Journal of Theoretical Humanities—Special Issue on Aesthetics*, Ed. Gary Banham. Spring 2002: 217-225.
- "Kabuki, Bharata Natyam, and the National Theater of the Deaf," *Journal of American Drama and Theater*, Spring 2002: 35-43.
- "Between Two Worlds: The Emerging Aesthetic of the National Theater of the Deaf," *Peering Behind the Curtain*. Eds. Kimball King and Tom McFahy. New York: Routledge, 2002: 3-15.

Encyclopedia Entries

- "Other Voices," *Encyclopedia of American Disability History*. New York: Facts on File, 2009.
- "Disability Aesthetics," *Disability Studies Encyclopedia*. Eds. David Mitchell and Sharon Snyder, Thousand Oaks, CA: Sage Publications, 2005.
- "Immigrant Performing Arts," *Encyclopedia of American Immigration*. Ed. James Ciment. Armonk, NY: M.E. Sharpe, 2001.
- "Immigrant Literature," *Encyclopedia of American Immigration*. Ed. James Ciment. Armonk, NY: M.E. Sharpe, 2001.
- "Mimicry," *Encyclopedia of Postcolonial Studies*. Ed. John Hawley. Westport, CT: Greenwood Press, 2001.

- “Orature,” *Encyclopedia of Postcolonial Studies*. Ed. John Hawley. Westport, CT: Greenwood Press, 2001.
- “Postcolonial Theatre/Performance,” *Encyclopedia of Postcolonial Studies*. Ed. John Hawley Westport, CT: Greenwood Press, 2001.

Book Reviews

- Book Review Essay: What Happens If You Put American Disability Studies at the Center? (*Writing Deafness: The Hearing Line in Nineteenth-Century American Literature, Crip Theory: Cultural Signs of Queerness and Disability, and Cultural Locations of Disability*). *American Quarterly: The Journal of the American Studies Association*. Fall, 2009.
- Dancing into the Darkness: Butoh, Zen, and Japan* by Sondra Horton Fraleigh. *Dance Education Journal*. Spring 2002.
- “Di’s Midsummer Night’s Party.” *Women and Performance*. Fall 2003: 176-179.

Journal Editing

- Editor, *Theatre Topics*. Johns Hopkins University Press (in cooperation with the Association for Theatre in Higher Education). Fall 2009-Spring 2011.
- Co-Editor, *Theatre Topics*. Johns Hopkins University Press (in cooperation with the Association for Theatre in Higher Education). Fall 2007-Spring 2009.
- Co-Book Review Editor (with Liz Heard). *Women and Performance*, Special Issue on Dramaturgy, Fall 2003.

Invited Presentations, Lectures, and Workshops

- “Dancing the Sense Body,” “In Spirit: A Full Body Journey,” SNDO, Amsterdam, The Netherlands, May 31, 2009.
- “Art as Research: Observation, Site, and Social Innovation,” R2P (Research to Practice), Royal Society of the Arts, London England, October 31, 2008.
- “The Eco-Arts in the Sustainability Conversation,” Creating Values for Sustainable Development, International Sustainability Conference, Basel, Switzerland, 21-22 August 2008.
- “Sounding the Landscape,” Artistic Workshop Leader, SEEDS Festival: Earth, Dance, and Science. Earthdance, Plainfield, MA, August, 2008.
- “Sounding the Landscape,” Artistic Workshop Leader, Project Earth-to-Art, Accra, Ghana, August, 2008.

“Checkmate: Disability, Body Parts, and the Play of Art,” University of Utrecht, March 25, 2008.

“Arts and Democracy Workshop: From Edge to Center,” League of Democratic Schools Conference, Seattle, WA, January 25, 2008.

“Ea Sola: Drought and Rain, Vol. 2,” Pre-show talk for Ea Sola’s Performance at Meany Hall, UW Seattle, January 17, 18, 19, 2008.

“Interdisciplinary Project Design Workshop,” Simpson Center for the Humanities, University of Washington, January 12, 2008.

“Creating Communication: Community, Cultural Differences, and Theater Workshop,” 4-H WorldWise: November 8, 2007.

“Disability Theater Arts across the Spectrum,” Plenary Session, Society for Disability Studies, Seattle, Washington, May 2007.

“Performance, Disability and Difference,” Workshop Leader: Teachers as Scholars Seminar, Simpson Center, UWS, March 3 and 17, 2007.

“Performance, Disability, and Deafness,” Pre-show Lecture at On the Boards Theater, Seattle, WA, March 8, 2007.

“Performance and Pedagogy Workshops,” Ford Foundation Difficult Dialogues, Simpson Center, UWS, January 20 and February 10, 2007.

“Riding the Bus to Democracy,” Symposium on Democracy and the Arts, Kent State, May 2, 2005.

“Respondent/Recorder,” Jennifer Monson’s Workshop on Dance and the Environment at CAA, Atlanta, GA, February 2005.

“Performance and Democracy,” “Brown Vs. Board of Education Conference, UWB, January 27, 2005.

Co-participant in Brenda Brueggemann’s talk “What Her Body Taught: Teaching at the Intersections of Disability and Gender,” UWS, December 2, 2004.

“Disability Performance Art: Theory and Practice,” Talk at Bryant College, Medical Visions Class, Providence, RI, Professor Koppers, October 28, 2003.

“Moving Out Literature,” Lecture. Pathways Educational Conference. Central Michigan University, Mt. Pleasant, MI, April, 2000.

“Moving Out Children’s Literature,” Lecture. Mentoring Center, Central Michigan University, Mt. Pleasant, MI, January 2000.

"Children's Literature and Performance," Lecture. Central Michigan University English Department, Mt. Pleasant, MI, November 1999.

"Robert Wilson and Transcultural Performance," Lecture. Gallatin School of Interdisciplinary Studies, NYU, NYC, NY, July 1999.

"Learning Theory and the Arts," Workshop Leader. Curriculum Planning Meeting for Rio Grande University, Rio Grande, OH, April 1998.

"Mind and Body: Movement in the Classroom," Lecture. Dana Foundation Fellows, Emory University, Atlanta, GA, March 1989.

Presentations, Lectures, and Workshops

"Sounding Land Sound Dance: Hearing Late," *CORD*, Stanford, June 2009.

"Land Sound Dance," *ASTR*, Boston, Nov 6-9, 2008.

"A Transnational Mapping of Deaf and Disability Performance," American Studies Association, Philadelphia, Oct. 12-15, 2007.

"Garbage Scores," with Gray Kochhar-Lindgren, Housing the Body, Dressing the Environment Symposium, SenseLab, The Society for Arts and Technology, Montreal, August 24-26, 2007.

"The Theater of Garbage: Scratching from the Other Side," with Gray Kochhar-Lindgren, Events and Events Structures Symposium, Center for Design Research and The Royal Danish Academy of Fine Arts School of Architecture, Copenhagen, Denmark, May 22-27, 2007.

"Thinking Sideways: Arts on the College Campus," Biz Art Conference, Everett, WA, January 27, 2007.

"Traveling Pedagogies: Empty Suitcase Theater Company (ESTC) in Tuscany," Globalizing the Curriculum. Bellevue Community College, March 10, 2006.

"Performance and Ecology," *ASTR*, Toronto, November, 2005.

"Mapping Impossibility," Society for Disability Studies, SFSU, June 2005.

Opening Talk on disability and the arts in "Including Disability as Diversity in Our Teaching," CIDR Symposium, UWS, January 25, 2005.

Opening Talk on disability and the arts in "Including Disability as Diversity in Our Teaching Symposium," UWB, January 18, 2005.

“The Promise of Sci-Arts,” Community Performance Conference, Bryant College, Rhode Island, June 2004.

“Land, Mapping and Whakkappa,” Fieldstation. Performance Studies International, Christchurch, New Zealand, April 4-9, 2003.

“South Asian Diasporic Performance: Journeys of Pangea World Theater and Tara Arts,” International Federation for Theater Research, Jaipur, India, January 4-9, 2003.

Panel Moderator for American Musical Theater, Modern Language Association, New York City, NY, December 2002.

“Tracking South Asian Identity through Performance,” South Asian Literature Association, New York, NY, December 2002.

“The Hearing Trumpet: Performance and Deafness,” Shifting Aesthetics Conference. London, England, November 23, 2002.

“Mapping the Classroom: New Vistas and Creativity,” Association for Integrative Studies, Drury College, Springfield, MO, October 4-6, 2002.

“Landscaping Chisenhale,” Performance Studies International 8, NYU, New York City, NY, April 2002.

“Kabuki, Bharata Natyam, and the National Theater of the Deaf,” Modern Language Association, New Orleans, LA, December 2001.

Panel moderator for “Traces and Mappings,” Congress on Research in Dance, NYU, New York, NY, October 2001.

“Traces and Mappings,” Congress on Research in Dance, NYU, New York, NY, October 2001.

“Multiple Bodies, Multiple Perspectives: Moving the Text and Other Things,” Performing the World Conference, Montauk, NY, October 2001.

“Traces and Mappings: Performing a South Asian Diasporic Identity,” Arts of India: India’s Role in Globalization Conference, Wayne State University, Detroit, MI, October 2001.

“In Attendance Earth Arts,” Arts, Culture, and Nature Conference, Northern Arizona University, Flagstaff, AR, June 2001.

“Earth Arts: Performance, Landscape and the Voices of Difference,” Performance Studies International, Mainz, Germany, March 2001.

“Dance and Disability: New Aesthetic Paradigms,” Dance Under Construction

Conference, UC-Davis, Davis, CA, March 2001.

“Gesture and Silence: ASL in the National Theater of the Deaf and Mudras in Bharata Natyam,” Dancing in the Millenium Conference, Washington, D.C., July 2000.

“At the Edge of Hearing: The Third Ear and the Performance of Difference,” Uncommon Senses: An International Conference, Concordia College, Montreal, Canada, April 2000.

“The Exquisite Corpse,” Panel Organizer, Rethinking the Avant-Garde: Between Politics and Aesthetics Conference, University of Notre Dame, Notre Dame, Indiana, April 2000.

“Remaking the Body: The Exquisite Corpse and Augusto Boal’s Theatre,” Rethinking the Avant-Garde : Between Politics and Aesthetics Conference, University of Notre Dame, Notre Dame, Indiana, April 2000.

“Performance and Disability: Virtual or Visceral,” Performance Studies International Conference, Arizona State University, Phoenix, Arizona, March 2000.

“What Does the Body Know?” Arts-based Educational Research: Creating Space for Synergy Conference, Albuquerque, New Mexico, February 2000.

“Between Two Worlds: The Third Ear and NTD’s *In a Grove*,” Mid-Atlantic AC/PCA Conference, Valley Forge, PA, November 1999.

“The Performance of Multicultural Identity: Literature, Theater and Dance” (with Gray Kochhar-Lindgren). Association for Integrative Studies Conference, Wayne State University, Detroit, MI, October 1998.

“Spatial Transformation: Workshop and Lecture” (with Ann Axtmann), Association for Integrative Studies Conference, Appalachian State University, Boone, NC, October 1997.

“Development of a Musical Theatre Dance Vocabulary—Jazz Dance,” “The Body in Eastern and Western Performance: Perspectives in MTD Theory,” Conference of the Association for Theatre in Higher Education Conference, Atlanta, GA, August 1992.

“Women and Their Bodies: Spatial Metaphors for Change.” Conference on Women as Creators, Marywood College, Scranton, PA, February 1992.

“Exertion/Recuperation in the Academic Classroom” Laban Research Conference, Amherst, MA, June 1990.

Artistic Work

Performing, Directing, and Choreography

Performances

- "Fish Dance," Cross Cultural Collective, Nunga, Ghana. July, 2008.
- "Scratching Across the Memory Lines," Initiation Festival, Singapore, Nov 23, 2007.
- "Night Walk: Charting Twilight Zones," Housing the Body, Dressing the Environment Symposium, SenseLab, The Society for Arts and Technology, Montreal, August 24-26, 2007.
- "A Bare Bone Tune," Women's Performance Art Festival, Chicago, October 2004.
- "Land Cycles," Wesley Foundation, Mount Pleasant, MI, May 2003.
- "The Hearing Trumpet," London, England, Fall 2002.
- "Rhizomatic Travels and Other Bodies," (Performance and Film project), Island Park, Mount Pleasant, MI, July 2002.
- "Landscaping Chisenhale," Chisenhale Dance Space, London, England, April 2001.
- "The Wild Party," Collaborative Theater Project, University of Pennsylvania, Philadelphia, PA, June 1995.
- "Flatland Project," Anne-Marie Mulgrew and Dancers, Movement Theater International, Philadelphia, PA, May 1995.
- "Flatland Project," Anne-Marie Mulgrew and Dancers, DIA Center, NYC, April 1995.
- "An Intimate View," Anne-Marie Mulgrew and Dancers, The Arts League, Philadelphia, PA, December 1994.
- "A Duet," Hambidge Center for Creative Arts and Sciences, Dillard, GA, August 1993.
- "Women:Bo/dies," Decatur Arts Festival, Decatur, GA, May 1993.
- "a solo," Fieldwork Program, 7 Stages, Atlanta, GA, April 1993.
- "Women:Bodies," Diva's Dance, Athens, GA, January 1993.
- "Improvisational Earthworks" Decatur Arts Festival, Decatur, GA, May 1991.
- "Tables—Eat Your Peas," Southern Bell, Atlanta, GA, April 1991.
- "Earth Dance I," Rammed Earth Amphitheater, Atlanta, GA, March 1991.
- "Voices," Little Beirut Arts Festival, Atlanta, GA, October 1990.
- "Re-Thinking the Sacred Image," at the Arts Exchange, Rammed Earth Theater with Ron Frazer, Atlanta, GA, March, April 1990.
- "The Grief Suite," with the Blue Movers (Chicago), Seven Stages, Atlanta, GA, December 1989.
- "The Loss of Iris," with G.A.M.E., Atlanta, GA, March 1989.
- "Bending the Light," Performance Art Series, Huntingdon College, Birmingham, AL, December 1987.
- "Markings," UNC-G Faculty Concert with Dot Silver, Greensboro, NC, May 1987.
- "Breaking the Waters," UNC-G Thesis Concert, with Kellye Smith, Greensboro, NC, December 1986.
- "A Yellow Squash Can Fly," UNC-G Student Presentation, with Marion Holmes, Greensboro, NC, December 1986.
- "A Day on Earth," UNC-G Informal Concert Series, with Gay Cheney, Greensboro, NC,

November 1986.
 "Circle the Earth Dance," with Anna Halprin, ADF, Durham, NC, July 1986.
 "Passacaglia," Jill Beck's reconstruction of Doris Humphrey's work, American Dance Festival, Duke University, Durham, NC, July 1986.
 "Crazy Jane Grown Old," ACDFA, Columbia College, SC, March 1986.
 "Stones," Choreography by Suzanne Manning, Artist-in-Residence, UNC-G Concert, November 1985.

