



The University of Georgia

University Council
Athens, Georgia 30602

March 21, 2012

UNIVERSITY CURRICULUM COMMITTEE – 2011-2012

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Undergraduate Student Representative – Mr. Marshall Mosher

Graduate Student Representative – Mr. Zachary Watne

Dear Colleagues:

The attached proposal for a new major in Narrative Media Writing (M.F.A.) will be an agenda item for the March 28, 2012, Full University Curriculum Committee meeting.

Sincerely,

David E. Shipley, Chair
University Curriculum Committee

cc: Provost Jere W. Morehead
Dr. Laura D. Jolly



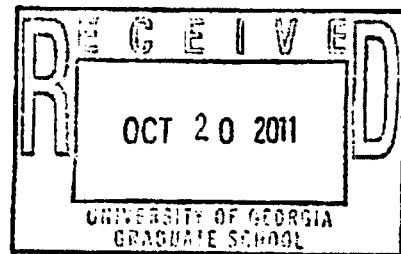
The University of Georgia

Grady College of Journalism and Mass Communication

Dr. Jeffrey K. Springston
Associate Dean
jspring@uga.edu

October 18, 2011

Dr. Maureen Grasso, Dean
Graduate School
University of Georgia
Athens, GA 30602



Dear Dean Grasso,

Enclosed is a copy of our proposal for a new Master of Fine Arts in Narrative Media Writing. I would like to thank you and the Graduate School for your insights and help as we have developed this proposal. We are excited about the potential of this degree program to offer a rich learning experience to a new market of graduate students, and to do so in a way that will provide the necessary revenues to operate the program and provide adequate research and development funds for future needs.

We would welcome the opportunity to meet with the subcommittee and full committee to provide answers to any questions that they might have. If there is anything else you might need, let me know.

Sincerely,

Jeffrey K. Springston, Ph.D., APR, Professor
Associate Dean for Research and Graduate Studies
Grady College of Journalism and Mass Communication

Program Directors

Valerie Boyd

Valerie Boyd

Nate Kohn

Nate Kohn

Associate Dean, Grady College of Journalism and Mass Communication

Jeff Springston

Jeff Springston

Dean, Grady College of Journalism and Mass Communication

E. Culpepper Clark

E. Culpepper Clark

Dean, The Graduate School

Maureen Grasso

Grady College is proposing an MFA program in Narrative Media Writing, with degree concentrations in narrative nonfiction writing and screenwriting, building on the strong journalistic foundation and professionalism of the Grady College. Each semester of the five semester low-residency program would include a 10-day campus residency with an on-line distance-learning component for the remainder of the semester. Designed as financially self-sustaining, the program would combine world-renowned writers with the prestige of Grady and UGA. Students would create a portfolio of work, and graduates could continue their careers in writing or teaching.

1. Program Abstract

The new Master of Fine Arts Program in Narrative Media Writing will give the University of Georgia the ability to recruit and retain exemplary students and faculty in narrative nonfiction writing and screenwriting. This new low-residency degree program embraces the changing needs of students and the industry, while drawing upon the intellectual traditions of the Grady College, which has produced the likes of award-winning narrative nonfiction writer Steve Oney and Academy Award-winning screenwriter Lamar Jefferson Trotti. We seek to attract a talented and diverse student body, and to produce graduates who will write screenplays for major motion-picture and television companies and books of nonfiction for national and international publishers.

The Master of Fine Arts degree is regarded as the appropriate terminal degree for students who wish to prepare themselves for careers in writing, and for those who want to teach writing at the university level. For this reason, the MFA degree will enable us to be more competitive in the marketplace than we would be with a Master of Arts degree; peer schools and colleges of communication offering the MFA include the University of Alabama, American University, Boston University, the University of Miami, Northwestern University, and the University of Texas at Austin.

Until recently, the University of Georgia has offered excellent preparation for writers of fiction and poetry through its residential Creative Writing MFA Program, housed in the English Department at the Franklin College of Arts and Sciences. Franklin's Creative Writing MFA Program offered concentrations in "poetry and prose"; however, the program's prose concentration focused primarily on fiction, offering no unique course of study for students who want instruction in the particular ethical and craft concerns of nonfiction or screenwriting.

At the Grady College of Journalism and Mass Communication, the M.A. concentrations in journalism and telecommunications are designed more for students who want to pursue careers in media management and research, or as preparation for the Ph.D. degree. The focus is not squarely on long-form, research-based narrative nonfiction writing or writing for the screen.

The new low-residency Master of Fine Arts Program in Narrative Media Writing will

bridge this gap, even as it nicely complements a recent shift in focus for the English Department's Creative Writing Program. As of Spring 2010, the Creative Writing faculty at Franklin decided to put its MFA program on hiatus, accepting no new MFA applications for the foreseeable future. Instead, the faculty will focus on its Ph.D. program, which historically has attracted stronger, more competitive students. With the Ph.D. in creative writing being offered at Franklin for poets and fiction writers, the proposed new low-residency MFA program will focus on narrative nonfiction and screenwriting, completing the University of Georgia's profile as a well-rounded literary center offering rigorous training and terminal degrees for writers in all genres.

When asked to cite reasons for the suspension of their MFA program, the English Department's Creative Writing faculty members agreed that one of the most significant factors was an inability to attract competitive students. Part of this trouble can be attributed to the fact that the program was a residential one, requiring potential students to uproot their families, suspend their careers and relocate to Athens for the two-year course of study. Without sufficient funding to offer assistantships to a critical mass of students, UGA's residential MFA program in Creative Writing lost those potential students to more generously funded residential programs in the Southeast (such as the University of Florida, Vanderbilt University and the University of Alabama-Tuscaloosa, all of which are ranked among the top 20 MFA programs in the country, according to the 2011 rankings from *Poets & Writers* magazine.) Some of those potential students were also lost to low-residency MFA programs, which have grown tremendously in popularity and credibility since the first such programs were established in the 1970s.

The University of Georgia's proposed new MFA Program in Narrative Media Writing will be a five semester low-residency program. According to the Association of Writers and Writing Programs (AWP)—the professional organization for literary writers in higher education—low-residency programs offer two chief attributes: “individualized instruction and structural flexibility for students.” A 2013 program launch is timely for a number of reasons. First, this program is responsive to the growing emphasis at the University of Georgia to increase the number of distance-education programs. Second, this proposal provides an effective framework to combine the strengths of the College's and University's scholastic traditions with the knowledge and prestige of some of the world's most renowned writers in a well-supervised and intellectually challenging program of study. And it will be able to achieve success with a fiscal model that will enable the program to pay for itself and provide adequate research and development capital to ensure adequate staffing and innovation going forward. Finally, while there are a number of established quality low-residency MFA programs in existence, we would be the first large research university to offer such a program. The marriage of world-renowned writers and the prestige of the Grady College and the University of Georgia will make this a winning combination.

The nation's first low-residency creative writing program was founded in 1976—by poet and teacher Ellen Bryant Voigt—at Goddard College in Vermont. More than 30 such programs have been established since the 1970s, with innovative new programs springing up each year. Clearly, low-residency programs provide an effective way to teach writing

because they simulate the life of the writer. Such programs provide a virtual, global community for their students, yet they require these aspiring writers to work in solitude, in their home communities—as most professional writers do. As the AWP phrases it, in its influential guide *AWP Hallmarks of an Effective Low-Residency MFA Program in Creative Writing*, “the low-residency program excels in expediting the development of a writer.”

Each 15-week semester of the University of Georgia’s low-residency MFA Program in Narrative Media Writing will begin with a 10-day campus residency anchored by a demanding program of writing workshops in which student work is discussed and evaluated. The residencies will run for 10 days, with students arriving on a Friday to attend an evening reception and orientation session. They will then spend the next eight full days immersed in an intensive writing environment. Each residency will include daily seminars, craft lectures, panel discussions and readings by faculty members, visiting writers, editors and other publishing and motion-picture professionals. There will be a concluding session Sunday morning, then at the end of each residency, students will return to their home communities to complete the distance-learning component of the semester.

In a rigorous course of study, award-winning writers will work closely with students to support and inspire emerging craft and voice. Students will create a quality portfolio of narrative nonfiction or screenwriting, reflecting their unique styles and interests. The new program’s concentrations in nonfiction writing and screenwriting will make it the only program in the country to have a dual focus on these two genres. The nonfiction-writing component will be built on a strong journalistic foundation, unlike any existing writing program in the country. Similarly, the screenwriting component will have a solid professional base, provided by the engagement of faculty writing mentors from all aspects of the film and television industry.

In both genres, the program also will be distinguished by its commitment to diversity—provided by the robust, diverse faculty to be assembled by award-winning author and journalist Valerie Boyd and award-winning producer Nate Kohn, who will serve as the program’s directors. In addition to educating students on craft, technique, ethics and other such concerns, the program will engage students in exploring the role of the writer in society—on how to use their writing to make a difference in the diverse communities in which they live.

Nonfiction graduates will be well equipped for careers as narrative journalists (capable of working for magazines, newspapers or digital media); as nonfiction book authors; and as teachers of writing. Similarly, screenwriting graduates will be well qualified for careers as screenwriters for motion pictures, television, and other platforms, and as writing teachers. Just as important, all of our graduates will have benefited from working with a diverse faculty of highly regarded writer-teachers whose work reflects the diversity of the real world of readers and writers in the United States and beyond.

Other distinctive features of the program will include:

- A Cannes International Film Festival opportunity for students from both the nonfiction and screenwriting tracks. Nonfiction students will have an opportunity to study film criticism and write reviews and critical essays on films screened at the festival, while screenwriting students will study the films themselves, particularly from a screenwriting perspective. This optional program will work collaboratively with UGA's already-existing Cannes Film Festival Study Abroad Program.
- An online literary magazine focusing on narrative nonfiction and screenwriting, to be conceived and edited by MFA students, with faculty mentoring and guidance. Given the Grady College's already-strong emphasis in magazine journalism, this online publication is a natural fit for the low-residency MFA program and may also be structured to offer internships and publishing opportunities for UGA undergraduates.

2. Program Objectives

- To provide aspiring screenwriters and nonfiction writers the opportunity to pursue the appropriate terminal degree in their field at the state's flagship institution
- To prepare graduates for careers as writers
- To enhance the University's ability to address the intellectual interests and needs of women and men from diverse ethnic and racial backgrounds, economic classes and geographical regions
- To support and advance the development of contemporary letters at the University of Georgia, in the state of Georgia and in the nation
- To improve the University's ability to attract and enroll the best and most competitive students
- To increase the University's ability to recruit, hire and retain the most accomplished and most diverse faculty
- To heighten the University's national and international visibility and prestige

The motto of the University of Georgia is "to teach, to serve, and to inquire into the nature of things." A program devoted to teaching and studying the craft of screenwriting and narrative nonfiction will encourage these activities at the highest of levels.

In its Mission Statement, the University places strong emphasis on the following "core characteristics" as integral to its mission and strategic plan:

- a statewide responsibility and commitment to excellence and academic achievements having national and international recognition;
- a commitment to excellence in a teaching/learning environment dedicated to serve a diverse and well-prepared student body;

- a commitment to excellence in research, scholarship, and creative endeavors; and
- a wide range of academic and professional programming at the baccalaureate, master's, and doctoral levels.

The establishment of a low-residency MFA Program in Narrative Media Writing at the University of Georgia responds directly to these four strategic goals by giving students at the state's flagship institution an opportunity to pursue a rigorous course of study that will potentially lead to writing careers of national and international significance. In addition, the program will attract students from a wide variety of backgrounds—students from various disciplines, as well as non-traditional and returning students, as “students in low-residency programs tend to be older than traditional graduate students,” according to the AWP's *Hallmarks for Effective Low-Residency MFA Programs in Creative Writing*. “Many students enter these programs intending to continue in their already established careers,” the AWP document continues, and a large proportion of students who enter MFA programs are women and minorities seeking to share their ideas and writing in a like-minded community.

Owing to the diverse students they attract, as well as their innovative approaches to creative and professional education, such programs “have a strong record of preparing graduates for careers in teaching, editing, publishing, public affairs, advertising, and administration,” according to the AWP. Because it will be the first low-residency graduate writing program established at a Research I university, the first program in the country to offer a course of study in narrative nonfiction with a journalistic foundation, and the first MFA program to offer a dual focus in screenwriting and nonfiction narrative, the University of Georgia's low-residency MFA Program in Narrative Media Writing has the potential to quickly become one of the top graduate writing programs in the country.

3. Justification and need for the program

a. With the rise of the Internet and new computer-mediated technologies, the field of journalism has changed swiftly. Many traditionally trained journalists now find themselves out of work, replaced by bloggers and other information gatherers and aggregators whose primary tools are speed and Twitter (or other popular social networking sites). Yet, at the same time, more books are being published than ever before. In 2008, nearly 480,000 books were published or distributed in the United States, up from close to 375,000 in 2007, according to the industry tracker Bowker. And nonfiction books have proved to have longer shelf lives and command greater publisher's advances than their fiction counterparts.

Even in the digital age, it appears, readers are hungry for story, for *narrative*, and several organizations and programs are emerging to meet this demand and to train journalists and others to privilege the art of storytelling while maintaining fidelity to the facts—and to larger truths. Examples of organizations engaged in this work include: the literary journal *Creative Nonfiction*; Harvard's Nieman Program on Narrative Journalism, which

published an anthology of essays about narrative journalism called *Telling True Stories*; and Michigan State University Press' biannual journal, *The Fourth Genre: Explorations in Nonfiction*.

The rise of narrative nonfiction (also called creative nonfiction or literary journalism) as a genre is described by one of its pioneers, Lee Gutkind, thusly: "The genre itself, the practice of writing nonfiction in a dramatic and imaginative way, has been an anchoring element of the literary world for many years. George Orwell's *Down and Out in Paris and London*, James Baldwin's *Notes of a Native Son*, Ernest Hemingway's *Death in the Afternoon*, and Tom Wolfe's *The Right Stuff* are classic creative nonfiction efforts—books that communicate information (reportage) in a scenic, dramatic fashion."

Narrative nonfiction's "greatest asset," according to Gutkind, is that "it offers flexibility and freedom while adhering to the basic tenets of reportage." He summarizes: "In creative nonfiction, writers can be poetic and journalistic simultaneously. Creative nonfiction writers are encouraged to utilize literary and even cinematic techniques, from scene to dialogue to description to point of view, to write about themselves and others, capturing real people and real life in ways that can and have changed the world."

In a 2005 interview in *The New York Times*, V.S. Naipaul argued that nonfiction is better suited than fiction to capturing the complexities of today's world. The increasing popularity of this genre, among writers and readers, has necessitated the development of more degree programs to train writers of literary nonfiction. However, the overwhelming majority of existing MFA programs in creative nonfiction emphasize personal essays, memoirs and other forms of first-person writing. Very few such programs offer students a serious foundational education in the tools and tenets of journalism. The UGA low-residency MFA Program in Narrative Nonfiction will be the first program in the country to do so in a conscientious, consistent manner. The journalistic foundation provided by this MFA program will be essential as new ethical issues emerge for the nonfiction writer in the digital age.

Similarly, there is a strong societal need for advanced education in screenwriting, as demonstrated by the assortment of film festivals and screenwriting conferences that take place on an international level. More than 677 screenplays were developed into full-length feature films in the United States alone in 2009 (Screen Digest, 2010). Internationally, that number was 4500 in just the top 18-producing countries (Screen Digest, 2010). And that is only the tip of the iceberg; the Sundance Film Festival had over 9000 feature film submissions in 2009, each one requiring a screenwriter. Add to that the number of scripted and partially scripted television shows that are filmed throughout the year, which can number in the thousands in the United States alone, and it becomes obvious that there is a growing demand for professional screenwriters.

Undergraduate degrees in screenwriting are few and far between and do not adequately prepare students for the realities of real-world professional writing. A concentrated masters program in screenwriting is the best preparation for a successful career. A low-residency MFA program in screenwriting would allow nontraditional students the

opportunity to hone their writing skills through individualized professional creative attention from experts in the field. And living at home allows students to explore their own local environment, history, culture and issues, thereby greatly expanding the diversity of subject matter brought to the screen. This diversity, combined with professional, rigorous instruction from working professionals, makes this program an important societal enterprise.