Directed Works

"Water Calligraphy," with Thespianz Theatre, PACC, Karachi, Pakistan, 10/4-5, 2009.
 "Ubu and the Truth Commission," ESTC, Spring 2009.
 "When the Spirit Strikes the Ground," Empty Suitcase Theater Company, Spring 2008.
 "Body Maps," Empty Suitcase Theater Company, UW Disability and Deaf Arts and Culture Fest, UW Law School, June 2007.
 "Bird Play," Empty Suitcase Theater Company, Fall 2006.
 "The OmniBus Project," Empty Suitcase Theater Company in Festival D'Arrezzo, Arrezzo, Italy, June 25-July 2, 2006.
 "The OmniBus Project," ESTC, UWB, May and June 2006.
 "Water Writes," UWB, April 29, 2006.
 "Rita Dove's American Smooth, A Collection of Poems," ESTC at UWB, November 2005.
 "Bothell Stories on Land and Community: A Community-Based Project," UWB, May 2005.
 "Water Writes," The Empty Suitcase Theater Company, UWB, Bothell WA, April 2005.
 "Riding the Bus of Democracy," The Empty Suitcase Theater Company, UWB, Bothell WA, January 2005.
 "Bus Chronicles," The Empty Suitcase Theater Company, UWB, Bothell WA, November 2004.
 "A Bare Bone Tune," Women's Performance Art Festival, Chicago, October 2004.
 "Water Writes," The Empty Suitcase Theater Company, UWB, Bothell WA, June 2004.
 "There, Here and Beyond," The Empty Suitcase Theater Company, UWB, Bothell WA, March 2004, Bellevue Community College, May 18, 2004.
 "Land Cycles," Wesley Foundation, Mount Pleasant, MI, May 2003.
 "Cabaret by Moonlight," Heart's Theatre, Mt. Pleasant, MI, November 1999.
 "Collaborative Performance Project: 6 AM at the Lake," Rio Grande University, Rio Grande, OH, Summer 1999.
 "A Midsummer Night's Dream (co-director)," Kimberton Waldorf School, Kimberton, PA, March 1998.
 "Cant," Kimberton Waldorf School, Kimberton, PA, April 1997.
 "King Arthur," Kimberton Waldorf School, Kimberton, PA, April 1996.
 "Gilgamesh and Enkidu," Kimberton Waldorf School, Kimberton, PA, April 1995.
 "Eumenides," Kimberton Waldorf School, Kimberton, PA, April 1996.
 "The Good Doctor," Catch-As-Catch-Can Players, Kimberton, PA, March 1995.
 "Fool's Gold," (an original film), RGNS, Rabun Gap, GA, May 1994.
 "The Good Doctor," RGNS, Rabun Gap, GA, May 1994.

"WomenSpeak," RGNS, Rabun Gap, GA, March 1994.
"Haiku," RGNS, Rabun Gap, GA, November 1993.
"The Jungle Book," RGNS, Rabun Gap, GA, October 1993.
"The Prince and the Pauper," RGNS, Rabun Gap, GA, October 1993.
"Para Mi Gente," Seven Stages, Atlanta, GA, March 1990; June 1990.

Choreographed Works

"Hong Kong Waterworks: Memory, Water, and Architecture," Hong Kong Biennale, West Kowloon Waterfront Promenade, February 26, 2010.
"Mascaradas," ESTC at UWB, March, April 29, 2006.
"Rhizomatic Travels and Other Bodies," (Performance and Film project), Island Park, Mount Pleasant, MI, July 2002.
"Grammar-in-Motion," Rio Grande University, Rio Grande, Ohio, July 1997.
"Dance in Motion IV," RGNS, Rabun Gap, GA, March 1994.
"Dance in Motion III," RGNS, Rabun Gap, GA, December 1993.
"Unbound," Piedmont Arts Festival, Atlanta, GA, September 1993.
"Women:Bodies," Decatur Arts Festival, Atlanta, GA, May 1993.
"Dance in Motion II," RGNS, Rabun Gap, GA, April 1993.
"Dance Stories" RGNS, Rabun Gap, GA, March 1993.
"a solo," Fieldwork Program, 7 Stages, Atlanta, GA, April 1993.
"Women:Bodies," Diva's Dance, Athens, GA, Jan. 1993.
"Dance in Motion I," RGNS, Rabun Gap, GA, November 1992.
"Chicago," University of Georgia Drama Department, Athens, GA, November 1991.
"Improvisational Earth Works," Decatur Arts Festival, Decatur, GA, May 1991.
"Earth Dance I," Rammed Earth Amphitheater, Atlanta, GA, March 1991.
"Getting to Work on Time," Avondale Mall, Avondale, GA, December 1990.
"A Particular Dream," Center for Puppetry Arts, Atlanta, GA, July 1990.
"Voices," Little Beirut Art Festival, Atlanta, GA, October 1990, June 1990.
"Para Mi Gente," Seven Stages, Atlanta, GA, March 1990, June 1990.
"Rising," "Bending Light," Huntingdon College Performance Ensemble, Huntingdon College, Birmingham, AL, December 1987, April, May 1988.
"Focusing," UNC-G Concert, Greensboro, NC, July 1987.
"Almonds," (Graduate Thesis), UNC-G Concert, Greensboro, NC, May 1987.

Additional Performance Training and Professional Development:

ATHE Leadership Institute, New York, August, 2009.
Velocity Dance, Various Instructors, August 2007-ongoing
(Asthanga Yoga-Troy Lucero, Modern-Amy O'Neal)
BodyWeather, Amsterdam, March 2008
Skinner Release Technique, Seattle, July-August 2006
TOPlab, Brecht Forum (NYC December 2001-June 2002)
Physical Acting—Joan Evans (NYC: Spring 1997, 1998)
Mask and Clown—Jim Calder, Sigfrido Aguilar (NYC: Spring 1998)
Viewpoints and Suzuki—SITI Company (NYC: Spring 1998)

Theater of the Oppressed—Augusto Boal (NYC: July 1996)
Jazz and Modern dance—Dance Space (NYC: 1994-1998)
Modern dance—Several Dancers Core (Atlanta 1988-1991)
Modern, jazz, choreography, dance reconstruction—ADF (Durham, NC: Summer 1985,
1986)
Jazz—Renato Greco Studios (Milan 1983-1984)
Jazz, Modern, Ballet—Sylvie Varten Studios (Paris Summer 1983)

Awards and Grants

The Exquisite Corpse: Chance and Collaboration in Surrealism's Parlor Game.
Nominated for the James Russell Lowell Prize at the MLA, 2010.

Nominated for UWB Distinguished Teacher Award, 2010.

US Consulate-Hong Kong, Grant for Hong Kong Water Works, (\$1000).

Teaching and Scholarship Exploration Project Award, "Towards Transdisciplinary Arts Practices," UWB, 2009-2010, (\$5000)

Imagining America Regional Grant (with Miriam Bartha), Spring 2009, (\$1500).

UWB Undergraduate Research Collaboration Grant: Mobile Research: Dance and Architecture, 2009.

UWB Undergraduate Research Collaboration Grant (with Gray Kochhar-Lindgren), 2007.

Worthington Academic Distinction Award (with JoLynn Edwards, Jeanne Heuving, and Bill Erdly), Piloting a Center for Performance, Creativity, and Research, 2006-2007, (\$20,000)

Finalist for 2006 Rose Distinguished Faculty Academic Service Award, UWB

Finalist for 2006 Worthington Distinguished Faculty Scholarship Award, UWB.

Center for Curriculum Transformation Grant, Spring Seminar around the Freshman Common Book, *Mountains Beyond Mountains*, April-May 2006, (\$1500).

Sci-Arts Eco-Cultures (With Bill Erdly), Tulalip Tribes, January 2005, (\$5000).

UWS Simpson Center for the Humanities, Placing the Humanities, Year Long Faculty Development Program on the Public Humanities, (With Bruce Burgett), Fall 2004-Spring 2005, Subsequent years called the Cultural Studies Praxis Collective, Fall 2005-Spring 2006, Fall 2006-2007, Total Approximately \$45,000.

Worthington Scholars Award, Piloting Sci-Arts, UWB, Summer 2004. (\$7500)

DAAD Summer Institute, Potsdam, Germany, *Disability and the Legacy of Eugenics*, July 2004. (\$3200)

Teaching Learning Center, UWB, Grant for Tri-Campus Disability Studies Pedagogy Working Group, Winter and Spring Quarters, 2004. (\$1600)

Institute for Transnational Studies and the Jackson School of International Studies, Grant for Sci-Art Eco-Cultures Interdisciplinary Forums, April 2004. (\$2500)

Teaching Learning Center, UWB, Grant for Tri-Campus Disability Studies Pedagogy Working Group, Winter and Spring Quarters, 2004. (\$2000)

Institute for Transnational Studies and the Jackson School of International Studies, Grant for Sci-Art Eco-Cultures Interdisciplinary Forums, April 2004. (\$2500)

Curriculum Development Grant, Center for Curriculum Transformation, University of Washington, Seattle. January-June 2004. (\$3000)

Michigan Council for the Arts and Cultural Affairs Mini-grant, The Michigan Story Festival, Workshop series on story in the schools and community organizations, Mt. Pleasant, MI Spring 2003. (\$4000; University match of \$1500)

CMU Faculty Research and Creative Endeavors Travel Grant, Performance Studies International 8, NYU, NY, NY April 2002, (\$1000).

CMU Faculty Research and Creative Endeavors Research Grant, Traces and Mappings, Research on South Asian Theater in England, Spring 2002, (\$3200).

CMU Faculty Teaching and Professional Development Grant, TOPlab, Brecht Forum December-June 2002, (\$2500).

CMU Faculty Research and Creative Endeavors Travel Grant, Performing the World Conference, Montauk, NY, October 2001, (\$500).

Dance Research Residency, Chisenhale Dance Research Program, London, England. April 2-6, 2001, (\$2000).

NEH Summer Institute on Disability Studies, San Francisco State University, July 10-August 11, 2000. Directors: Rosemarie Garland Thomson and Paul Longmore, (\$3200).

First Place for "Haiku" in the Sub-Regional and Regional Georgia High School Competition for One-Act Plays, November 1993. Attendance at the State Competition for One-Act Plays, December 1993.

UNC-G Dance Department Sponsorship of Performance of "Crazy Jane Grown Old" at Regional ACDFA Conference in Columbia, SC, Spring 1986

UNC-G Dance Department Teaching Assistant Fellowship, Greensboro, NC, January 1986-May 1987

Service and Committee Work

UW Bothell

Campus Task Force, Sustainability (2008-2009)

Campus Task Force, Building 3 Pre-design (Summer and Fall 2008)

Planning Committee for the UWB's 15th Anniversary (Winter 2006-Spring 2006)

Advisory Committee for Director for ORSP Office (Jan 2006-April 2006)

UWB Faculty Advisory Committee (Fall 2004-Spring 2005)

Interdisciplinary Arts and Sciences (IAS)

Core Member of the Following Curriculum Working Groups: Masters of Arts in Cultural Studies, Interdisciplinary Arts; Affiliate for Community Psychology, American Studies, Culture Literature and the Arts (2007-)

Search Committee for Interdisciplinary Arts Hire (2008-2009)

Chair: Search Committee for an External Relations Coordinator in the IAS Graduate Office, (Spring 2008).

Chair: Search Committee for the Cultural Studies Hire (2007-2008)

Teaching Circle on Art and Science: Martha Groom, Rob Turner (2006-2007)

Teaching Circle on Global Health: Kari Lerun, Mary Abrams (2006-2007)

Teaching Circle on Sci-Arts Eco-Cultures with Mike Gillespie, Bill Erdly, Chuck Henry (2003-2005)

Search Committee for Psychology Hire (Fall 2005-Winter 2006)

UW-B IAS Personnel Committee (2004-2006)

UW-B MA in Culture Studies Committee (2003-2007)

UW Seattle

UW Disability Advisory Committee (2003-)

UW Disability Studies Pedagogy Committee (2003-)

Central Michigan University

CMU Women's Studies Governance Council (2002-2003)

Organizational Committee for Storytelling Festival, CMU, (March 2002-July 2003)

Student Research and Creative Endeavors Committee, Chair, (1999-2000)

Professional Associations

Member of the Research and Publications Committee, Association for Theater in Higher Education (2007-)

Chair: Artist Committee, Performance Studies International, (2002-2005)

President: Art, Culture and Nature, (2003-2005)

Professional Memberships: Performance Studies International, American Theater in Higher Education, Society for Disability Studies, Congress on Research in Dance, Modern Language Association

Courses Taught at the University of Washington, Bothell

MA in Cultural Studies

BCULST 502: Cultural Studies as Collaboration (Spring 09)

Undergraduate: Interdisciplinary Arts and Sciences

Performance, Community, Identity, and Everyday Life (Fall 03, Winter 05, Fall 05, Spring 06, Fall 07)

Garbage as Art (Summer 05, Fall 06, Fall 07)

Performance and Healing (Winter 06, Winter 07, Winter 08, Winter 09)

Creativity Studies (Winter 04, Spring 05, Spring 07)

Disability and Human Rights (Winter 05, Fall 05, Spring 08, Spring 09)

Theatre, History, and Memory (Spring 2008, Spring 2009)

Asian American Literature and Performance (Spring 04, Summer 05, Fall 06)

Asian and African Drama (Winter 06)

Practicing Democracy: Community-based Performance (Spring 04)

Performance and Transnationalism (Winter 04)

BIS 300 (Fall 04, Winter 09),

Senior Seminar: Environment and Performance (Spring 05),

Discovery Core II: Walking Seattle (Winter 2007)

Gray Kochhar-Lindgren, PhD

Center for University Studies and Programs
Interdisciplinary Arts and Sciences
University of Washington, Bothell
gklindgren@uwb.edu

Current Academic and Administrative Positions

2007- Professor: Interdisciplinary Arts and Sciences (Philosophy, Literature, and Cultural Theory), University of Washington, Bothell.