This program also would allow students to explore the real world of movie-making through interactive study-abroad experiences, including meetings with critics, writers, producers, and distributors, at the Cannes Film Festival in conjunction with the UGA Cannes Film Festival Study Abroad Program.

b. Indicate the student demand for the program in the region served by the institution. What evidence exists of this demand?

We anticipate strong demand for this program based on a number of factors. First, the Grady College graduate office receives about three inquiries per month from prospective students about an online or low-residency writing program. Second, other programs of this type have enjoyed steady enrollment numbers. See Appendix A. Additionally, in October 2010, a team of student researchers in the public relations capstone course surveyed 250 randomly selected Grady College alumni members. One hundred and seventy people (68%) responded to the survey designed to test the appeal and potential interest in applying to the program when it becomes available. (See Appendix B for the full survey and results.) Overall, there was a high degree of enthusiasm for this program. For example, 80% found the program moderately to highly appealing. Sixty-two of 162 respondents indicated that they would strongly consider applying to the program.

Demand for screenwriting courses in the region continues to grow. The undergraduate screenwriting course in the Grady College has a long wait list each semester in which it is offered. Screenwriting mentorship programs at the Atlanta Film Festival attract hundreds of applicants each year, with only ten accepted each year on average. Similar mentorship programs can be found at most film festivals in the region. The Austin Film Festival, which started as a screenwriting festival and continues to have screenwriting as a major festival component, had over 3000 writer attendees in 2010. The Grady College alone receives dozens of unsolicited enquiries from area residents requesting help in writing screenplays. Tax incentives, particularly in Georgia and South Carolina, encourage local film and television production, turning Atlanta and Charlotte into production boom towns in the last three years. Production companies in those cities are swamped with screenplays from local writers, most of whom would benefit significantly from a professional masters level screenwriting degree program.

In order to establish a successful indigenous motion picture and television industry centered in Georgia, we must produce writers who create powerful narratives drawn from their own lived experiences. Regional writers want, need, and seek out professional training. This program is designed to meet that need.

Additional supporting materials

c. Exceptional qualifications of the faculty

Professors Valerie Boyd and Nate Kohn are exceptionally well qualified to direct this program. They both have award-winning careers in narrative nonfiction (Boyd) and film production (Kohn), and they both have an impressive list of associations with noted writers and film producers, the professionals who will serve on the faculty of the new program. Please see Appendix C for their curricula vitae. On page 22 there is a list of other qualified UGA faculty members and of nationally regarded writer-teachers who Boyd and Kohn have identified as potential faculty mentors.

d. Blended resident/online format

As mentioned earlier in this proposal, low-residency (also called brief- or limited-residency) programs offer a highly effective way to teach writing because they provide emerging writers with both community and solitude—two of the most useful tools for building a writerly life. Further, because of their flexible time requirements, low-residency MFA programs generally attract highly motivated, diverse students from throughout the country, as well as top-quality writers to serve as faculty mentors.

e. Potential publishing and production outcomes

Because programs such as UGA's proposed MFA Program in Narrative Media Writing are designed to train writers who will be published and produced, it is useful to examine the publishing and production outcomes of comparable programs. Two strong, comparable programs that have produced many notable alumni are the MFA in Creative Nonfiction at Goucher College and the MFA in Screenwriting at the University of California-Los Angeles. Both programs have demonstrated that a well-designed and rigorous MFA program can have a measurable impact, producing a sizable number of writers in the world.

Goucher College

Goucher's limited-residency MFA program in Creative Nonfiction opened its doors in 1997. Since then its students and alumni have signed contracts for more than 45 books. Their writing awards are numerous, and include the 2008 New York Book Festival Award for best historical memoir, USA News Best Book of 2007 in World History, the Southern Book Critics Circle Award for nonfiction, two AWP Intro Awards in creative nonfiction, a Society of Professional Journalists Award for feature writing, second place in Atlantic Monthly's College Student Writers Competition, and first place, as well as two finalists, in Fourth Genre's First Annual Editors' Prize for Best Essay/Memoir. Former and current students' writing has also appeared in such publications as *The New York*

Times Magazine, Clackamas, Creative Nonfiction, Fourth Genre, River Teeth, Salon, and The Washington Post.

Currently two alumni of the program, Michael Capuzzo and Terry Greene Sterling, are receiving widespread media attention for their books. Capuzzo's *The Murder Room* reached #11 on *The New York Times* Bestseller List, and Terry Greene Sterling's *Illegal* has recently been excerpted in a number of publications and received wide praise.

University of California-Los Angeles

UCLA's two-year MFA Program in Screenwriting was established in 1965. The program has produced many award-winning and famous alumni, including Francis Ford Coppola (Patton), Dean Hargrove (Columbo), David Koepp (Spider Man), Josefina Lopez (Real Women Have Curves), Michael Miner (RoboCop), Brian Nelson (Hard Candy), Alexander Payne (Sideways), Irving Ravetch and Harriet Frank Jr. (Norma Rae), Scott Rosenberg (High Fidelity), David S. Ward (The Sting), Eric Roth (Forrest Gump) and Caroline Williams (Miss/Guided).

Students and alumni of UCLA's MFA program have been honored at the Cannes Film Festival, the Academy Awards, the Imagen Awards, the Emmy Awards, the Golden Globes, the Hollywood Screenwriter Awards and many others. Among other recent alumni awards: Dustin Lance Black was awarded an Oscar for Best Original Screenplay and a Best First Screenplay Prize from Film Independent's Spirit Awards; Alexander Payne picked up an Oscar and a Golden Globe for Best Screenplay; and Joseph Tremba (a student) won first place in the annual Samuel Goldwyn Writing Awards competition.

4. Supporting statements

Please see Appendix D, which contains letters of support from several accomplished nonfiction writers and film industry professionals who would be willing to serve as faculty mentors in the program as well as from an outside evaluator at a nationally ranked creative program, the University of North Carolina-Wilmington.

5. Public and private institutions in the state offering similar programs

The proposed low-residency MFA Program in Narrative Media Writing has few direct competitors, and no such program currently exists in Georgia. Below is a survey of the graduate writing programs offered in the state.

Georgia State University

The English Department offers a Master of Fine Arts in Creative Writing as well as Master of Arts in English, concentration in Creative Writing. Both programs are residential. Students in the MFA program may concentrate on poetry or fiction. There is no nonfiction or screenwriting concentration.

Georgia College & State University

The Master of Fine Arts in Creative Writing program is a residential three-year program. The program offers workshops in four concentrations: poetry, fiction, creative nonfiction and scriptwriting.

Kennesaw State University

The English Department offers a Master of Arts in Professional Writing. Students choose a major and minor from three areas of writing: creative writing, applied writing, or composition and rhetoric. Applied writing encompasses writing for businesses and the Internet, creative writing includes fiction, nonfiction and screenwriting, and composition and rhetoric focuses on the teaching of writing.

Savannah College of Art and Design

The School of Film, Digital Media and Performing Arts offers an MFA in Dramatic Writing, while The School of Liberal Arts offers an MFA in Writing. MFA students in Dramatic Writing complete 90 hours of course work, which include classes on playwriting and screenwriting. Graduate students completing the MFA in writing must complete 90 hours of course work as well as a thesis. Writing MFA students take a range of courses including classes in fiction, nonfiction writing and writing for new media.

While each of these graduate programs offers writers unique opportunities to hone their craft, none offers students the option of a low-residency format. The low-residency format provides writers with the rigor of an MFA program without requiring them to uproot their lives and livelihoods.

Only a few of the above programs offer concentrations in nonfiction writing and screenwriting, and none focus on research-based narrative nonfiction, with a strong grounding in journalistic ethics and traditions.

Comparable regional programs

At present, there are only three low-residency MFA writing programs in the Southeast—at Queens University in Charlotte, N.C., the University of New Orleans, and Spalding University in Louisville, Ky. These programs, however, offer degrees in multiple genres (with most of their students focusing on fiction and poetry). It could be argued that this approach dilutes these programs’ effectiveness in teaching nonfiction—a genre that, unlike the others, requires a strong foundational education that emphasizes interviewing and research skills, fidelity to the facts and other ethical journalistic practices.