Inaugural Director: Center for University Studies and Programs (First Year and Pre-Major Academic Program)

Responsibilities: Facilitate the creation and development of a first year sequence of interdisciplinary courses, the Discovery Core, that introduce students to university level academic work, undergraduate research, and self-reflection. Manage a budget of \$1.2 million, hire and train faculty members, oversee a staff of administrative assistants, academic advisors, and student-workers. Participate in campus-wide strategic planning at the Academic Council and Chancellor's Cabinet levels. Teach "Introduction to Interdisciplinary Studies" and other courses in the major; participate, as needed, on departmental committees, including thesis supervision in the practice-based MA in Cultural Studies; and, serve as the Convener for the concentration in "Culture, Literature, and the Arts."

Honorary Professor: Centre for Humanities and Medicine, University of Hong Kong (September 2010-2013): Principle Investigator: "Transnational Asian Cities: Health, Virtualities, and Urban Ecologies"

2009-10 Fulbright Scholar in General Education: University of Hong Kong (Visiting Faculty in Comparative Literature and Philosophy) and the Hong Kong American Center

Responsibilities: Consult with Hong Kong universities on the design, implementation, and assessment of General Education and Liberal Studies Programs, with an emphasis on interdisciplinarity, active pedagogies, and cross-sectoral possibilities as the system moves toward 4 year degrees in 2012. Serve as a course evaluator at the University of Hong Kong in the Humanities and Global Issues Areas of Inquiry and as a support for the design and implementation of the new four-year Core Curriculum (which begins in 2012). Teach "Postmodernism" and "Kant's Critical Philosophy"; serve as an examiner for a PhD in Philosophy and an MPhil in English. Consult with other universities in Shanghai, Guangzhou, Macau, and

Singapore about the development of interdisciplinary programs and core curricula.

Education

- Ph.D. Emory University. Interdisciplinary Studies: Philosophy, Literature, and Cultural Theory. (1990)
- M.A. University of North Carolina-Greensboro: English and American Literature. (1987)
- M.A.R. Yale University Divinity School: Religious Studies, Literature, and Counseling. (1982)
- B.A. University of Colorado-Boulder: Philosophy. Phi Beta Kappa; Magna cum Laude. (1977).
- Wake Forest University, Winston-Salem, NC. Carswell Scholar. (1973-75)

Current Research

Books-in-Progress

Designing the Global University (with Kanta Kochhar-Lindgren)
Kant in Hong Kong: Philosophy in the Streets
The Impossible Black Tulip

Collaborative Projects

Designing the Global University (with Kanta Kochhar-Lindgren)
 This project is organized around a book project and a series of consultancies in North America, Europe, and Asia

Transnational Asian Cities: Health, Virtualities, and Urban Ecologies
 In collaboration with Robert Peckham, the Co-Director of the Centre for Humanities and Medicine, this project focuses on well-being, technologies of the virtual, the cultural imaginary and questions of mapping in Hong Kong, Shanghai, and Mumbai. <<http://www.chm.hku.hk/tac.html>>

Global Noir
 With partners from the U.S., Macau, Hong Kong, and the Netherlands, I am working on reconceptualizing “noir” in texts, films, new media, architectural sites, and everyday life. To date, I have organized a conference session at the Crossroads 2010 conference of the Association of Cultural Studies and will be submitting a cluster of essays to *Fast Capitalism*.

Climate Change, Curriculum, and the Bioregion
 With a number of partners in the Puget Sound in the Northwest Pacific region of the U.S., and directed by Jean MacGregor of Evergreen State University, we are developing curricula across the disciplines that

will interactively engage students in the questions of climate change and culture.

AAC&U: Global Learning Syllabi

I have applied to serve as a reviewer for syllabi from around the U.S. and from different disciplines that focus on Global Learning. (I will learn their decision on July 9, 2010)

Publications

Books

Spectral Aesthetics: Deconstruction, MultiMedia, and the Remains of Art (Cambria Press, under contract)

Night Café: The Amorous Notes of a Barista, (Eye Corner Press, 2010)

TechnoLogics: Ghosts, the Incalculable, and the Suspension of Animation (Postmodern Culture Series, SUNY Press, 2005)

Starting Time: A True Account of the Origins of Creation, Sex, Death, and Golf (White Cloud Press, 1995).

Narcissus Transformed: The Textual Subject in Psychoanalysis and Literature (Philosophy and Literature Series, Pennsylvania State University Press, 1993).
Nominated for the MLA's Best First Book Prize.

Articles and Essays

"Working Irreconcilables: Adorno, Art, and Administration" (circulating)

"Blast Wind: Phantomenology, Modernity, and the Remains of Art," *Fast Capitalism* 7.1 (Summer 2010) <<http://www.uta.edu/huma/agger/fastcapitalism/home.html>>

"Nothing Doing: Maurice Blanchot and the Irreal," *The Café Irreal: International Imagination*. <www.cafeirreal.com> Issue 34: (May 2010)

"The Haunting of the University: Phantomenology in the House of Learning." *Pedagogy* 9/1. (Winter 2009): 3-12.

"Nothing More Simple, Nothing More Complex: Outcomes Assessment at Branch Campuses" (Emily Lardner, Gillies Malnarich, with Carlos Huerta, Gray Kochhar-Lindgren, Susan Wolf Murphy, Sally Murphy). *Leading America's Branch Campuses*. Ed. Samuel Schuman. American Council on Education. New York: Rowman & Littlefield Education, 2009.

"University of Washington Bothell, the First Year Seminar." *Exploring the Evidence: Reporting Research on First-Year Seminars, Volume IV*, (with Droegge, J. Leadley, S., Price, R.M., Rosenberg, B.R., Tippens, B.): National Center for First-Year and Students in Transition (Winter 2009).
< <http://www.sc.edu/fye/resources/assessment/index.html>>

"A Passion for Waiting: Walter Benjamin in the Cafés," *The Café Irreal: International Imagination*. <www.cafeirreal.com> Issue 27: (August 2008), Nominated for *Best Creative Non-Fiction*, Vol. III (Ed. Lee Gutkind); Nominated for the Pushcart Prize.

- “Gesamtdatenwerk: Peter Greenaway, New Media, and the Question of Archetypes,”
Quadrant: The Journal of the C.G. Jung Foundation for Analytical Psychology.
 (Winter 2007)
- “The Call of TelePhonics: Reading, Technology, and Literature@yes-yes.edu”
Hypermedia Joyce Studies 8/1 (2007). <<http://hjs.cuni.cz>>
- “Epigraph: Improvise 92 Quotations on Uranium, History, and New Media.” *Opening Peter Greenaway’s Tulse Luper Suitcases. Image [&] Narrative*. Issue 12.
 (Summer 2005). <http://www.imageandnarrative.be/tulse_luper/tulse_luper.htm>
- “St Ovid: The Patron Poet of the Contact Zone.” *Pedagogy* 5/1. (Winter 2005): 151-156.
- “Charcoal: The Phantom Traces of WG Sebald’s Novel-Memoirs” *Monatshefte: für deutschsprachige Literatur und Kultur*, 94/3 (Fall 2002): 368-380.
- “Biomorph: The Posthuman Thing” *Jacking in to the Matrix Franchise: Cultural Reception and Interpretation*. Eds. William Doty and Matthew Kapell. New York: Continuum, 2004.
- “Beginner’s Mind: Opening the Open in the Classroom,” *Pedagogy* 1/2. (Spring 2001): 410-415.
- “Binding Time, Genre, and Desire: Freud’s Construction of the Oedipus in *The Interpretation of Dreams*,” *Psychoanalytic Studies*, 2:3. (September 2000): 255-263.
- “Writing on the Wall: A Work in Constant Motion,” *Stand: An International Literary Magazine* (March 2000): 69-81.
- “Psycho-Telemetry: Oedipus, Freud, and the Technology of Surveillance” *Journal for the Psychoanalysis of Culture and Society*, 4:2 (Fall 1999): 133-140.
- “Naming the Abyss: Aeschylus, the Law, and the Future of Democracy,” *Angelaki: A Journal of the Theoretical Humanities* 4:1 (April 1999): 127-134.
- “Ethics, Automation, and the Ear: The Suspension of Animation in Ernst Jünger’s *The Glass Bees*.” *CTheory: Theory, Technology, and Culture* 21.3 (December 12, 1998): 1-29. (www.ctheory.com. Article 65)
- “Michael Bishop,” in *Science Fiction Writers*, Ed. Richard Bleiler. New York: Scribners, 1998. (co-written with William Spruiell)
- “The Vertiginous Frame: Havel, Heidegger, and Life in a Disjointed Germany,” in *Picturing Cultural Values in Postmodern America*, Ed. William Doty. Tuscaloosa: University of Alabama Press, 1995.
- “The Obsessive Gaze: The Logic of Narcissism in Philosophy and Post-Modern Fiction,” *Dynamische Psychiatrie*, 138/141 (1993): 216-223.
- “The Cocked Eye: Lacan, Robbe-Grillet, and the Desire to See it All,” *American Imago*, 49/4, (Winter 1992): 467-479.
- “The Beginning of Beginnings: Frost’s ‘West-Running Brook’ as a Creation Myth,” *Religion and Intellectual Life* VI, 3/4 (Spring/Summer 1989): 220-227.
- “Reading Archetypally: The Text as a Locus for Soul-Making,” *Mind and Nature: (First Prize for Essays)* (Fall 1988): 25-31.
- “Slipping Through the Strings: A Meditation on Rilke’s ‘Sonnets to Orpheus’ I, 3” *Studia Mystica* (Fall 1987): 40-44.

Reviews

A Thousand Machines, G. Raunig (in progress)

Closer (Kozel), *Art and Revolution* (Raunig), *Art and Upheaval* (Cleveland). *Culture Machine*, (Winter 2010).

<http://www.culturemachine.net/index.php/cm/issue/view/11/showToc>

The Mermaid's Tale, Ann Medlock, *The Compulsive Reader*, Winter 2010.

<http://www.compulsivereader.com>

Rex, José Manuel Prieto. *Rain Taxi*, Fall 2009.

<http://raintaxi.com/online/2009fall/index.shtml>

"Response-Review: Camelia Elias' *The Fragment: Towards a History and Poetics of a Performative Genre*" *SubStance* 35.2 (2006): 172-178.

"Digital Sensations," *Philosophy and Geography* (Hillis: Spring 2003)

"Negotiations," *European Studies Journal*, (Deleuze: Fall 1998, XV, 2: 96-98)

"Remembering and the Sound of Words: Mallarmé, Proust, Joyce, and Beckett." *Journal of English and German Philology* (Piette: January 1999: 144-146)

"Introduction to Greek Mythology," *Mythosphere* (Graf: Spring 1998)

"The Radetzky March," *Review of Contemporary Fiction* (Roth: Summer 1996).

"The Red Adam," *Review of Contemporary Fiction* (Mirsky: Fall 1990).

"History and Value," *Journal of Religion* (Kermode: July 1990)

"A Myth for Our Time: The Fiction of John Fowles," *Review of Contemporary Fiction* (Barnum: February 1990).

"On Poetic Imagination and Reverie," *South Atlantic Review* (Bachelard, edited by C. Gaudin: January 1989).

"The Golden Droplet," *The Greensboro News and Record* (Tournier: January 3, 1988).

"Shifting Gears," *The Greensboro News and Record* (Tichi: June 21, 1987).

Fiction, Journalism, and Occasional Pieces

"Blood Tracks" (with Rick Dolphijn), (circulating)

"The Night Cafés of Van Gogh," *Respiro* 20 < www.respiro.org > (Winter 2007)

"What Should Cultural Studies Do?" (with Bruce Burgett, Ron Krabill, Gönül Pultar, and Shouleh Vatanabadi). *Cultural Currents 3: Newsletter of the International Association for Cultural Studies* (September 2006): 7.

"Terrorism, Dreams, and the Shadow of the World Cup," *Media/Culture Reviews* <www.media-culture.org.au. May 30, 2002>

"In the Roar of the Wind," *Sophie's Wind* (December 2000)

"The Fish are Running," *In-Fisherman* (April 1997)

"Earn DM 5000 a month as a *Lektor* in Germany," *International Living* (September 1993)

"Starlight Through the Shingles," *Spectator* (Oct. 1987)

"Sunday Morning," *Spectator* (July 1987)

"High-Tech Heroes vs. the Old Hercules," *Spectator* (March 1987)

"Wine and the Common Ground," *Spectator* (Feb. 1987)

"A Whiter Shade of Pale," *Spectator* (Feb. 1987)

"The Cricket Chorus," *Spectator* (Jan. 1987)

"Watching Duncan Grow," *Spectator* (Jan. 1987)
 "The Last Boat Back," *Colonnades: First Prize for Short Stories* (Spring 1985)
 "Back Beyond the Basics to the Basis," *Independent School* (Oct. 1985)
 "Motorcycles, Money, and the Tao," *Books and Religion* (Jan. 1985)
 "The Spirited Body," *Salome: A Literary-Dance Journal* (Spring 1984)
 "The Ties That Bind," *Shibboleth* (Spring 1981)
 "Santorini," *The Sun: A Magazine of Ideas* (Spring 1979)

Poetry

"Whatever," *Clamor*, Spring 2009: 72-73.
 "The Writing Life," "Eating the Scroll," "McCalley's Creek," *Temenos*, Summer 2004.
 "Arrival," 5th Place, Poetry: Celestial Visions Contest. Whidbey Island Writers Association Annual Conference, March 2004.
 "Evora," *Gávea-Brown* (XXII-XXIII: 2001-2002): 233-235.
 "Making Claims," "Six Notes on Theory and Poetry," *EnterText* 1.3, January 2002: 64-67. <www.brunel.ac.uk/faculty/arts/EnterText>
 "Dream," *108:97, the dreams issue* www.atlantapoetsgroup.net
 "Staccato," *Lit Speak*, January 2001.
 "The First Hexagram," *Elixir*, Spring 1994.
 "The Disappearance of Italo Calvino," *Lit Speak*, Summer 1992.
 "The House of Stone," *Lit Speak*, Summer 1992.
 "Three Women at the Crossroads," *Carolina Quarterly*, Fall 1985.
 "All the Patchwork Glory," *The Cane Creek Chronicle*, Spring 1979.
 "Star-Swimmers," Carrboro ArtSchool Post Card Series, Spring 1978.
 "Old Friend Lost," *The Mountain Review*, Spring 1978.