The only single-genre nonfiction MFA program in the country, at Goucher College in Towson, Md., places its emphasis on memoir, personal essay and other forms of first-person “life-writing,” as it’s called, rather than on research-based, narrative nonfiction—which will be the unique territory of the UGA program. Though our program will welcome students interested in life-writing and offer instruction in this area, it will privilege the teaching of skills informed by its strong journalistic foundation (i.e., reporting and fact-gathering, upholding readers’ trust, and writing elegantly while adhering to the truth). The new UGA program’s concentration in narrative nonfiction will

offer students an unparalleled opportunity to develop solid professional journalism skills and well-honed literary sensibilities that, together, will equip them for long and varied careers as nonfiction writers.

The new UGA screenwriting degree program also will mine unique territory: There are a few programs in the country—including Queens, Spalding, the University of New Orleans, and Goddard College—that offer multi-genre low-residency MFAs and include screenwriting as an option. Yet there is no low-residency program with an extensive, professional focus on screenwriting, although some universities do offer extension programs in screenwriting. These extension programs, however, do not offer a degree.

4. Procedures used to develop the program

Describe the process by which the institution developed the proposed program.

The program was carefully developed. After the initial ideation of the program, Valerie Boyd, Nate Kohn and Jeff Springston broached the idea with members of the creative writing program and the film program in the Franklin College. The proposed program was discussed further with the senior leadership of the Graduate School and the Grady and Franklin Colleges. With financial support from Office of Academic Planning, UGA Gwinnett campus seed money enabled us to hold a planning summit in which five experts in low-residency writing programs for narrative nonfiction and screenwriting were brought to campus. The Graduate School also provided summer support for a graduate research assistant to help gather research. Additionally, professors Boyd, Kohn, and Springston have made many inquiries to directors of low-residency programs to learn more about how those programs are structured.

5. Curriculum

All courses in the low-residency MFA Program in Narrative Media Writing are newly developed for this program. All courses in the student's concentration area are required; there are no required prerequisites. The program will offer students opportunities to take courses across concentrations during the residencies. Students also will have the option to spend one entire semester as a "genre jumper"—meaning, a nonfiction concentrator may wish to spend a semester working on dialogue, or cinematic narrative, or other such issues with a screenwriting faculty member. Or a screenwriting concentrator may wish to spend a semester studying nonfiction research techniques with a narrative nonfiction faculty member. Such cross-disciplinary opportunities will be allowed and encouraged. In the first semester, students will be paired with an advisor, and by the end of the first year the advisor will assist the student in selecting two additional faculty members to serve as a faculty advisory committee. In the final residency, the student will participate in an oral defense of his or her final manuscript, which will be evaluated by the student's faculty advisory committee.

A. NONFICTION CONCENTRATION COURSE DESCRIPTIONS

Over a two-year period (four semesters), students will take 8 credit hours per semester. At the end of the final semester, students will take a 4-credit residency course to complete the 36-credit program for graduation.

FIRST SEMESTER

Nonfiction Writing I: Explorations (4 Credits)

With guidance from his or her assigned faculty mentor, the student will research, develop and write a customized narrative project or projects, focusing on advanced techniques and craft elements in nonfiction. Writing projects may be immersion journalism, literary reportage, long-form magazine pieces, biography, memoir, personal essays or other forms of narrative nonfiction. Students must submit four packets of original writing (of 10 to 20 pages each) during the distance-learning component of the semester. The student will send the writing electronically to the faculty mentor for review and critique.

Nonfiction Craft & Reflection I: Research, Reporting & Ethics (4 Credits)

Under the guidance of the faculty mentor, students design an individualized curriculum for achieving a working awareness of the history, ethics, principles and practices associated with research-based nonfiction. Each student develops a reading list of 10-15 books that will be the basis for a series of short, reflective response papers or craft annotations focusing on specific craft or ethical issues and their relationship to the student's own writing. The semester reading list is developed in consultation with the faculty mentor, who may offer additional reading suggestions in response to the packets of original writing submitted by the student for Nonfiction Writing I, which is offered simultaneously by the same faculty mentor.

SECOND SEMESTER

Nonfiction Writing II: Beginning the Manuscript (4 Credits)

Each student will work with a new faculty mentor this semester, designing a writing plan that grows out of the work they produced and revised in their first distance-learning semester. Nonfiction Writing II requires more rigorous revision and greater subtlety of expression. Students begin making plans to develop a body of work, submitting a manuscript proposal and beginning work on the actual manuscript, which may take a range of forms, such as a series of magazine articles, a collection of essays, a narrative nonfiction book, etc.

Nonfiction Craft & Reflection II: Analyzing Narrative (4 Credits)

This course is designed to build on Nonfiction Craft & Reflection I and provide a more advanced understanding of the principles, history, ethics, and craft theory associated with nonfiction. As in the first semester, each student must file a reading list with his or her faculty mentor at the beginning of the term. The list is developed in consultation with the faculty mentor, who may offer additional reading suggestions in response to the student's own writing interests. Through their careful reading, analysis of narrative structure, and craft annotations and response papers for this course, students attempt to discover how fine nonfiction narratives are made.

THIRD SEMESTER

Nonfiction Writing III: Work-in-Progress Manuscript (4 Credits)

Nonfiction Writing III introduces students to a third faculty mentor's aesthetic approach and signals a qualitative leap in writing sophistication and narrative engagement. During the third residency, students attend a manuscript-preparation meeting to help prepare them for the quantitative and qualitative requirements of the MFA final manuscript. During the distance-learning component of the semester, the student continues to develop, draft and revise the manuscript with rigorous feedback from the faculty mentor.

Nonfiction Craft & Reflection III: Craft/Ethics Essay (4 Credits)

Students in Nonfiction Craft & Reflection III write a single craft or ethics essay of approximately 3,000 to 5,000 words. Each student will discuss essay ideas with the faculty mentor at the start of the semester and agree on the reading required for the essay and the schedule for submitting drafts. Like the craft annotations and response papers from previous semesters, the third-semester craft essay explores a question of style, technique or ethics, but in greater depth and with a more ambitious scope.

FOURTH SEMESTER

Nonfiction Writing IV: Final Manuscript (4 Credits)

During the fourth residency, students attend a second, more detailed final manuscript-preparation meeting, and their capstone residency seminars—such as “How to Write a Book Proposal That Sells Without Selling Out,” “Crafting a Career As a Freelance Writer,” and “The Uses of Fear in Writing”—focus largely on helping students transform themselves into working and publishing writers in the world. During the distance-learning component of the semester, with guidance from a faculty mentor serving as adviser, students focus on final writing, revising, editing and submission of the 125-page MFA final manuscript.

Nonfiction Craft & Reflection IV: Craft Seminar Preparation (4 Credits)

With guidance from a faculty mentor, the MFA candidate prepares a 45-minute craft seminar to be offered to fellow students during the graduating residency. The seminar must be relevant to the student's writing concentration but can include interdisciplinary elements as well.

FIFTH SEMESTER (AUGUST RESIDENCY)

Craft Seminar Presentation & Public Reading (4 Credits)

Students complete the program by returning to campus for a fifth, graduating residency. In this final residency, graduating students are required to:

- Submit their bound, completed MFA manuscript
- Present a public reading from their creative work
- Lead their fellow students in a craft seminar developed under the guidance of a faculty mentor
- Orally defend the final manuscript before the student's faculty committee

B. SCREENWRITING CONCENTRATION COURSE DESCRIPTIONS

During the first two-years (four semesters), students will take 8 credit hours per semester. In the final semester, students will take a 4-credit residency course in August to complete the 36-credit program for a fall graduation.

FIRST SEMESTER

Writing for the Screen I: Explorations and Beginnings (4 Credits)

With guidance from his or her assigned faculty mentor, the student will research, develop, create and pitch (via Skype or video) ideas for a feature length screenplay or a television series. Students will then write a treatment for a feature length motion picture or a bible for a television series. The student will then write the first act of the feature film screenplay or the pilot episode of a television series. Students must submit these packets of original writing (for a total of approximately 60 pages of writing) during this distance-learning component of the semester. The student will send the writing electronically to the faculty mentor for review and critique.