Editorial Work

Editorial Boards:

Fast Capitalism: <<http://fastcapitalism.com/>>

Image [&] Narrative: (KU-Leuven, Belgium)
 <<http://www.imageandnarrative.be/>>

Guest Editor for a special issue on Peter Greenaway's *Tulse Luper Suitcases: A Personal History of Uranium*, 2005.

Academic Quarter (University of Aalborg, Denmark)

Reader: SUNY Press, Southern Illinois University Press, University Press of New England, Edwin Mellen Press, Langenscheid Verlag

Peer Reviewer: *Angelaki*; *Pedagogy*; *Culture, Text, and Media*

Advisory Panel: *Mythosphere: A Journal of Image, Myth, and Symbol* (1998-2001)

Prior Academic and Administrative Positions

2006-07 Acting Associate Professor: Interdisciplinary Arts and Sciences
 Interim Director: Center for University Studies and Programs. University of Washington, Bothell

- 2004-05 Lecturer: University of Washington, Bothell. Interdisciplinary Arts and Sciences. Designated Chair: FOCUS (Faculty Oversight Committee on University Studies): Design and Implementation of an inaugural first year curriculum.
- 2001-04 Associate Professor (Tenured), Central Michigan University, Mt Pleasant, MI: Department of English Language and Literature: World Literature and Cultural Theory
- 1998-01 Assistant Professor, Central Michigan University, Mt Pleasant, MI. Department of English Language and Literature: World Literature and Cultural Theory
- 1998-04 College of Extended Learning, Graduate Faculty: MA in Humanities
- 1994-98 Temple University, Philadelphia, PA: Visiting Assistant Professor, Intellectual Heritage Program. (Ancient World to Postmodernism)
- Senior Adjunct Faculty: Rosemont College Adult Degree Completion Program (ROCAD). Literature, Philosophy, Religious Studies. Chair: Humanities. Developer and Facilitator: The London Seminar (Spring 1998).
- 1993-94 Emory University, English Department: Visiting Assistant Professor, Contemporary Global Fiction; Writing Center.
- 1991-93 Universität Regensburg (Germany): Lektor, Institut für Anglistik u. Amerikanistik. American Culture, Language, and Literature.
- 1987-91 Emory University, English Department: Visiting Assistant Professor, Contemporary British and American Fiction. Classics: Teaching Assistant in Greek Literature and Mythology.
- 1985-87 University of North Carolina: Greensboro. English Department: Instructor: Composition. Guilford College: Introduction to Fiction.
- 1984-85 Duke University: Admissions Officer (responsible for the Midwest)
- 1982-84 The American School in Switzerland (Lugano, Switzerland): Director of the Humanities Program; Faculty in Religion and Ancient History; College Counselor

Awards and Grants

Fulbright Scholar in General Education: University of Hong Kong; Hong Kong American Center, 2009-10.

UW Graduate School Fund for Excellence and Innovation (GSFEI): Travel Grant, Fall 2008.

National Resource Faculty: Washington Center for the Improvement of Undergraduate Education (2007)

Washington Center National Summer Institute on Learning Communities (with Becky Rosenberg, Betsy Tippens, Becca Price, Sarah Leadley, and Jen Droege, 2007)

University of Washington Bothell: Undergraduate Research Grant (with Kanta Kochhar-Lindgren), 2006-07.

Washington Center Grant on Interdisciplinary Assessment in Learning Communities (with Becky Rosenberg, Bruce Burgett, and Cinnamon Hillyard, 2006-07)

University of Washington Bothell: Diversity Enhancement Grant (with Kanta Kochhar-Lindgren, 2006-07)

University of Washington Schwartz International Studies Endowment, in support of speaking, teaching, and exchange with the University of Aalborg, Denmark (2006)

Inaugural Whidbey Institute Fellow. (2004-2005)

Sigma Tau Delta (Central Michigan University Chapter): International English Honor Society Award for Teaching and Service Excellence (Spring 2003)

CMU Faculty Presentation Grant and Office of International Education Grant: International Association of Philosophy and Literature, Erasmus University, Rotterdam, Netherlands, June 3-8, 2002.

CMU Faculty Presentation Grant and Office of International Education Grant: (Portuguese Comparative Literature Association, Evora University, Portugal, May 9-12, 2001)

CMU Professional Development Grant. Amsterdam: Van Gogh Museum Library (March 2001)

NEH Summer Institute: "Nature, Art, and Politics After Kant: Re-evaluating Early German Romanticism," Colorado State University. Co-Directors: Jane Kneller (Philosophy: CSU) and Karl Ameriks (Philosophy: Notre Dame). (2001)

American Psychoanalytic Association: Mentoring Program (1999-2000)

CMU Summer Scholars Fellowship-College of Humanities, Social & Behavioral Sciences (1999)

ROCAD Teacher of the Year, Rosemont College, Philadelphia, PA (1997)

NEH Summer Seminar. "Dante and the Philosophy of Education in the Middle Ages," Yale University. Giuseppe Mazzotta (Italian), Director. (1994)

Georgia Humanities Council: Scholar-in-Residence at the Hambidge Center for Arts and Sciences, (November 1993-April 1994.)

Georgia Council for the Arts: Artist-in-Education, (1993-94).

First Prize for Essays (*Mind and Nature*, "Reading Archetypally: The Text as a Locus for Soul-Making," 1987, Emory University).

First Prize for Short Stories (*Colonnades*, "The Last Boat Back," 1985, Elon College).

Phi Beta Kappa, Magna cum Laude in Philosophy, University of Colorado, (1977).

Carswell Scholar, Wake Forest University, Winston-Salem, NC, (1973-75.)

Presentations, Conferences, Workshops

“Global Noir: Reading the Transnational City,” Session Organizer and Chair, Association of Cultural Studies, Lingnan University, Hong Kong, June 17-21, 2010

Panel Chair, Chinese-American Diaspora, University of Hong Kong, June 10, 2010

“Interdisciplinary Education at New College,” HKU Space, June 9, 2010, Hong Kong.

“Internships in the US: Cultural Expectations,” Institute of International Education, Hong Kong, June 7, 2010.

Roundtable, Federation of Community Education, Hong Kong Polytechnic, June 3, 2010.

“Curricular Poetics/Viral Writing,” English Language Center, Hong Kong Polytechnic University, Hong Kong, June 2, 2010.

Criticism and Art: A Response, “RE-/DE-Generation,” *Hope & Glory: A Circus of Concepts*, Art in the City, Simon Birch Foundation, ArtisTree, Hong Kong, May 21, 2010.

“Interdisciplinarity and General Education,” “Philosophy and Poetry: Kant and the Romantics,” Fudan University, Shanghai, China, May 17-19, 2010.

“Philosophy and Poetry: Kant and the Romantics,” “Interdisciplinarity and General Education,” Shanghai University, May 16-18, 2010.

“Interdisciplinarity,” FCE Workshop Series, City University, Hong Kong, May 8, 2010.

“Foundational Courses,” Hong Kong Institute of Education, May 5, 2010.

“Developing Capstone Courses,” (with Janel Curry), Chinese University of Hong Kong, April 29, 2010.

Invited Keynote Address: “Poetic Pragmatics: Feeling, Language, and the Global University,” English Festival, University of Macau, Macau SAR, April 20, 2010.

“Cafés and Coffee: How Cultural Objects Operate,” United International College, Zhuhai SAR, China, April 15, 2010.

Invited Keynote Address, "Automatons and Autonomy: Your Wild and Precious Life," Department of English Language and Literature Banquet, Hong Kong Shue Yan University, March 26, 2010.

Invited Consultant, "Trends in General Education and Interdisciplinarity," SIM University, Singapore, March 16-18, 2010.

Invited Consultant, "Reorganizing General Education," Hong Kong Shue Yan University, March 5, 2010.

"The Pleasures of Team-Teaching and Interdisciplinarity," (with David Campion), Hong Kong Baptist University, February 26, 2010.

"Medicine and the Humanities," Li Ka Shing Faculty of Medicine Retreat, Hong Kong University, February 13, 2010.

"Practicing Interdisciplinarity," Hong Kong Institute of Education, February 3, 2010.

Faculty Advisor: HKU "Team India," Copenhagen Treaty Climate Simulation, Hong Kong American Center, National Democratic Institute, Hong Kong Baptist University, November 14 and December 19, 2009.

"Frontiers in Medical and Health Sciences Education," Li Ka Shing Faculty of Medicine, University of Hong Kong, December 11-12, 2009.

"The Tasks of General Education," Sun Yat-Sen University, Guangzhou, and the University of Macau, December 14-16, 2009.

"Opening Arguments: General Education, Interdisciplinarity, and the Law," Law School Retreat, City University of Hong Kong, December 3-4, 2009.

"First Year Experiences," United International College, Zhuhai, China. November 17-18, 2009.

"Static: Hong Kong, Ghost-Writing, and Globalization," Comparative Literature Seminar, November 10, 2009.

Guest Instructor: MEd Class on Liberal Studies, University of Hong Kong, November 10, 2009

Phenomenology: Between Analytic and Continental Philosophy," Chinese University of Hong Kong, (participant), October 20, 2009.

"Practicing Interdisciplinarity," City University of Hong Kong. October 6, 2009.

- Respondent: Leo Ou-fan Lee's "Re-Connecting the Humanities" Lecture, University of Hong Kong.
- ReDesigning Math Courses, National Center for Academic Transformation, April 24, 2009, Dallas, TX.
- Facilitator, "Global Learning and the Arts," AAC&U Shared Futures Global Learning Forum, Philadelphia, PA, March 19-21, 2009.
- AAC&U Annual Meeting, "Global Challenges, College Learning, and America's Promise," Seattle, WA. January 21-24, 2009.
- "Contemplative Practices and Sustainability," Curriculum for the Bioregion, Whidbey Institute, January 16-18, 2009.
- "Writing the Results: Adorno, Aesthetic Cognition, and the Genres of the Academeton," Research into Practice, Royal Society of the Arts, London, October 31, 2008.
- Public/Global Health Curriculum Building Conference, AAC&U, (with Andrea Kovalesky, Jerelyn Resnick, Linda Westbrook), Washington DC, July 14-15, 2008.
- "Text, Image, Place: Arts, Humanities, and Sustainability," (with Mike Gillespie), Sustainability-across-the-Curriculum Institute, Curriculum for the Bioregion, University of Puget Sound, Tacoma, WA, July 9-12, 2008.
- "Skiagraphia: Shadows, Tracing Objects," Amsterdam School for Cultural Analysis, *Engaging Objects*, Amsterdam, Netherlands, March 26-28, 2008.
- Invited Speaker, "What do Ghosts Eat? The University and the Discourse of Spectrality," Media and Cultural Studies Seminar, University of Utrecht, Netherlands, March 23, 2008.
- National Resource Center for the First Year Experience, San Francisco, CA, February 15-18, 2008.
- AAC&U Annual Meeting, Washington, DC, January 23-26, 2008.
- New Media Pedagogy Workshop, with Amanda Hornby, Leslie Bussert, and Justin Young. (November 9, 2007), Teaching and Learning Center.
- Assessing Interdisciplinarity, Washington Center for Improving Undergraduate Education (with Veronica Boix Mansilla, Project Zero, Harvard University), Seattle, WA, October 4-6, 2007.

- Housing the Body/Dressing the Environment: Art-as-Research, SenseLab (with Kanta Kochhar-Lindgren), organized by Erin Manning and Brian Massumi, Société des arts technologiques, Montreal, Canada, August 24-27, 2007.
- National Summer Institute on Learning Communities, Washington Center for Improving Undergraduate Education, Evergreen State College, Olympia, WA June 26-July 1, 2007.
- “Garbage Art: Scratching the Scores,” (with Kanta Kochhar-Lindgren), Event Structures, Danish School of Design, Copenhagen, Denmark, May 22-24, 2007.
- “Working Resistances: Addressing Problems that Overwhelm Us,” (with Mike Gillespie), Invited Presentation, Centralia College, Centralia, WA. May 10, 2007.
- “Undergraduate Assessment,” NC State University Office of Assessment National Conference, Raleigh, NC, April 12-15, 2007.
- “Working Resistances: Addressing Problems that Overwhelm Us,” (with Mike Gillespie), Northwest Association of Teacher Education, Seattle, WA March 17, 2007.
- Workshop on Digital Pedagogies, with Melanie Kill and Ron Krabill, *Project for Interdisciplinary Pedagogy*, University of Washington – Bothell, Washington, 9 Feb 2007. Teaching and Learning Center.
- “Working Resistances: Addressing the Difficulties of Sustainability,” (with Mike Gillespie), Bioregional Curriculum on Sustainability, Evergreen State, Tacoma, November 10, 2006.
- “Organizing Our Futures: Labor, Knowledge, and the Economy,” University of Washington, Seattle, October 13-14, 2006 (steering committee and moderator; Dan Jacoby, chair)
- “Following Derrida’s Teaching: Translation, Babel, and the Strange University,” *Following Derrida: Legacies*, University of Winnipeg, Ontario, Canada, October 4-7, 2006.
- Invited Lecture and Seminar: “ReEngineering the Humanities: Toward a Quality of Life,” Department of Language, Culture, and Aesthetics, University of Aalborg, Denmark, September 18-19, 2006.
- International Cultural Studies Association. “Cultural Studies and the Transformation of the University.” (Panel organizer, with Bruce Burgett and Ron Krabill) Bigli University, Istanbul, Turkey. July 20-23, 2006.
- Faculty Lead (with Kanta Kochhar-Lindgren): *Festival d’Arezzo*. Empty Suitcase Theater Company. Arezzo, Italy, June 25-July 2, 2006.

“Education and Technology,” AAC&U Conference, Seattle, WA, April 20-22.

“Undergraduate Assessment,” NC State Office of Assessment National Conference, Raleigh, NC, April 6-9, 2006.

American Comparative Literature Association. “Nothing Doing: Blanchot, Writing, and the Irreal,” Princeton University, Princeton, NJ. March 20-23, 2006.

American Association of Colleges & Universities. “General Education.” Phoenix, AZ March 9-11, 2006.

Invited Panelist: “Reading Revolution In and Beyond Iran: Marjane Satrapi’s *Persepolis*.” Seattle Public Library/UWB-Cascadia Community College. February 21 and 26, 2006.

American Association of Colleges & Universities. “The Civic Imperative: Student Learning for the Public Good,” Providence, RI. November 9-12, 2005. (UWB representative, with Bruce Burgett.)

“Thinking Animism: EcoPoetics, the Posthuman, and the Participatory Universe,” Association for the Study of Literature and the Environment. University of Oregon, Eugene, OR, June 21-25, 2005.

NAFSA: Association of International Education. Seattle, WA. May 29-June 4, 2005. (complimentary faculty registration)

“Thinking Animism: EcoPoetics and the Participatory Universe.” Art Culture Nature, University of Washington-Bothell, May 19-21, 2005.

Whidbey Institute:

Weaving the Earth Story: Art, Cosmology, and the Fabric of the New Commons (in partnership with Art Culture Nature and the University of Washington-Bothell), co-facilitator with Sharon Parks, Lou Cabeen, Mike Gillespie

Money and Soul: Cash, Credit, and Culture (April 14, 2005)

Cell Phones, Clones, and Cyborgs: The Machining of the Human (January 27, 2005)

The Divine Bean: Coffee, Cafés, and the Brewing of History (November 18, 2004)

“The Mentor Within” (December 3, 2004)

Placing the Humanities (organized by UW-Bothell, including site-work at the Tulalip Tribe, Panama Hotel, Hugo House, and Media 911), Seattle Region, 2004-05.

“Radiant Texts: Tulse Luper in Copenhagen” Pacific MLA, Reed College, Portland, OR. November 7-9, 2004.

“The Call of TelePhonics: literature@yes-yes.edu,” Society for Literature and Science, Paris, Université Paris-VIII and Cité Universitaire, June 23-27, 2004.

“The Haunting of the University: The Tasks of Phantomenology,” Memory, Haunting, Discourse, Karlstad University, Karlstad, Sweden, June 17-20, 2004.

“Haunted Pedagogies,” Midwestern MLA, Chicago, IL. November 6-9, 2003.

Participant: *Powers of Leadership: Meeting the Challenges of the New Commons*. The Whidbey Institute, Whidbey Island, WA. (October, January, April, July: 2003-2004. Sharon Parks and Larry Daloz, conveners)

“Spectral Aesthetics: Writing the Posthuman” International Association of Philosophy and Literature, University of Leeds, England. May 26-31, 2003.

Organizer and Panel Participant: “Ghosts, Gods, and Avatars: The Primordial and the Posthuman.” American Comparative Literature Association, San Marcos, CA. April 3-6, 2003.

“Magical Observation: Novalis, Benjamin, Derrida, and the Veiled Speech of Nature,” International Association of Philosophy and Literature, Erasmus University, Rotterdam, the Netherlands. June 3-8, 2002.

“Gasping for Breath: Breton, Murakami, and the Dilemma of Global Surrealism,” Southern Comparative Literature Association, University of North Carolina, Chapel Hill, NC, September 13-15, 2001. (paper accepted, but I was unable to attend due to the events of September 11, 2001)

“Charcoal: Post-colonialisms, the Migrations of Writing, and the Novel-Memoirs of W.G. Sebald.” Portuguese Comparative Literature Association Annual Meeting, Évora University, Portugal, May 9-12, 2001.

“Stepping into Our Own Lives: Interdisciplinarity and the View from an English Department Personnel Committee,” *Celebrating the Past/Facing the Future*, Graduate Institute of Liberal Arts, Emory University, Atlanta, GA. March 23-25, 2000.

“Psycho-Telemetry: Oedipus and Technological Surveillance,” Association for the Psychoanalysis of Culture and Society, Annual Meeting, Emory University, Atlanta, GA, November 6-8, 1998.

“Performing Multicultural Identity: Literature, Theater, Dance.” Workshop-presentation at Association for Integrated Studies Conference, Detroit, MI, Oct. 8-11, 1998. (Co-presented with Kanta Kochhar-Lindgren)

"Making the Shift from Traditional to Accelerated Formats in Adult Degree Programs," Invited Workshop Organizer at Providence College, School of Continuing Education, Providence, RI, March 14, 1998.

"Teaching Through Locke's *Second Treatise*: Natural Law, Derrida, and the Democracy to Come," Association for Core Texts and Curriculums, April 1997, Philadelphia, PA

Keynote Speaker at the ROCAD Academic Honors Banquet "The Vocation of Questioning," November 8, 1996.

"Automation, Ethics, and the Ear: Ernst Jünger's *The Glass Bees*," European Studies Conference, University of Nebraska-Omaha, Omaha, October 1996.

Moderator: "The Bible and Community"; "St. Augustine as Author." Association for Core Texts and Curriculums, Philadelphia, April 1996

"Writing, Fiction, and the Question of Truth," Kimberton Waldorf School Workshop, October 1994.

Georgia Humanities Council/Hambidge Center Scholar-in-Residence Lecture Series

"Writing the Other Side: Death in Myth and Literature" (November 1993)

"The Enigma of Divinity: The Poetry of Yeats, Frost, and Levertov" (December 1993)

"Healing Fictions: Christa Wolf, Toni Morrison, and Leslie Silko" (January 1994)

"Soul Making in Art and Psychology: Keats and Hillman" (February 1994)

"Commuting across Genres: Writing After Narcissism," Emory University, Graduate Institute of Liberal Arts Colloquium (October 1993)

"The Case for Plagiarism," Emory University Symposium: "Who Owns the Text in an Age of Electronic Duplication?" (October 1993)

"The Obsessive Gaze: The Logic of Narcissism in Philosophy and Literature." XXIInd International Congress of the German Academy of Psychoanalysis, Universität Regensburg, Regensburg, Germany. (May 1992)

"Narcissism in Psychoanalysis and Literature." Guest lecture to the Dana Foundation Fellows, Emory University, Atlanta, Ga. (Spring 1990)

"C.G. Jung as a Reader: Alchemy and Interpretation." American Academy of Religion Regional Meeting, Atlanta, Ga. (Spring 1989)

"Reading Archetypally: the Text as a Locus for Soul-Making." Emory University: *Mind and Nature* Symposium. (Spring 1988)

Central Michigan University Presentations

Organizer and presenter: English Graduate Student Workshops (Applying for PhDs; Academic Publishing), (October 17, 2002; March 11, 2003; October 30, 2003)

Michigan Women's Studies Association, Undergraduate Panel Organizer and Moderator, "Literary Criticism on the Cutting Edge," Central Michigan University, (March 22-23, 2002)

Grant Writing Facilitator: Faculty Workshop, Graduate School of Arts and Sciences (December 18-19, 2001)

Panel Member, "The Myth of the Liberal Media," hosted by the Student Greens, (November 21, 2001)

Panel Member, "Afghanistan: Revenge, Retaliation, or Justice?" hosted by the Center for Applied Ethics, Department of Philosophy (November 7, 2001)
Co-Organizer (with Joseph Lease): "Poetry and Poetics," *The First Annual CMU Festival of Language*. "The Languages of Theory/Criticism/Poetry," Panel Participant.
GRE Review Course for McNair Scholars (February 2000)

Co-Organizer (with Mark Freed): *The Humanities at the Millennium: Transforming Conversations* (1999-2000)

"Plato's *Phaedrus*": A Videotaped Lecture for ESL Students, Listening Comprehension Exam, November 1999. English Language Institute.
Moderator: English Graduate Student Association Conference on Multiculturalism, April 30, 1999.

"Skandalous Passages: A Reading Session with Nietzsche, Heidegger, and Derrida." English Department Public Lecture, April 21, 1999.

Internet Conferences

"Screens and Networks: A New Relationship with the Written Word." Papers by Roger Chartier, Umberto Eco, et al. Bibliotheque de Centre Pompidou, Euro-Edu. www.text-e.org, October 2001-March 2002.

"Psychoanalysis and the Attacks of September 11th," PsyBC, Dan Hill, Moderator, October 8-23, 2001.

Harvard Law School: Berkman Center for the Internet and Society Lecture and Discussion Series: *Homer's Poetic Justice*. Directed by Gregory Nagy, Classics, Harvard University. April-May, 1999.

“Literatur der Verfolgung/ Hermeneutics of Persecution,” organized by Reinhard Düssel and Ulrich Schödlbauer from the Distance Learning Section at the University of Hagen, Germany. October 19-November 6, 1998.

University Service

University of Hong Kong

Internal Examiner: Wu Jing, PhD Dissertation in Philosophy: *The Logic of Difference in Deleuze and Adorno: Positive Constructivism VS Negative Dialectics* (Spring 2010)
 External Examiner: Zhang Yanping, “Cosmopolitanism and Somerset Maugham,” School of English, MPhil Thesis (Fall 2010)
 Curriculum Review Committee: Humanities Area of Inquiry, Global Issues Area of Inquiry, Spring 2010
 Medical Humanities Task Force: Curriculum Development, Li Ka Shing Medical Faculty, Fall 2009-Spring 2010
 Faculty Advisor: Copenhagen Climate Change Simulation, November-December 2009.

UW Bothell

Director: Center for University Studies and Programs (2007-)
 Interim Director: CUSP (2006-07)
 Chancellor's Cabinet (2007-)
 Academic Council (2006-)
 Culture, Literature, and the Arts: Convener (2007-2009; 2010-2011)
 Chair: CUSP Implementation Committee (2010)
 Chair, FOCUS (Faculty Oversight Committee for University Studies): (2006-)
 Chair, First Year Initiative (with Student Affairs, Information Systems, Teaching and Learning Center, Admissions, 2006-)
 Student Leadership Award Committee (2007- 2008)
 Organizer (with Becky Rosenberg and David Goldstein): IAS Graduate School Workshops (2005-)
 Enrollment Management Task Force (2008-09)
 Nursing Faculty Merit Review Board (Spring 2009)
 Chair: IAS Promotion and Tenure Committee (2008)
 Reviewer: Royalty Research Fund (2008)
 Science & Technology Transition Team (2008-09)
 STEM Taskforce (Winter 2008)
 Mentor: Program on Interdisciplinary Pedagogy (2006-07)
 Search Committees:

Chair: University Lecturers (2008-09)
 Chair: Academic Advisor (2005; 2007; 2009)
 Interdisciplinary Arts (2007-08)
 Writing Center Director (2007)
 IAS Scholarship Committee (Spring 2007)
 IAS Website Committee (2006)
 Committee for the Common Book (with UW Seattle: 2006-2007)
 Cultural Studies Praxis Collective (UWB, UWS, CCC, Simpson Center for the
 Humanities, 2005-2008)

Central Michigan University English Department

Graduate Committee (2002-04)
 Policy Committee (2001-02)
 Personnel Committee (1999-2000; 2001-2003)
 Undergraduate Curriculum Committee (1999-2001; 2002-03)
 Co-Chair, Conferences Committee (2000-01)
 Organizer: English Graduate Student Workshops on PhD applications and
 publishing (2002-2003)
 M.A. Thesis Committee Chair and Member (for Literature, Composition and
 Communication, Creative Writing)

CMU University Service

University Research Advisory Council (at the invitation of the VP for Research
 and Dean of the Graduate School, 2003-04)
 Bachelor of Individualized Study Degrees (1999-2002)
 Committee on Committees (2000-01)
 Co-organizer: CMU Faculty Research Initiative on Globalization and Diaspora
 (2003)
 Judge: Women's Studies Essay Contest (2003)
 Dean's Committee: "Freshman Seminar: Introduction to the Humanities" (2001-
 2002)
 External Reader: The Oppenheimer-Mancuso Award: Department of Philosophy
 Scholarship (Spring 2002)
 Co-Organizer (with Joseph Lease) of "Poetry and Poetics," for the *First Annual
 CMU Festival of Language* (2000-01): Guest Speaker: Maria Damon,
 University of Minnesota
 Co-Organizer (with Mark Freed): *The Humanities at the Millennium:
 Transforming Conversations* (1999-2000): A year-long university series
 with Michael Bérubé, Evan Watkins, Tricia Rose, Mark Taylor,
 Elizabeth Grosz, and Mark Poster.
 McNair Program, CMU, Social Mentor (2000-01)
 Temple University: McNair Program Teaching Mentor (1996-1998)

Professional Memberships

Society for Literature, Science, and the Arts; Society for Phenomenology and Existential Philosophy; International Association of Philosophy and Literature; Association for Cultural Studies; American Association of Colleges & Universities.

Academic Service with Students

UWB Senior Theses and Undergraduate Research:

“Scratch,” Undergraduate Research Grant, 2007.

Maggie Hardiman, Senior Thesis, “The Cultural Life of Dogs,” 2006

Erik Echols, *Eros, Logos and Wikipedia: Postmodern Knowledge & Lyotard's Paralogy*: presentation at UW Undergraduate Research Symposium, 2006.

Marya Dominik, *Networking Through Networking: The Intimate Connections of Mail, Artists, and the Web*: presentation at UW Undergraduate Research Symposium, 2006.