Screenplay Craft, Criticism & Reflection I: Directed Readings (4 Credits)

Under the guidance of the faculty mentor, students design an individualized curriculum for achieving a working awareness of the history, ethics, principles, theories and practices associated with writing for film and television. Each student develops a reading list of 10-15 books, teleplays and screenplays that will be the basis for a series of short, reflective response papers or craft annotations focusing on specific structural, critical or creative issues and their relationship to the student's own writing. The semester reading list is developed in consultation with the faculty mentor, who may offer additional reading suggestions in response to the original writing submitted by the student for Writing for the Screen I, which is offered simultaneously by the same faculty mentor. The student will write two Reader Reports that synopses and critique feature-length screenplays.

SECOND SEMESTER

Writing for the Screen II: Completing the Screenplay (4 Credits)

Each student will work with a new faculty mentor this semester, designing a writing plan that grows out of the work produced and revised in the first distance-learning semester. Writing for the Screen II requires rigorous revision of the writing done in the first semester. Students complete either the feature length screenplay or write an additional two to three episodes of the work begun in Writing for the Screen I (for a total of approximately 60 additional pages).

Screenplay Craft, Criticism & Reflection II: Analyzing Narrative (4 Credits)

This course is designed to build on Screenplay Craft, Criticism and Reflection I and provide a more advanced understanding of the narrative structure, principles, history, ethics, and craft theory associated with writing for the screen. As in the first semester, each student must file a reading list with his or her faculty mentor at the beginning of the term. The list is developed in consultation with the faculty mentor, who may offer additional reading suggestions in response to the student's own writing interests. The student will write three Reader Reports that synopses and critique feature-length screenplays during the course of the semester.

THIRD SEMESTER

Writing for the Screen III: Work-in-Progress Screenplay (4 Credits)

Writing for the Screen III introduces students to a third faculty mentor's aesthetic approach and signals a qualitative leap in writing sophistication and narrative engagement. During the third residency, students attend a final manuscript-preparation meeting to help prepare them for the quantitative and qualitative requirements of the MFA final screenplay. During the distance-learning component of the semester, the student revisits and polishes the screenplay or episodic scripts written in the previous two semesters. The student then begins work on a second feature length screenplay, a new television series, or additional episodes of the television series begun in the first year with rigorous feedback from the new faculty mentor. The work begun here will become the student's MFA final manuscript project.

Screenplay Craft, Criticism & Reflection III: Critical Essay (4 Credits)

Students will write a single critical essay of approximately 3,000 words. Each student will discuss essay ideas with the faculty mentor at the start of the semester and agree on the reading required for the essay and the schedule for submitting drafts. The essay may explore questions of style, structure, technique or ethics; critique a particular screenwriter, a body of work, or individual script; or analyze the writer's own work from a particular theoretical or historical prospective.

FOURTH SEMESTER

Writing for the Screen IV: Final Screenplay Manuscript (4 Credits)

During the fourth residency, students attend a second, more detailed manuscript-preparation meeting, and their capstone residency seminars—such as “The Screenwriter's Role in the Changing Media Environment” and “Crafting a Career As a Freelance Screenwriter”—focus largely on helping students transform themselves into working, produced screenwriters. During the distance-learning component of the semester, with guidance from a faculty mentor serving as adviser, students focus on final writing, revising, editing and submission of the 90- to 120-page MFA screenplay or teleplays.

FIFTH SEMESTER (AUGUST RESIDENCY)

Screenplay Craft, Criticism & Reflection IV: Seminar Preparation (4 Credits)

Students complete the program by returning to campus for a fifth, graduating residency.

In this final residency, graduating students are required to:

- Submit their bound, completed screenplay
- Present a public reading from their creative work
- Lead their fellow students in a craft seminar developed under the guidance of a faculty mentor. The seminar must be relevant to the student's work but can include interdisciplinary, theoretical, historical and industry-related elements as well.
- Orally defend the final manuscript before the student's faculty committee

RESIDENCIES

Each 15-week semester begins with a campus residency that features a demanding program of writing workshops in which student work is discussed and evaluated. The residencies will run for 10 days, with students arriving on a Friday and returning home on

a Sunday, having spent a week and two weekends immersed in an intensive writing environment. While admittedly demanding, this schedule will accommodate working professionals who have two weeks of paid leave—while providing students with a significant block of time to form a sense of community with their peers and to engage in serious, focused study with their faculty mentors. Each residency will include daily seminars, writing exercises, craft lectures, panel discussions and readings and presentations by faculty members, visiting writers, critics, theorists, editors, agents and other publishing and entertainment industry professionals. These presentations may focus on the craft of writing, a particular writer or work, critical approaches and analyses, or various aspects of narrative media.

The MFA residency will be similar in atmosphere to a vibrant professional writers conference with a wide array of sessions being offered. Students will have some choice as to which sessions they attend (as long as they attend the required number). Each residency will offer some seminars that are appropriate for students in any cohort, while others will be geared for a specific cohort (e.g., seminars that prepare fourth-semester students for life as working writers).

Residencies are a dynamic and integral component of the low-residency MFA curriculum; students must attend the residency in order to participate in the distance-learning, mentoring semester.

During each residency students must complete the following:

- A series of intensive writing workshops with fellow students and an assigned faculty mentor. These workshops engage students in critical, supportive discussions of their own work. They will also address issues of craft, pitching story ideas, ethics and aesthetics, as well as analyzing and employing dialogue, voice, characterization, theme, and tone. Students must submit two packets (10 to 20 pages each) of original writing for evaluation and discussion during the residency.
- A series of pitch sessions in which students pitch story ideas and then critique, in conjunction with mentors, the pitches of their fellow students.
- A series of one-on-one conferences with faculty writing mentors to establish a plan of study and a sequence of readings for the at-home portion of the semester.
- A minimum of five craft lectures, special-topics seminars and/or panel presentations.
- A minimum of three readings and/or author Q&As presented by faculty, MFA students and visiting scholars, screenwriters and industry professionals.
- All required reading and writing assignments for workshops, lectures and seminars.
- Evaluations and reports on workshops, lectures, panel discussions, readings and other residency activities.

CONTINUING ENROLLMENT POLICY

All enrolled students pursuing graduate degrees at the University of Georgia must maintain continuous enrollment from matriculation until completion of all degree requirements. Continuous enrollment is defined as registering for a minimum of three (3) credits in at least two semesters per academic year (Fall, Spring, Summer) until the degree is attained or status as a degree-seeking graduate student is terminated.

Admissions Requirements: Student Review and Selection Process

The program will admit students only in the Fall. We anticipate enrolling a total cohort of at least 20 students into the program the first year, 10 students in the narrative nonfiction concentration and 10 in the screenwriting concentration. Each subsequent year we anticipate admitting 30 students (15 students per concentration per year).

One of the hallmarks of any successful graduate program is the thorough and effective review of program applicants during the selection process. This program will require submission of:

- 1) a resume
- 2) undergraduate transcripts
- 3) three letters of recommendation
- 4) a one-page statement of intent, and
- 5) a portfolio of writing samples (no more than 25 pages of nonfiction or a screenplay).

The goal is to select students who possess the best potential to excel as writers in their respective area of narrative nonfiction writing or writing for the screen. We believe that examination of an applicant's resume will help us understand the student's educational and professional background, and his or her transcripts can provide insight into the student's prior track record as a student. Consistent with the requirement for most graduate programs at UGA, a bachelor's degree is required from a regionally accredited institution, and a 3.0 undergraduate grade point average will be the minimum standard for acceptance, unless there are exceptional circumstances. Letters of recommendation from an applicant's prior teachers and professional supervisors will provide additional insight into an applicant's potential to excel in writing. The most important evidence of writing potential, however, will come from the applicant's writing sample. The program faculty will assess the quality of each applicant's artistic work and, as is the case with MFA programs across the country, the portfolio portion of the application will be the main criterion on which admissions decisions will be based.

We would prefer not to require the Graduate Records Exam (GRE) as part of the application process for at least three reasons:

First, the low-residency writing programs that we will compete with don't require it. As Appendix H displays, the only low-residency program that requires the GRE is the University of New Orleans (UNO), and this is only because it is a state requirement. UNO does not use the scores in their admission decision. In fact, a number of other highly regarded residential writing programs also do not require the GRE, including Brown University, Columbia University, and the University of Wisconsin. We believe that if we require the GRE, a number of good applicants may simply elect to apply to one or more of our competitors' programs instead.