MA Thesis Committees at CMU:

Nellie Corder (Creative Writing, Poetry), 2004

Nathan Hauke (Creative Writing, Poetry), 2004

Dietmar Krumrey (Chair: Literature, *The Invisible and the Visible*), 2003

Aaron Brooks (Chair: Literature, *Baudrillard and The Ethics of Fascination*), 2003

Josh Zuiderveen (Chair, Literature, *Darwin and the Humanities*), 2003

Jon Edwards (Literature, *Buffy the Vampire Slayer: Literature and Religion*), 2003

Kristin Heine (Creative Writing: Poetry), 2003

Connie Densmore (Chair: Literature, *Toni Morrison and the Breaking of Silence*), 2002

Steve Ahola (Chair: Literature, *Monette, White, and the Discourse of AIDS*), 2002

Jennie Grant (Creative Writing: Poetry), 2002

Christina Montgomery (Composition and Communication), 2001

John Chavez (Creative Writing: Poetry), 2001

Jason Kane (Composition and Communication), 2000

Noah Tysick (Creative Writing: Poetry), 2000

Other Student Involvement

CMU

Teaching Mentor: Dietmar Krumrey, Aaron Brooks, Mike Sikkema, Josh Zuiderveen

Faculty Mentor: Honors Project. Elizabeth Franas and Christine Pabian: “Confessions of a Coffeehouse Addict” (Student Creative Exhibits, Spring 2003)

Faculty Mentor: Undergraduate Michigan Women’s Studies Association Presentations

Faculty Mentor (with John Wright, Philosophy): Summer Scholars Program. Louis Blouin: “Phenomenology, the Body, and Luce Irigaray” (Summer 2001)

Faculty Mentor: Student Creative Display, Louis Blouin: “Heidegger, Technology, and Feminism,” Student Creative Display (Spring 2001)

Courses Taught

University of Hong Kong

Postmodernism: Image, Knowledge, Flows (Comparative Literature)
 Kant's Critical Philosophy (Philosophy)
 Senior Seminar Section: Genealogies of Deconstruction

United International College, Zhuhai, China

The American City: Las Vegas and the Question of Postmodernity (part of a course on American Identities)

UW Bothell: Interdisciplinary Arts and Sciences; Center for University Studies and Programs

Graduate

UWS campus: "Public Humanities Across the Digital University" (with Ron Krabill, sponsored by the Simpson Center for the Humanities and the IAS, Winter 2007)

Undergraduate

Dreaming the Earth: Philosophy, Art, and Science (with Mike Gillespie)
 Traveling Knowledge
 Mapping Our Lives
 Introduction to Interdisciplinary Inquiry (multiple sections)
 Autobiography
 The Meanings of Money: Literature, Philosophy, Art, Psychoanalysis
 Technologies of Expression: Book-Film-Computer
 Critical Theory: Ghosts in Contemporary Thought
 The City in American Culture: NY/LA and the Apocalyptic City
 The Greeks and Postmodernism
 IAS Senior Seminar. Reading Practice: Philosophy, Literature, Art

Central Michigan University

Graduate

World Literature: *Myth and the Question of Enlightenment*
 World Literature: *Vienna and 20th Century Austrian Literature*
 World Literature: *Global Surrealism: Europe, Latin America, Japan*
 World Literature: *20th Century Japanese Fiction*
 European Romanticism

History of Literary Criticism
 Critical Problems
 Animating the City (MA in the Humanities Program)
 Money: An Interdisciplinary Exploration (MA in the Humanities Program)
 Critical Problems: Reading the Trans-Epochal (MA in the Humanities Program)
 Vienna, Modernism, and 20th Century Austrian Literature (MA in the Humanities Program)
 Literature and the Question of Subjectivity (MA in the Humanities Program)

Undergraduate

Contemporary Issues in English: *Ghost-Writings: Literature, Criticism, and Politics* (Senior Capstone)
 Contemporary Issues in English: *Knowledge-Work-Innovation* (Senior Capstone)
 Contemporary Issues in English: *BookWork: On Becoming Symbolic Analysts* (Senior Capstone)
 Studies in Texts: *Myth and Critique: Hesse and Benjamin*
 Studies in Texts: *The Encyclopedic Novel: Rabelais and Mulisch*
 Modern European Literature: 18th-21st Centuries (every semester)
 European Romanticism (cross-listed as graduate course)
 History of Literary Criticism (cross-listed as graduate course)
 World Literature (*20th Century Japanese Fiction*; cross-listed as graduate course)
 Introduction to Critical Strategies of Reading
 Mythological Backgrounds to Western Literature
 The Bible as Literature
 Popular Culture: *Crossing Boundaries; The Primal and Hypermodernity*
 Research Writing (Honors): *Cyborg Culture*
 Research Writing: *Technology and Society*
 Research Writing: *Multiculturalism*
 Introduction to Composition
 Introduction to Literature
 Literature, Comics, and Society (Special Topics: Summer 1999)

Independent Studies:

UWB

Text as Image
 Videogaming as Art
 Jamaica, Music, and Cultural Studies
 Fiction Writing
 Postmodernism, Wikipedia, and J.F.-Lyotard
 Postal Art

CMU

Nietzsche to Adorno
 Bakhtin, Shakespeare, and Carnavalesque Tragedy

Critical Problems: Postmodernism
 European Literature Survey
 Literature, Painting, and Avant-Garde Theory
 Questions of Canonicity
 European Romanticism
 20th Century Christian Literature
 Literary Theory
 Literature and History

Temple University

Intellectual Heritage:

- I. Creation myths, the Greeks, Religious Foundations, the Renaissance
- II. The Enlightenment and its extensions, Romanticism, Modernism.

Rosemont College (ROCAD)

The London Seminar: Global Consulting	(designed the module)
Literature and the World of Business	(designed the module)
Philosophy, Technology, and Society	(designed the module)
Women in Literature	
Introduction to Philosophy	
Critical Thinking	
Philosophical Ethics	
Eastern Religion	
Western Religion	
Native American Spirituality	
Business Ethics	

Universität Regensburg

Introduction to American Culture
 The American South(s): History and Literature
 The Rhetoric of Eros: From Plato to Barthes
 General Language Courses I-IV
 American Phonetics

Emory University

Contemporary Global Fiction
 Contemporary British and Commonwealth Fiction
 Greek Literature (Teaching Assistant)
 Greek Mythology (Teaching Assistant)

a. External Reviews

- i. Michael Davidson, University of California, San Diego**
- ii. Cynthia Hogue, Arizona State University**
- iii. Response to Reviews - Jeanne Heuving**



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December 18, 2010

David Canfield-Budde, Ph.D.
Academic Program Specialist, The Graduate School
Affiliate Assistant Professor, Germanics
University of Washington
315 Loew Hall, Box 352191
Seattle, WA 98195

Dear Professor Canfield-Budde,

What follows is my review of the University of Washington at Bothell's plan for instituting a Master of Fine Arts (MFA) in Creative Writing and Poetics. This proposal makes a good deal of sense at the current time. Creative writing has become a solid and productive feature of most humanities departments, bringing in large enrollments at the undergraduate level and providing an important professional degree for graduate students hoping to pursue an academic career in writing. The proposal documents successfully how UWB's MFA program will respond to student demand and provide career options beyond the degree. The proposal also shows how it will contribute to the university's existing IAS structure as well as its undergraduate writing program. If our own experience at the University of California, San Diego is any indication, the MFA degree (rather than the MA in English) turns out to be the graduate degree of choice for community and four year colleges interesting in hiring writing specialists. The real issue in starting a new MFA is whether it is distinct enough to attract potential graduate students and whether it can thrive given the funding levels and programs already in place. The UWB proposal makes a convincing case for the first criterion but is a bit vague on the second.

I strongly support the program's plan of fusing creative writing with a poetics program. As Brian Reed's letter of support suggests, too often, creative writing departments exist separately from the larger humanities programs and thus practice art in a vacuum. In the worse case, creative writing is at odds with the English or comparative literature department, opposing new theoretical and methodological developments and reinforcing a specious division between theory and practice that thwarts creative endeavor. The proposal contains language that emphasizes the training of writers who will examine "the cultural, social, and technological aspects of what and how we write" and who will learn "how their writing relates to shifting global and transnational contexts; changing gender, race, ethnicity, and class relations; and transforming media." This promises an exciting and innovative intellectual climate, but the document is somewhat vague on how that knowledge will be imparted. How will "multicultural and diversity perspectives" be integrated? How will such perspectives be made "intrinsic to its curriculum"? The proposed

poetics seminars, “Cultural Change” “Research and Ethnography” and “Medium of the Message” sound fascinating, but it hard to know how they will interface with the more cultural studies approach described in the introduction. I think that the prospectus could better *document* precisely where and how students will integrate a cultural poetics with their craft of writing. This is, after all, the selling point of this program, and it needs to be an explicit component of the mission statement.

The UWB MFA would differ significantly from traditional creative writing programs by being constructed less around genres than around “areas of inquiry.” This seems like an excellent way of recognizing the increasingly intersectional, non-generic nature of writing these days. Several participating faculty members have strong backgrounds in digital media, performance, and ethnography and will offer innovative options for thinking outside of generic categories. The description of the poetics seminars seems a bit restrictive to me, especially if they will be taught by a changing faculty pool. It is clear that “Research and Ethnography” is linked to the research interests of Professor Seaburg, but I’m wondering if it could be taught by anyone else. The course syllabus he provides in an appendix looks like a traditional course in ethnographic methods that could as easily be found in a sociology or anthropology curriculum. If the course were called something like “Investigative Poetics” or “Writing and Methods,” it might be open to a more diverse faculty pool and variety of approaches. And the title of the Spring seminar, “Medium of the Message” seems a bit outdated. I understand that the focus of this course is to talk about technological change and material practices, but invoking McLuhan’s title in the 21st century strikes a rather antiquarian tone. Perhaps something like “Material Practices” or “Writing New Media” would be more appropriate. I guess my overall question about the poetics courses is whether as currently described they fulfill the broad term “poetics” in its current cultural studies modalities.

Students admitted to the program will have to be chosen for their flexibility and openness to innovation since, in my own experience, students may *talk* a good non-generic line but in practice *think* of themselves as fiction writers or poets. Given that among the core faculty, there is no one who is described primarily as a novelist, this may mean that students working in more traditional narrative modes may find themselves rather at a loss (the proposal includes the CV’s of Stacey Levine and Rebecca Brown who are recognized fiction writers, but it is unclear what their function would be in staffing the creative writing workshops). If UWB can fashion a program that focuses on “areas of inquiry” and produce work through that lens, then all to the good. Faculty members who are primarily poets will have to develop new pedagogical skills for evaluating work in narrative or non-fictional prose, and workshops will have to be designed to accommodate the very different criteria for evaluating work in prose or lined verse. This will be a challenge, but it could also be pedagogically rewarding for instructor and student alike.

Anticipating that this program will garner a substantial pool of applicants, I am wondering if there are incentives to attract the very best candidates. The proposal indicates (page 8) that some MFA students may contribute to “writing instruction at UW, through serving as instructors in courses and as tutors in the Writing Center.” There appears to be no guaranteed funding for students, but it seems likely that some proportion of them may find work on campus. Would it be possible to guarantee jobs to some percentage of the applicant pool? I suspect that without

funding, the best students may look elsewhere, but if there is some promise of paid teaching available, it might help sweeten the pot for the most attractive candidates.

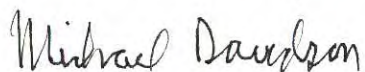
The document suggests that by having a non-residency option, the university may “distinguish itself through a renowned faculty it could not afford to hire full-time.” This seems to be an oblique way of saying that since the non-residency students would be taking courses from a distance or on-line, funds would be freed for part-time faculty. I like the idea of hiring distinguished visiting writers; it offers a variety of approaches for students and enhances the profile of creative writing at UWB within the writing community. But I wonder whether these visitors would be given MFA seminars or whether they would be hired to fill undergraduate creative writing classes that would thereby liberate core UWB faculty to teach MFA workshops. If visitors are allowed to teach in the core MFA courses, they would not necessarily be on hand to direct theses and evaluate final projects. A student might study with Distinguished Visitor A or B who would not be around to mentor that writer in his/her final stages. This may seem like an odd concern to raise, but it was one of the issues voiced by reviewers of our MFA program who wanted clarification of the status of visiting faculty in core teaching and evaluation protocols. As I read the proposal, a fair amount of teaching would be performed by visitors, and if that is the case it will be important to anticipate their roles in mentoring students throughout the two-year period.

One distinct advantage of the UWB MFA is that it will be integrated into an existing interdisciplinary structure. As I understand it the new MFA will be part of the university’s Interdisciplinary Arts and Sciences program (IAS), from which some of the teaching and administration will be derived. As the letters of support indicate, this interface of interdisciplinary programs and creative writing will create a supportive intellectual environment for investigative and critical writing. At the same time, the proposal calls for what appear to be significant increases in hiring, both at the academic and staff levels. The new program requires hiring two new staff persons, a full time senior lecturer (or two part time senior lecturers) and in the second year an unspecified number of part-time senior lecturers. Are these positions guaranteed? Susan Jeffords’ letter indicates that they are, but I wonder if this can be assured. If the MFA plans to open with 18 new students every year, it will require more than the four full-time faculty mentioned. I am assuming that these individuals will form the “core faculty” for the two seminars each quarter, but what happens if one member goes on sabbatical or receives a grant? Will there be replacement funds to sustain each of the required courses? Add to that the responsibility of directing 18 theses and coordinating Fall Convocation and Spring Extravaganza, and the core IAS faculty are going to be stretched pretty thin. I raise these questions about hiring that may be answered by other budgetary matters beyond the proposal under consideration here. As a faculty member in a university system whose staff and programs have been decimated by budget cuts, I have become overly cautious about curricular planning without committed FTE. The University of Washington may be in better fiscal shape than California, but from where I sit such long-range planning without guaranteed positions would be a risky proposition.

The proposal outlines an ambitious two year course of study that involves writing workshops and academic coursework, a four day Fall Convocation and a Spring Extravaganza, independent thesis research, a thesis defense and extensive consultation work on the articulation of academic and creative matters. The proposal also indicates that after the thesis defense, every member of

the committee—including the candidate—will be required to write a report on the “quality of work accomplished.” As I have already indicated, if the core faculty members participate in all of these activities with thirty-six students every year—not including their undergraduate teaching and mentoring—they will be pretty busy. The idea of an inaugural symposium in which students and faculty can meet each other and a terminal festival in which creative work can be displayed is a wonderful way to create community and celebrate creative accomplishments. Faculty members are, I gather, expected to participate in all of these functions. I’m wondering, however, if this isn’t a bit overly ambitious, given resources and time. In describing the Convocation and Extravaganza, the proposal mentions that “faculty will be remunerated for participation.” Does this mean that faculty will be paid to attend these functions or does “remuneration” refer to less material rewards? If the latter, the organizers of the MFA might want to think about the academic calendar and figure out if there are literally enough hours to accommodate such an extensive list of responsibilities.

These are some reflections (and caveats) about a program that has a lot of potential and would fulfill an important need for an innovative program not already represented in the region. The proposal builds on existing strengths at the University of Washington, Bothell and would recognize the lively writing community in the northwest. Core faculty members are well respected writers, scholars, and artists whose reputations in the field at large will certainly help generate interest among potential applicants. The program as designed would bring attention to writing at the Bothell campus and would obviously stimulate artistic activity through readings, colloquia, and student publications. Letters of support come from various parts of the campus and the larger intellectual community in the region. All of them support the proposal and look forward to its implementation. As I have said, the idea of creating a writing program with an emphasis on poetics seems a logical direction in an era when community and four year colleges are increasingly looking for faculty with expertise in several fields, including creative writing. My questions and qualifications in this report should not be taken as negative judgments but may result from my inadequate understanding of the university budget and institutional structure. I present them here for what they are worth in strengthening what I see is a strong proposal. I would certainly send my undergraduates to such a program as is here described.