Second, while the GRE has been shown to be predictive of graduate school success on a macro level, its utility for this program is questionable. As Appendix A indicates, students in low-residency MFA programs tend to be older. A study in the *Journal of Genetic Psychology* found that the GRE does not accurately predict the graduate school success of older students. The Educational Testing Service (administrators of the GRE) specifically cautions against giving too much weight to the test for those students "who are returning to school after an extended absence" (<http://www.gre.org/scoreuse.html>). (House 1998). A recent study at the University of Washington School of Nursing found that the GRE represented a large barrier to applications that far outweighed the "limited benefit of predicting 5% to 8% of explained variance in GPA." (Katz, et al., 2007)

Third, we anticipate that the program will attract a very diverse set of applicants. In a recent review of adult education graduate admissions, retention, and curricula, Baumgartner and Johnson-Bailey (2010) chronicle research pointing to the GRE's bias that disadvantages people in marginalized groups. We are strongly committed to developing a program in which the student cohort reflects the diversity of the world in which we live, and we want to guard against anything that might compromise the opportunity to promote this diversity.

So in sum, our competition does not require the GRE, the validity of the test is questionable for older students who have been out of school for some time, and the GRE has shown to disadvantage people in marginalized groups. For these reasons, we believe requiring the GRE for admissions will do more harm than good.

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Additional Curriculum Information

There are no cross-listed courses. All courses are currently being reviewed for approval concurrently with this program proposal. No internships are required.

Consistency with national standards: According to the Association of Writers and Writing Programs—the professional/administrative body that establishes national standards for MFA programs in writing—a successful low-residency MFA program has “a rigorous curriculum, accomplished writers as teachers, talented students, strong administrative support, and the infrastructure and complementary assets that distinguish a generally excellent academic institution.” The University of Georgia is, by all measures, “a generally excellent academic institution” and has the ability and the resources to institute all of the aforementioned hallmarks, becoming the first Research I university in the country to develop a low-residency MFA program, and the first university of any kind to offer graduate students the innovation combination of screenwriting and narrative nonfiction with a journalistic foundation. For further information on the national standards for low-residency MFA programs, please see Appendix E: *AWP Hallmarks of an Effective Low-Residency MFA Program in Creative Writing*.

Inventory of faculty directly involved

Tenure or Tenure-track Faculty

Valerie Boyd, Associate Professor, Department of Journalism
Nate Kohn, Professor, Department of Telecommunications

The low-residency MFA program initially will need a small core faculty consisting of these two program co-directors, who will lead the design and implementation of the nonfiction MFA (Boyd) and the screenwriting MFA (Kohn), and who also will serve as faculty mentors and active teachers in the program (see Appendix C for CVs).

Other tenure or tenure-track faculty members who we anticipate may make significant contributions to the program include:

Antje Ascheid, Department of Theatre and Film
Judith Ortiz Cofer, Department of English
Leara Rhodes, Department of Journalism
Janice Hume, Department of Journalism
Mike Hussey, Department of Theatre and Film
John Greenman, Department of Journalism
Richard Neupert, Department of Theatre and Film
Horace Newcomb, Department of Telecommunications
Jennifer Smith, Department of Telecommunications
Patricia Thomas, Department of Journalism

In addition to Professors Boyd and Kohn, Pulitzer Prize-winning journalist and Grady Visiting Professor Cynthia Tucker will teach in the program. Other UGA faculty members also will have the opportunity to participate, either as semester-long faculty mentors (paid in summer or overload), if appropriate, or, more commonly, as guest lecturers during the 10-day residencies. We envision several current UGA faculty members playing important roles in the residencies, if they wish to, leading comprehensive seminars on such topics as screenwriting for documentary film (Antje Ascheid), use of dialogue in narrative (Judith Ortiz Cofer), the history of American journalism (Janice Hume); journalistic decision-making (John Greenman); low-budget production for film, television, and new media (Jennifer Smith); writing narrative for magazines (Leara Rhodes); and reporting on public health, medicine, and science (Pat Thomas).

At the residencies, we anticipate a rich faculty presence—consisting of some of the permanent UGA faculty members named above, a number of professional writers brought in as guest lecturers, and several professional writers hired on renewable contracts specifically to serve as faculty writing mentors in this program. Those writing mentors—

as opposed to the residency guest lecturers—will join core faculty members Boyd and Kohn in working with a small group of students (our ideal student-faculty ratio is 5:1) throughout the semester, providing rigorous commentary and instruction on packets of original writing that students will submit monthly during the at-home portion of the semester.

With the exceptions of Boyd and Kohn, many of the faculty writing mentors for the new MFA program will be hired on renewable contracts. Because of the limited time requirements and flexibility of such assignments, many low-residency MFA programs are able to attract an impressive roster of prominent writers to serve on faculty. Similarly, UGA's low-residency MFA program will be well positioned to attract to its faculty some of the most acclaimed authors and screenwriters in the country. Based on already-existing collegial relationships, what follows is a diverse list of potential faculty mentors and residency guests.

Potential Core and Visiting Faculty Members in Nonfiction

- Jabari Asim, former columnist and book editor for *The Washington Post*, journalism professor at Emerson College, author of *What Obama Means*
- Edwidge Danticat, author of numerous fiction and nonfiction books, including *Brother, I'm Dying*, winner of the National Book Critics Circle Award in memoir/autobiography
- Philip Gerard, creative nonfiction pioneer, author of numerous books, including *Creative Nonfiction: Researching and Crafting Stories of Real Life*, and *Writing a Book That Makes a Difference*
- Marita Golden, author of numerous fiction and nonfiction books, including *Don't Play in the Sun* and *Migrations of the Heart*
- Wil Haygood, narrative writer for *The Washington Post*, author of *Sweet Thunder: The Life and Times of Sugar Ray Robinson*, *In Black and White: The Life of Sammy Davis Jr.* and *King of the Cats: The Life and Times of Adam Clayton Powell Jr.*
- Robert Kanigel, director of the graduate writing program at MIT, award-winning biographer and science writer, author of numerous books, including *Faux Real: Genuine Leather and 200 Years of Inspired Fakes* and *The Man Who Knew Infinity*
- Brooke Kroeger, chair of the journalism department at NYU, author of *Passing: When People Can't Be Who They Are* and *Nellie Bly: Daredevil, Reporter, Feminist*
- Azar Nafisi, author of *Reading Lolita in Tehran: A Memoir in Books*
- William Poy Lee, author of *The Eighth Promise: An American Son's Tribute to His Toisanese Mother*

- Nathan McCall, former reporter for *The Washington Post*, professor at Emory University, author of *Makes Me Wanna Holler: A Young Black Man in America*
- Craig Seymour, journalism professor at Northern Illinois University, author of *All I Could Bare*
- Charles Shields, author of several nonfiction books for young people and adults, including *Mockingbird: A Portrait of Harper Lee*
- Rebecca Skloot, contributing editor at *Popular Science*, author of the *New York Times* bestseller *The Immortal Life of Henrietta Lacks*
- David Ulin, book editor of the *Los Angeles Times*, author of *The Myth of Solid Ground: Earthquakes, Prediction, and the Fault Line Between Reason and Faith*
- Harriet Washington, author of *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans From Colonial Times to the Present*, winner of the National Book Critics Circle Award in general nonfiction
- Laura Wexler, senior editor of *Style* magazine, author of *Fire in a Canebrake: The Last Mass Lynching in America*
- Isabel Wilkerson, Pulitzer Prize-winning journalist, professor at Boston University, author of *The Warmth of Other Suns*

Potential Core and Visiting Faculty Members in Screenwriting

- Norman Aladjem, Los Angeles-based literary agent; former president of The Writers and Artists Agency; now partner in the Paradigm Literary Agency.
- Ramin Bahrani, New York-based writer-director of “Good-bye, Solo,” “Chop Shop,” and “Man Push Cart.”
- Paul Cox, of Melbourne, Australia, writer-director of the films “Innocence,” “My First Wife,” “Man of Flowers,” and “A Woman’s Tale.”
- Andrew Davis, Santa Barbara-based director of the films “Holes” and “The Fugitive.”
- Mark Dornford-May, of Cape Town, South Africa, writer-director of “Son of Man” and “U-Carmen.”
- Maria Govan, Bahamas-based writer-director of the film “Rain.”
- Hadjii, Atlanta-based writer-director of “Somebodies” and “Somebodies, the BET television series,” and a graduate of the Grady College.

- Lodge Kerrigan, New York-based writer-director of the films “Keane” and “Claire Dolan.”
- Guy Maddin, of Winnipeg, Canada, writer-director of the films “My Winnipeg” and “The Saddest Music in the World.”

Outstanding programs of this nature in other institutions

Four programs were selected as models for the proposed degree program in Narrative Media Writing: Antioch University-Los Angeles, a two-year low-residency program ranked by *The Atlantic* and *Poets & Writers* as one of the of the top five low-residency programs in the country; Queens University of Charlotte, a comparable and competitive low-residency program in the Southeast (ranked No. 7 by *Poets & Writers*) which offers concentrations in nonfiction and screenwriting, among other genres; University of Nebraska-Omaha, one of the few low-residency programs offered at a large state school rather than a small liberal arts college; and the University of North Carolina-Wilmington, a residential program in the Southeast which emphasizes narrative and offers students in its nonfiction concentration some grounding in journalism. The program is ranked among the nation’s top 25 writing programs, according to the 2011 rankings from *Poets & Writers*; the creative nonfiction program is ranked fifth in the country.

Antioch University-Los Angeles

The MFA in Creative Writing offers students the opportunity to focus on fiction, poetry or creative nonfiction. The two-year low-residency program consists of five 10-day residencies with four 5-month long writing projects occurring between residencies. During residencies students attend workshops in their chosen genre as well as seven seminars. Between residencies, students work closely with a faculty mentor on writing projects.

Queens University of Charlotte

The low-residency MFA in Creative Writing is a studio-arts program involving four semesters of coursework, five on-campus residencies and the successful completion of a creative thesis. Concentrations are offered in poetry, fiction, creative nonfiction and writing for the stage and screen. After completing the thesis work, students conduct a public reading from their work in order to graduate. MFA students also develop and teach a craft seminar during their final residency.

University of Nebraska-Omaha

The MFA in Creative Writing is a 60-hour low-residency program. Concentrations are offered in fiction, poetry and literary nonfiction. Students attend five 10-day residencies and four 16-week semesters in between residencies. After the successful completion of a creative thesis work in the fourth semester, graduating students read from their work during the fifth residency. Graduating students also present a craft lecture at this time.

University of North Carolina-Wilmington

The MFA in Creative Writing is a three-year studio-academic program with concentrations in fiction, poetry and creative nonfiction. Students complete 21 hours of workshops, 21 hours of literature or other electives, and 6 hours of thesis writing. Creative nonfiction students complete and defend a book-length manuscript of publishable quality before graduating.

Inventory of pertinent library resources

Overview

The award-winning University of Georgia Libraries are an invaluable resource for the MFA degree program in Narrative Media Writing. Not only is the Libraries' general collection extensive, but the Libraries also hold several special collections of rare books and manuscripts. The Libraries' accessible film and media collection provides extensive resources for student and faculty researchers. The student interested in adding a historical perspective to his or her writing will find the microform and serials collection indispensable. In 2001, the main library underwent renovations resulting in more computer stations and study rooms. The Miller Learning Center has enhanced the Libraries' effectiveness, especially its reference and online database services, and also by housing library resources. The increasingly digitized resources of the University of Georgia Libraries, such as The Digital Library of Georgia and the Civil Rights Digital Library, are a vital asset for low-residency students. A recent statistical report (2004-05) from the Association of Research Libraries, a consortium of the nation's research libraries, ranks the University of Georgia Libraries 36th among 113 university libraries in the United States and Canada.

General Collection

While the literature of the Southern United States is a strength of the collection, the Libraries' collection is rich in literature on a wide variety of subjects. Nonfiction writers and screenwriters draw from the vast range of human experiences. Therefore, students and faculty may use resources in any subject area, such as history, sociology, anthropology, art, religion and the sciences. Concerning their specific craft, screenwriting students will find numerous volumes on topics such as screenwriting's history, ethical matters, craft and technique issues. Apprenticing nonfiction writers will find resources such as writing guides, approaches to the philosophy of narrative, the nature of stories, the role of the reader, and advice for writers.

Serials Collection

Serial publication holdings are a strength of the Libraries' collections. Publications such as *The Nieman Reports*, *The Paris Review*, *Creative Nonfiction*, *The New Yorker*, *Scenario*, *The Kenyon Review*, *The Georgia Review*, *Prose Studies* and *Fourth Genre: Explorations in Nonfiction* are among the rich resources available to students and faculty in narrative nonfiction and screenwriting. In addition to current subscriptions, the Libraries' retrospective holdings of serials are quite strong. Many titles that are not owned in the original have been acquired in reprint or microform.

Microform Collection

The acquisition of a number of major microform sets has contributed to the Libraries' holdings that may serve as resources for historical background information or inspiration in the research and creation of a writing project in nonfiction or screenwriting. In 2005 new microform readers were installed on the second floor of the main library supplementing the readers with printers on the ground floor.

Reference Collection

The University of Georgia Libraries' general collections are enhanced by an excellent research-level reference collection of print and electronic resources. These include specialized indexes and bibliographies, encyclopedias, dictionaries, biographical resources and handbooks. The state-wide system for online research, known as GALILEO (Georgia Library Learning Online) provides students and faculty with an extensive collection of online databases in all fields of study. While nonfiction writers and screenwriters will certainly make use of databases on a range of topics, databases specific to these fields of study such as (the new) Film and Television Literature Index, Factiva (database of U.S. and foreign newspapers, magazines and trade journals), MLA International Bibliography, Communication and Mass Media Complete, Project Muse (archive on literature, criticism, history, art, and social sciences) and Historical Newspapers Online will prove invaluable to screenwriting and nonfiction students.

Special Collections

The Special Collections Department, including the Hargrett Rare Book and Manuscript Library, the Georgia Newspaper Project, the Georgia Writers Hall of Fame and the Georgiana Collection, the Media Archives, the Peabody Awards Collection and the Richard B. Russell Library for Political Research and Studies, houses significant holdings in the area of writing as well as titles covering a diversity of subjects. The Libraries actively add to their collections through the frequent acquisitions of books and manuscripts, especially those by twentieth-century Georgia writers. In-depth resources in print and online render Special Collections capable of providing students and faculty comprehensive information that is both historical and topical.

Media Collection

The Media Archives of the Main Library contain materials that would support any project in nonfiction writing or screenwriting. The department boasts one of the largest broadcast archives in the United States. Titles are continuously added to the extensive amount of videos and recordings of poetry, prose and drama already in existence. For the screenwriting student the Peabody Awards Collection offers numerous examples of screenplays at their very best as the collection retains not only the yearly Peabody Award winners but all of the submissions. For the nonfiction student, the collection of interviews, documentaries, news programs and more contained in the Media Collection provide a wealth of information on any topic about which a student may be writing.

Services Available to Assist With Research

In addition to the information and instructional services offered at the Main Library's Reference Desk, a number of other services exist to aid the MFA degree program's students and faculty with their research. Among these services are one-on-one reference

conferences by appointment, subject-oriented bibliographic instruction sessions for classes, individual and group training on online searching, and assistance with searches in online databases such as Film and Television Literature Index and MLA. Reference librarians are also available to low-residency students who are off-campus through the use of e-mail, social media and instant messaging.

Facilities

Athens Campus

The University of Georgia's main campus offers innovative spaces for classroom experiences, particularly for non-traditional learning environments. In the Journalism building alone, there are a multitude of classrooms available to fit any variety of teaching styles, most notably styles that utilize technology and seminar-style learning. Given the selective enrollment anticipated for the MFA program, the many conference rooms available throughout the building will offer excellent round-table discussion environments for writing workshops and hands-on seminars. The many conference rooms are fitted with the latest audiovisual technology, which are ideal for guest lecturers. In addition, there are more traditional classrooms throughout the campus, and in the Miller Learning Center, that utilize Smartboard technology, as well as many computer labs throughout the campus that are easily accessed for editing and individual meetings with faculty members.