Michael Davidson
Distinguished Professor



December 28, 2010

David Canfield-Budde, Ph.D.
Academic Program Specialist, The Graduate School
Affiliate Assistant Professor, Germanics
University of Washington
315 Loew Hall, Box 352191
Seattle, WA 98195

Dear Dr. Canfield-Budde,

I am happy to report that the proposal for an MFA in Creative Writing and Poetics at University of Washington Bothell (UWB) is strong, carefully conceptualized, and well argued. Among its strengths is the clear vision of the program's place and potential contribution, both at regional and national levels. Unlike most established MFA programs (whether residential or non-residential), UWB's program would be fundamentally interdisciplinary, organized around fields of inquiry rather than the more usual genre-based course of study adopted by the majority of MFA programs. Thus, UWB's MFA will complement rather than duplicate other MFA programs in the region. To complement rather than to compete with a distinguished MFA like UW's, for example, is both sound strategy and innovative pedagogy. This initiative is exciting, and all those who have undertaken to draw up this proposal are to be commended.

There are only seven or so graduate programs around the country that integrate poetics as thoroughly into their course offerings as this program proposes to do. To the list of such programs (see Proposal p. 15), I would add SUNY/Albany, University of Utah, and University of Iowa. To my knowledge, Iowa and Utah both offer sound training in poetics at this time, although it is due to the fact of writers on faculty with expertise in poetics themselves rather than to the (re)conceptualization of the conventional degree, whereas SUNY/Albany has developed an innovative interdisciplinary Ph.D. in the writing arts that includes training in poetics and theory (including the new technologies impacting the writing arts). It is a well-established program producing some fine graduates (albeit overshadowed by SUNY/Buffalo). The proposed UWB MFA locates an area of increased demand for the study and praxis of the creative writing arts and poetics that takes broad-ranging concerns into account. The UWB MFA will be poised handily to meet this demand. Students opting to pursue an MFA from UWB will be attracted by the strong emphasis on critical reflection as well as creativity—that is, the emphasis of the first year's course of study. To combine the standard creative writing workshop, which all MFA programs teach, with focused topics of inquiry that few traditional MFA programs offer will create the context for deeper, more ambitious creative work. It will also have the ancillary effect of offering a forum for first year graduate students to be, in effect, however indirectly, in dialogue with the "cutting edge" trends in the field of the creative writing arts nationally. And students will be well-served by the flexibly practical aspects of the program's planned emphasis in the second year on both the thesis and a

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focused course of study which might include the development of skills other than in teacher training, although students interested in pursuing such training will also be able to do so.

The traditional residential MFA programs around the country (over 400 programs, last I checked) offer a degree which always entails creative praxis but rarely applied praxis except in teaching (most MFA students fund their studies by serving as teaching assistants). Non-residential MFA programs draw their students from a range of professional backgrounds—students who, because they are already working, have been negotiating what the UWB proposal aptly terms “real-life conditions.” In offering both (a residential first-year and the choice of residential or non-residential the second year), the UWB MFA embraces the fact that those writers emerging today with MFA degrees will need to adapt to changing conditions—socially, politically, technologically. As the proposal discusses, there are many prospective employers, even in the economic downturn, looking for graduates who are intellectually nimble, strong in critical and analytical thinking, but also high-performing in creative problem-solving. Such strengths are always valued, and such candidates often succeed in finding—and retaining—employment. I tend to agree with the proposal’s authors, that the UWB MFA will more rigorously train its students in analytical reasoning skills than students in traditional MFAs, although I would note that *all* MFA programs adequately train their graduates for community college and college/university or K-12 teaching (with the addition of the required education courses), so that claim in itself does not distinguish the UWB MFA proposal. Where I see clear strengths in the proposed UWB MFA is, however, in the potential for enhanced use of technology in arts training, the integration of cross-cultural, transnational, and multicultural perspectives into the program of study—surely the best preparation for the 21st century’s “real-life,” and the requisite adaptive skills the student will hone over the course of the two years of study.

Because student assessment will be conducted primarily at the individual level, with both the student’s Thesis Advisor and the MFA Faculty Coordinator, I deem the student assessment system good (that is, more than adequate, albeit not pedagogically innovative). A two-year degree program is very intense, and it is necessary for students to have access to such individually-tailored guidance and mentoring. It is also wise that the program will set a standard of expectations, which both students and faculty will follow. Communicating clearly such expectations, ensuring that they are readily available to peruse, is key to launching and running a new program with the projected efficacy of its vision. At the same time, the program intends “to develop a lively community of writers in conversation with each other,” and as mentioned above, with the field itself. To do so, faculty involvement is key, and I observe with approval that faculty will be required to attend both the Fall Convocation and the Spring Extravaganza—occasions at which new students will be introduced to their cohorts as well as returning students and faculty, and the program will have the opportunity to “display its wares,” as it were, and assess students’—and its own—progress. For a community to be built, the builders will need to work long and hard at the outset to ensure that the right messages are sent—telegraphed—to students.

The resources for the UWB MFA are on the lean side for launching such an ambitious program: at the outset, a need to hire two teaching positions that funding precludes be tenure-track; the need for two new administrative positions (I should note that it was unclear to me from the proposal whether both these two sets of positions were the same ones); and, it would seem, no student funding (hence, it would seem that UWB is proposing to launch a tuition-driven program in an economic downturn). Speaking as a former administrator, one who has overseen program development and both faculty and student recruitment over two decades, I think it worth mentioning that “MFA Faculty Coordinator” as a title will draw a particular pool, possibly not anyone with significant administrative experience, and that launching a highly visible and innovative MFA program might benefit from the expertise of an experienced administrator. That is, an “MFA Faculty Director” would be the preferable position, to my mind, and that position should be funded at the tenurable level. The list of responsibilities for this position suggest to me that UWB’s MFA program could consider an in-house director, as a more affordable initial option, then hiring from a national search a more junior level “coordinator” with the expectation of promotion to director. Alternatively, a national search for a more senior director (and incidentally, drawing attention to the new program) could be conducted were there adequate funding for the line. Perhaps in the economic downturn, UWB will have a surfeit of fine candidates, though, but I mention this concern in order that several options be revisited.

Some factors are playing to UWB’s advantage, on the other hand. First, the admittedly small body of current faculty has impressive credentials. Second, there is and will be strong student demand. Across the country, applications for MFA programs are increasing. The ways in which the UWB MFA distinguishes itself from the other MFA programs in the region (see Proposal Part V, Section B), and the fact that it is so innovative in its curriculum, will ensure that there will be much student interest in and applications to UWB. Since the UWB has modeled itself to some degree after the prestigious Buffalo Poetics Program, it will have a resonant link with—perhaps even position itself as a stepping stone to—this well-established Ph.D. program. Third, student-centeredness is built into the program’s vision, and word will spread. Fourth, this thoughtfully-conceived proposal could become an inspiration to and even a template for others, and its success will surely bring much-appreciated attention to UWB. I want to add that in my observation, a tuition-driven program can and does thrive as it identifies potential students and supports the diversity of their interests, because a flourishing student body makes for a successful program. At my home institution, a creative, interdisciplinary Masters of Liberal Arts was started a few years ago—with a single director and no faculty or funding. It was tuition-driven, and thus, faculty were approached to teach in the first year or two on their own time, paid as adjuncts. With outreach, and because the degree program met a need in the community, it was breaking even within two years, able to hire faculty regularly and remunerate them equitably. It now runs at a profit, benefiting the university, while boasting a roster of distinguished visiting faculty. I imagine that UWB could enjoy a similar trajectory, with equally accelerated results.

I trust that I have adequately covered the strengths of this proposed program. As to the weaknesses, I see *none* conceptually. The concept for this program is elegantly and thoroughly articulated. The only potential weakness I see is in the very *lean* funding. Some of those concerns I have adequately discussed above, but I add here that I worry about the fact that there is not adequate funding to support students during this very intensive program. I imagine that more than one will not be able to finish a thesis in two years, and will benefit from a quarter spent writing only the thesis—say, the fourth quarter of the student’s final year, which could, like the non-residency option, be offered as an optional. But down the line, it would be well worth the effort, for the health of the program, to offer incoming and MFA thesis fellowships—even to offer only a few competitively—for the university will see the ratings of its program rise, and the quality of the candidates improve. And certainly, even without fellowship funding, a student spending a summer or fall teaching creative writing and finishing the thesis would not be wasting time.

It has been a pleasure to read through this proposal, to consider the vigorously argued vision for an interdisciplinary, innovative MFA degree that will help artists deepen their creative journeys, critically, as they negotiate the demands of the 21st century. It is also a pleasure to recommend the implementation of UWB’s MFA in Creative Writing and Poetics, which I do so with enthusiasm. I will look forward to (trying to) send some of my own, most “cutting edge” students to work with its extraordinary faculty.

Sincerely,

A handwritten signature in black ink that reads "Cynthia Hogue". The signature is written in a cursive, flowing style with a large, decorative flourish at the end.

Cynthia Hogue, Professor
Maxine and Jonathan Marshall Chair
in Modern and Contemporary Poetry



January 10, 2011

Associate Dean James Antony
University of Washington Graduate School
Seattle, WA 98195

Dear Associate Dean James Antony:

I am writing to respond to the external reviews of the University of Washington Bothell's proposed MFA in Creative Writing and Poetics, by Professor Michael Davidson and Professor Cynthia Hogue. The reviewers were asked "to assess the academic quality of the program, to evaluate the relevance of this program from a national perspective in relation to the future of the field, and to consider the intellectual sustainability of the program in light of the available resources described in the proposal." Professor Hogue rated the proposal very high with respect to the first two categories, querying the "lean" resources available to carry out the program. Professor Michael Davidson rated the proposal very high with respect to the overall commitments and direction of the program, praised and queried specific aspects of its course of study, and questioned its resources.

Both external reviewers gave the MFA unguarded praise. Professor Davidson noted that the organization of the program through "areas of inquiry" is "an excellent way of recognizing the increasingly intersectional, non-generic nature of writing these days." He commented, "Core faculty members are well respected writers, scholars, and artists whose reputations in the field at large will certainly generate interest among potential applicants." He concluded his letter, "I would certainly send my undergraduates to such a program as is here described." Professor Hogue stated, "Where I see clear strengths in the proposed UWB MFA is . . . in the potential for enhanced use of technology in arts training, the integration of cross-cultural, transnational, and multicultural perspectives into the program of study—surely the best preparation for the 21st century "real-life," and requisite adaptive skills the student will hone over the course of the two years of study." Professor Hogue stressed the exceptional aspect of this program, remarking that only seven MFA programs integrate poetics into their course offerings, of the some four hundred MFA programs nationally.

I will organize the rest of my response by commenting on the areas of concern, addressing three distinct areas: 1) the issue of adequate resources 2) questions about the course of study, and 3) the need for student support.

PART ONE: THE ISSUE OF ADEQUATE RESOURCES

Both evaluators queried whether the resources devoted for this program would be sufficient. In each case, there seemed to be some confusion about the program's stated needs, based, in part, on the proposal's designations of "new positions" and "new hires," and, in part, on the accounting procedures for fee-based programs at the UW. As the MFA program is being created through utilizing IAS faculty members, both in administrative and teaching roles, not all new positions require new hires. Indeed, the proposed funding for the MFA pays for these

“reallocated faculty,” at their regular salary rate, budgeting, for instance, .20 of their total salary for teaching one course in the MFA program. The MFA Faculty Coordinator will receive .20 of her salary for program administration.

Both UWB Vice-Chancellor Susan Jeffords and Director Bruce Burgett in their letters of support (See Appendix A) endorse the proposal’s budget. Vice Chancellor Jeffords writes, “the MFA degree has been proposed through a fee-based budget model, so that it could be assured that new revenues would be generated to meet the needs for faculty and staff hires to insure the success of the degree. As you know, fee-based programs must identify resources needed for program success and develop a budget to do so. The budget for this program has been fully vetted by IAS, UWB, and UWPCÉ to insure that all needed aspects of the program are covered. All necessary MFA fee-based revenues will be committed to the program.” IAS Director Bruce Burgett states that he writes “to echo Vice Chancellor Susan Jeffords confirmation,” adding that “The architects of the degree agree that there are considerable advantages to hiring established senior lecturers or artist-in-residence at the launch, rather than relying on new assistant professors to shoulder the service burdens that accompany a new degree.”

As the external reviewers emphasized the possible down-side of our resource allocation, it is useful to review the reasoning behind our decisions. Currently, there are four IAS tenured and tenure-track faculty members (Heuving, Seaburg, Milutis, and Hiebert) who will serve as the MFA’s core faculty members, along with newly hired senior lecturers and artists-in-residence. In the first year there are sufficient funds to hire one full-time senior lecturer or two half-time senior lecturers. These five or six faculty would be responsible for teaching the first year six core courses. In the second year, there are sufficient funds to hire one full-time senior lecturer or artist-in residence, although these funds would likely go to hiring three or four part-time senior lecturers, who would be engaged primarily to direct theses. It is certainly possible that some of these new hires might occasionally teach a core course or other courses in the IAS program, and certainly some IAS ladder faculty will direct theses. However, when these lecturers teach undergraduate courses they will not be paid through the MFA budget, but rather the IAS budget. In addition, there are several additional IAS ladder faculty members who have expressed interest in teaching a poetics seminar, and directing theses, and whose vitae are included in the proposal (Behler, Kanta Kochhar-Lindgren, and Gray Kochhar-Lindgren).

Senior lecturer or artist-in-residence positions at the University of Washington are eligible for graduate faculty status when the protocols for nomination to the graduate faculty are properly followed. In many ways, for our beginning program, senior lecturer positions are preferable, as they will enable us to hire writers significantly advanced in their careers. Further, there is a tradition in some English Departments of hiring creative writers as senior lecturers, rather than as tenure-track faculty. For example at the University of California, Berkeley, two of its most prominent writers, Robert Hass and Thom Gunn, fulfilled their duties there as senior lecturers.

Senior lecturers must be hired through national searches. We plan to utilize the awareness created through a national search (especially in these days of limited opportunities for professors in creative writing and poetics) for drawing attention to the program itself. One of the reasons the proposal did not specify the possible roles in the MFA by IAS creative writing instructors, Rebecca Brown and Stacey Levine, is that they were not hired through national searches. While both of these instructors have sufficient publications such that might qualify

for a senior lecture status, in order to teach in the MFA Graduate degree they would need to be hired through a competitive search.

Indeed, it is likely with the success of the MFA program that we may wish to turn some of the salaries for part-time senior lecturers into a tenure-track position, although we would need to carefully weigh the needs of the MFA, as the MFA will have much to gain by utilizing the diverse competencies of several senior lecturers. Professor Jeanne Heuving will serve as the Faculty Coordinator of the UWB MFA program in its first years, working alongside a newly hired Program Manager. Professor Heuving will have just finished a sabbatical at the inception of this program and is well positioned to shepherd the program through its initial years. As a creative writer, she has published both poetry and cross genre (narrative and non-narrative writing), regularly teaching experimental narrative modes. All of the core faculty members (Heuving, Seaburg, Milutis, Hiebert), in fact, work between diverse genres and media. (Whether the Faculty Coordinator is a sufficient title for the director of the MFA needs to be examined, especially in light of Professor Cynthia Hogue's comments about how the position of Faculty Coordinator may be perceived.)

One of the "new hires" for this program will be a Program Manager, hired at the professional staff level. This position is very important to the MFA because of the multiplicity of its administrative needs--given the demands of the fall and spring events, and the need to insure that its requirements on the part of its multiple faculty and cohort of students are communicated and met. A well-qualified Program Manager would do much to alleviate a potential administrative overload on the part of the Faculty Coordinator and is key to the success of the program.

In asking whether this program is intellectually sustainable in light of the available resources, the request for review was asking not only whether there were enough faculty members to undertake this new program, but will the work load allow for their intellectual growth. I believe that a well functioning program will not unduly burden its core faculty members; moreover, it will create an intellectual atmosphere that will enable them to integrate their institutional, pedagogical, and research commitments. One of the challenges of being a faculty member in a new institution is that the demands of institution-building are quite great. In order for faculty members to address the substantial demands of a growing institution, their institutional service should be meaningful for their scholarship and teaching, rather than just being an additional set of expectations. Two of the MFA core faculty members are assistant professors (Milutis, Hiebert), recently hired for the new undergraduate Interdisciplinary Arts degree. Both are eager to do graduate teaching within the MFA, and their expertise would directly enable this MFA. Moreover, the MFA would help them to further their research and teaching.

I wish to address a few of Professor Davidson's specific concerns about workloads, directly. Professor Davidson brings up the question of flexibility, given that core faculty members may receive grants or go on sabbatical. These questions regularly present themselves to small departments, but, given the several senior lecturers that will be associated with the program, substitution should be easier in the MFA than in many programs. He also takes up issues of consistency and carry through. Given that there are only six MFA core courses each year, and that some senior lecturers may be hired primarily to do thesis supervision, he queries how assured a student will be of integrating his or her first year with the second year. We aim to meet these demands by creating an intellectual community through our fall and

spring events and by hiring senior lecturers whose creative writing commitments are in step with our program. As the proposal indicates, students will be able to prioritize their requests for thesis supervision, and careful administration and thought will go into linking up students and thesis advisors. The transition between course and thesis work within most MA or PhD programs is an important moment for the student, with students not always making their best choices, and some faculty members ending up with so many students that they cannot give students adequate attention. Close, thoughtful attention to this transitional moment will be an important responsibility of the Faculty Coordinator and the Program Manager (in consultation with core MFA faculty) to insure program and student success.

There is also an underlying concern in several of Professor Davidson's remarks about institutional fairness, or justice. Again, this is an issue throughout universities, as teaching loads shift increasingly to non-ladder faculty. The MFA aims to mitigate the adverse aspects of a tiered faculty by hiring SENIOR lecturers and artists-in-residence through national searches and through remuneration that approximates or, in some cases, may exceed that of the ladder faculty. The fall and spring events will create an open atmosphere of intellectual exchange, in which writers' reputations are likely to be as or more important than institutional positions.

While both Professor Hogue and Professor Davidson address concerns about resources, Professor Hogue provides an example of a successful MA program in her own institution, begun with much slimmer resources than the proposed MFA. This MA in interdisciplinary Liberal Arts was "started a few years ago—with a single director and no faculty or funding. It was tuition-driven, and thus faculty were approached to teach in the first year or two on their own time, paid as adjuncts. With outreach, and because the degree program met a need in the community, it was breaking even within two years, able to hire faculty regularly and remunerate them equitably. It now runs at a profit, benefiting the university, while boasting a roster of distinguished visiting faculty."

PART TWO: COURSE OF STUDY

Professor Hogue commends the proposal for being "strong, carefully conceptualized, and well argued" and found that the combination of creative writing workshops and areas of inquiry "will create the context for deeper, more ambitious creative work." While Professor Davidson commends the overall vision of the program, he raised several concerns. He questioned how the poetics seminars "will interface with the more cultural studies approach described in the introduction." Further, he asked that the prospectus "better *document* precisely where and how students will integrate a cultural poetics with the craft of writing."

I wish to review some of Professor Davidson's assumptions and address his several useful suggestions. The largest concerns of this proposal are not restricted to the area of cultural studies in the academy, but, in fact, span many fields and disciplines. Moreover, poetics itself regularly addresses the ambitious agenda of this proposal, i.e. its commitment to engage "the cultural, social and technological aspects of writing," and "in particular to focus on "shifting global and transnational contexts, changing gender race and ethnicity, and class relations; and transforming media." There is simply too much poetics scholarship in these areas to even begin to enumerate it, including some of Davidson's own work on gender, disability studies, and poetics; Heuving's work on gender, sexuality, and poetics, and Milutis' work on technology and poetics. As an indication of how this field has been mined and developed in the directions set

out by the MFA, one only needs to read the titles of several recently published anthologies that collect this work: Maria Damon and Ira Livingston, eds., *Poetry and Cultural Studies*; Barrett Watten and Carrie Noland, eds., *Diasporic Avant Gardes: Experimental Poetics and Cultural Displacement*; and Joan Retallack and Juliana Spahr, eds. *Experimental Poetics and / as Pedagogy*.

Professor Davidson's second concern that the proposal should "better *document* precisely where and how students will integrate a cultural poetics with the craft of writing" is important. On its deepest, most challenging level, this concern asks how it is that critical and creative praxis might enhance each other. Indeed, the program shares with other arts and creative writing programs a commitment to foster students' creativity and predilections. Too heavy of a hand at directing a students' work through critical perspectives would likely lead to wooden art, or to student rebellion. On the other, hand, as Professor Brian Reed in his letter remarks and Professor Davidson underlines, some art and creative writing programs are notorious for their anti-intellectualism, for cordoning themselves off from intellectual discussions and trends. By electing to bring together creative and critical endeavors, the program needs to keep both in play. Indeed, the creativity of the students, and the program itself, is likely to emerge from how individual faculty and students combine these endeavors. If there was a fixed formula of how to do it, the program would not describe itself as "experimental" and "innovative."

This said, the proposal does go a fair distance to document how it will accomplish this mission—in its described "course of study," its section on "diversity," and through appendices that provide sample syllabi and faculty members' vitae. Indeed, the very structure of the first year program in pairing creative writing workshops and poetics seminar courses is a design to encourage discussion between creative and critical praxis. The sequence of the pairing is designed to move students through its ambitious goals. A careful reading of the descriptions of the proposed courses shows how the programs' overall objectives inform the design of each quarter's courses. Fall and Winter courses are designed to address "shifting global and transnational contexts" as well as "changing gender, race, ethnicity, and class relations." Spring courses take up "transforming media."

One of the important needs for the program is that the intellectual advances of the last several decades in the above areas are brought into the MFA in as clear of way as possible, such that their implications for writing methodologies can be brought out. In creating syllabuses, such sources as Toni Morrison's *Playing in the Dark: Whiteness and the Literary Imagination* and Bhanu Kapil's *The Vertical Interrogation of Strangers*, an ethnographic study produced as a world-poem (as cited in the proposal) will be taught because of how they contribute to an understanding of the relationship between poetics and diversity. Morrison's aptly stated concept of "the technique of othering" is a kernel summation of entire fields of study (cultural studies, literary studies, queer, gender, race, disability studies), identifying the propensity for a dominant group to create their identity or voice through the othering of a less dominant group. What a student will elect to do with this pervasive critique in his or her creative writing, however, is unpredictable. Through the study of poetics, students will discover discussions of rather different responses or remedies to this pervasive cultural construction, and they themselves should be free to respond to this situation, by strategies that might range from fictional verite to poetic fantasy. Indeed, for the students with whom this critique resonates, it will become part of their set of writing concerns and arsenal combined with other issues and writing predilections.

In Appendix B, paired syllabuses for the Winter Creative Writing Workshop on “Between Fact and Imagination” and Winter Poetics Seminar on “The Practice of Ethnography” are offered to show how the pairing between creative writing workshops and poetics seminars might work, drawing on the particular strengths and expertise of the individual faculty members. Heuvig’s creative writing syllabus is deliberate about linking the two courses, encouraging students’ simultaneous creative exploration and critical address of poetics issues—issues that will be addressed in Seaburg’s winter course on “The Practice of Ethnography.” The syllabus introduces the course:

This creative writing workshop is designed to complement Bill Seaburg’s course on “The Practice of Ethnography” and places attention on writers’ research in relationship to their creative writing. One of the important issues of our time, and of this MFA program, is the presentation or representation of others, particularly others who have been misrepresented or stereotyped within existing cultural texts. Research is one of the means by which we can begin to correct for these misapprehensions or wrong labels, albeit research itself can merely reactivate problematical stereotypes. Creative writing often entails considerable subjective involvement on the part of the writer, whether he or she represents themselves as a “self” within their own work or elects a more impersonal or transpersonal writing. In this course, we will investigate and experiment with beginning with specified “research” investigations in advance of committing oneself to creative work. And we will read published writers who have experienced and presented something of an “edge” between their research and writing, between fact and imagination, sometimes importing documentary sources directly into their written texts. All class members will be asked to do two of three required creative writing experiments from the list of research experiments (below).

While sometimes writers are quite deliberate in the research they perform, other times their research is constituted primarily through their own experiences and prior investigations, stored in their memories. Indeed, it is impossible to imagine writing at all without some kind of research, however consciously or unconsciously it was garnered. Often in creative writing, the writer’s inclination to engage in “free” or creative expression means that they disregard the option of doing deliberate forms of research. In Bill Seaburg’s class he will be introducing you to a number of problematics around pursuing research on “others.” Anthropologists have been particularly sensitive to and concerned with charges of usurping others’ cultures and identities in the name of their own authoritative works and have done a fair amount of thinking about these issues. In his course, he will be considering “collaborative ethnographies” as a preferred way of writing, at least for some researchers. In this course, we will think about and explore rather different kinds of research, including the research we already have at hand—i.e. what we already know, or think we know.

Professor Davidson takes issue with Bill Seaburg’s syllabus as being a traditional anthropology course. Yet, it is far from traditional, and I would imagine that given an actual course to teach for the MFA and participation in the fall and spring events that Bill Seaburg would make additional modifications to this syllabus. His second syllabus on “Ethnopoetics” is directly in line with a more traditional approach to poetics, showing that he himself would be able to traverse any potential divide between cultural studies and poetics, particularly well. Professor Davidson

suggests that the poetics course in the winter sequence be more broadly construed, as “Investigative Poetics” or “Writing and Methods,” so as to allow additional faculty members to teach it. This useful suggestion should be addressed by the MFA Core Faculty, before submitting actual course proposals for institutional curricular review. (The same is true for his other suggestion of changing the title of the third poetics seminar to “Material Practices” or “Writing New Media.”) The initial thought in focusing the winter poetics course on the practice of ethnography—a practice that crosses multiple fields—was to challenge students to perform non-textual research. Since so much of the MFA in Creative Writing and Poetics is text-based, our thinking was that there should be at least one course committed to non-text based research. Writers do informal ethnography all the time; what difference would it make if they in fact took up the deliberate discipline or regimen of ethnography in their research?

Davidson further asks how diversity and multicultural perspectives will enter into the curriculum, yet the proposal states and documents how this will happen in multiple ways. The curriculum is designed to address diversity issues, as discussed above, and in the syllabuses designed by Heuving and Seaburg (see his ethnopoetics syllabus), the course texts are predominantly by writers who are not white, heterosexual, and / or male. Importantly, the texts are not add-ons but are intrinsic to the larger focuses of the course. Thus, for instance in Heuving’s course, by beginning with Theresa Cha’s *Dictée* and then considering Nathaniel Mackey’s *From a Broken Bottle Traces of Perfume Still Emanate*, two radically different writing strategies that address issues of post coloniality, race, gender, and sexuality are considered in relationship to their “research” and response to existing representation.

III. STUDENT FUNDING

Both external reviewers call attention for the importance of funding graduate study in order to attract “the strongest candidates” and suggest that the program would be much strengthened if some students, at least, were provided funding. As the proposal indicates, this important goal will need work, although there are several likely venues for securing funding. As noted in the proposal, UWB has definite needs for additional writing instruction both in the Writing Center and in its courses. IAS Director Bruce Burgett has been in discussion with the Writing Center staff about how we might make these appointments part of an admissions offer for some graduate students. Additionally, some advanced students may be able to teach undergraduate creative writing or writing courses. Then, the fee-based funding for the MFA may with time generate a profit which could be utilized in graduate support. UWB has an active advancement office. It has already raised money for a reading series, *Writing For Their Lives*, for the past five years, and may well be able to generate additional monies for the MFA program.

Sincerely,



Jeanne Heuving
Professor
Interdisciplinary Arts and Sciences, UWB
Graduate Faculty in English, UWS
Adjunct Faculty in Women Studies, UWS

HEC Board Forms

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HEC Board Form 4 Courses

Prerequisite Courses			
Course Number		Course Title	Credits
		NA	
Total Credits			-
Program Requirements			
Course Number	Area	Course Title	Credits
5xx	BCREA	Poetics Seminar: Cultural Change and Writing	5
5xx	BCREA	Creative Writing Workshop: Between Prose and Poetry	5
5xx	BCREA	Poetics Seminar: Research and Ethnography	5
5xx	BCREA	Creative Writing Workshop: Between Fact and Imagination	5
5xx	BCREA	Poetics Seminar: The Medium of the Message	5
5xx	BCREA	Creative Writing Workshop: Thinking and Memory	5
5xx	BCREA	Master Thesis	15
5xx	BCREA	Directed Study and/or Directed Research	15
Total Credits			60

HEC Board Form 5 Enrollment and Graduation Targets

Part I					
Year	1	2	3	4	5
Headcount	18	34.2	37.8	41.4	45
FTE	18	32.4	32.4	32.4	32.4
Program Graduates	0	16.2	18	19.8	21.6
Annual # of Credit Hours	30				
% State Support	0				
% Tuition & Fees	100%				

HEC Board Form 6 - Staffing

Available upon request from Mark Bergeson at 360-753-7881 or markb@hecb.wa.gov

HEC Board Form 7 Budget

Available upon request from Mark Bergeson at 360-753-7881 or markb@hecb.wa.gov