Gwinnett Campus

The University of Georgia's Gwinnett Campus provides an energy-efficient and state-of-the-art facility for low-residency MFA students. The campus itself is convenient for the out-of-town low-residency student flying into Atlanta. All classrooms on the Gwinnett Campus are equipped with touch control, electronic smart-podiums with ceiling-mounted projectors and complete electronic peripherals. The classrooms and meeting rooms range in the number of possible occupants, from intimate meeting rooms seating 4-12, classrooms seating 15-70, and a large meeting room seating 150. For the seminar and workshop design of the low-residency program, the varying classroom size is vital. Small meeting rooms are ideal for workshops, and larger classrooms are well suited for seminars. Should instructors want to bring in the perspective of an author not present, classroom technology is available for video-conferencing as well as for digital recording.

Administration

The MFA in Narrative Media Writing will be housed in the Grady College. Primary operations of the program will be administered by program co-directors responsible for overseeing all logistics of the residencies, faculty staffing and support needs, and oversight will be offered by the Grady College Associate Dean for Graduate Studies. Each co-director will be responsible for his/her program track in either narrative nonfiction or writing for the screen. These co-directors will come from the Grady College. Admissions and monitoring of the MFA Program will be handled through the

Grady Office of Graduate Studies and the MFA Graduate Committee. An advisory board of industry professionals and UGA faculty will be formed to provide strategic guidance for the program. (see Appendix G)

Assessment

The low-residency MFA program will utilize several tools to evaluate the quality of the program:

- Course evaluations—Students will be asked to evaluate each seminar or workshop and each instructor in the residency period. Students also will be asked to evaluate their writing mentorship and their faculty mentor after each semester. Evaluation forms will be specifically devised for the MFA program to assess the quality of instruction.
- Exit evaluation—graduates of the program will be asked to submit a written exit evaluation.
- Faculty program evaluations—All faculty members will be asked to evaluate the program each year for the first five years. These short evaluations will be submitted to the relevant track co-director, the associate dean, and the MFA advisory board.
- Annual report—An annual review of the MFA low-residency program will be provided to the Advisory Committee and the Dean of the Grady College of Journalism and Mass Communication. Included will be a report on all program evaluations collected, an analysis of learning outcomes, student publications, job placement, honors and awards.
- A UGA program assessment will be conducted after three years, then on a regular basis thereafter.

Accreditation

There are no national or regional accreditation boards for creative writing programs. However, the Association of Writers and Writing Programs provides oversight and assessment services for creative writing programs across the country. AWP also offers program hallmarks for the nation's 37 low-residency programs. In developing this proposed program, the AWP hallmarks were consulted extensively. Please refer to Appendix E for the *AWP Hallmarks of an Effective Low-Residency Program in Creative Writing*.

Affirmative Action impact

Successful graduate writing programs have been shown to enhance an institution's ability to attract diverse students and faculty. Because MFA programs nurture and encourage a diversity of voices, they historically have attracted diverse and non-traditional students. Low-residency programs draw even more varied students, especially in age, because of the appeal of the limited-residency format. Through its community of scholars, visiting authors and students, the low-residency MFA program will attract students from various communities throughout the country, helping to make the University of Georgia's population more reflective of the range of diversity found in Georgia and throughout the nation.

Degree inscription

Master of Fine Arts in Narrative Media Writing, CIP Code 09-0199

Fiscal and enrollment impact, and estimated budget

Creation of the MFA in Narrative Media Writing will have a positive fiscal impact on the university. Our proposed tuition rate is comparable to other top ten low-residency MFA programs (see Appendix H). The program will quickly become self-supporting and will bring ample additional revenue to enhance research and development for continual innovation in writing instruction and scholarship. The degree program will offer students the opportunity to work with tenure and tenure-track scholars and accomplished professional writers across the globe. The initial mix of full-time and contract writer teacher faculty members will allow the program to quickly attract students and offer a high-quality education in a way that minimizes financial risk to the university. As the program develops and grows, the Grady College, the Graduate School, and the upper administration will evaluate the evolving needs of the program and implement changes as opportunity dictates.

As the program matures and gains in reputation, the base of alumni, faculty and donors and potential donors will grow. There is a strong development potential for this program. Foundations, industry, and individuals committed to the importance of writing education will be attracted to supporting this new degree program. The program directors and the Grady College dean will actively work with the University of Georgia Foundation to identify opportunities for public and private sources of funding.

The modest investment requested for administrative support and initial publicity and promotion of the program should be recouped within the first year.

Enrollment projections, MFA in NNF and SW	FY2014 1st Year	FY2015 2nd Year	FY2016 3rd Year
A. Student majors			
1. Shifted from other programs			
2. New to institution	20	30	30
TOTAL MAJORS	20	30	30
B. Course sections satisfying program requirements			
1. Previously existing			
2. New	4	4	2
TOTAL PROGRAM COURSE SECTIONS	4	8	10
C. Credit hours generated by those courses 16 credits required years 1 and 2, 4 credits year 3			
1. Existing enrollments		320	560
2. New enrollments	320	480	480
TOTAL CREDIT HOURS	320	800	1040

D. Degrees Awarded			20
--------------------	--	--	----

	FY 2014; 1st Year		FY 2015; 2nd Year		FY 2016; 3rd Year	
COSTS	EFT	Dollars	EFT	Dollars	EFT	Dollars
A. Personnel (reassigned or existing positions)						
1. Faculty	.19 each	\$35,000		\$36,050		\$37,131
2. Graduate assistants						
3. Administrators	.125 each	\$30,000	.125 each	\$30,900	.125 each	\$31,827
4. Support staff						
5. Fringe benefits@22- 28%		\$16,900		\$17,407		\$17,929
6. Other personnel						
Total Existing Personnel Costs		\$81,900		\$84,357		\$86,887
B. Personnel (new positions)						
1. Faculty						
2. Writing Mentors	.125 each	\$80,000	.125 each	\$200,000	.125 each	\$240,000
3. Graduate assistant (GTA)	.4	\$16,000	.4	\$16,480	.4	\$16,975
4. Administrators						
5. Support staff	.75	\$37,000		\$38,110		\$39,253
6. Fringe benefits @ .40% staff, 1.5% Writer teachers; 5% GTA		\$18,000		\$19,500		\$19,800
7. Other personnel						
Total New Personnel Costs		\$151,000		\$274,090		\$316,028
C. Start-up Costs						
1. Library/learning resources						
2. Equipment						
3. Other (Program planning, website developing &		\$61,000* received in FY10				

promotion)					
D. Physical facilities					
Total One Time Costs					
E. Operating Costs					
1. Supplies and Expenses	\$1,500		\$2,000		\$2,500
2. Travel	\$24,000		\$50,000		\$60,000
3. Equipment					
4. Library					
5. Other/Program Marketing	\$25,000		\$26,000		\$28,000
Total Recurring Costs	\$50,500		\$78,000		\$90,500
Grand Total Costs	\$283,400		\$436,447		\$493,415
REVENUE SOURCES					
A. Source of Funds					
1. Reallocation of existing funds					
2. New tuition	\$290,000		\$725,000		\$942,500
3. Federal Funds					
4. Other grants					
5. Student fees					
6. Other					
Subtotal	\$290,000		\$725,000		\$942,500
New state allocation requested					
B. Nature of funds					
1. Base budget					
2. One-time funds					
Grand Total Revenues	\$290,000		\$725,000		\$942,500

- A total of \$57,000 was been supplied in FY'10 from the Office of Academic Affairs—Gwinnett Campus for program planning, web development and promotion. An additional \$4,000 was supplied by the Graduate School for graduate student support for proposal research and development.

Budget Justification

The budget reflects a conservative estimate of both costs and revenues. A number of the costs may actually be less than those reflected in this budget (e.g., travel and lodging costs may be lower than estimated), and the tuition revenue may be more if enrollment numbers are greater than estimated here. As the budget demonstrates, we anticipate at least breaking even during the first year of operation, then generating a significant amount of additional revenue in years 2, 3 and beyond that will enable the College and the University to invest in research and development to improve and expand the program moving forward.

Because the face-to-face contact hours during residencies will be greater than the number of contact hours during the remainder of the semester, this program can't be formally classified as a distance program. However, it is typical that low-residency programs of this type operate with a single e-rate tuition structure. We propose that tuition be set at \$875.00 a credit hour (\$7,000 per semester, and \$3,500 for the graduating residency). As shown in Appendix G, this tuition rate is comparable to the 2012 top 10 low-residency writing programs identified by *Poets and Writers*.

Program Costs

Administrators: The co-directors of each concentration will administer the operation of their respective programs. This will include planning and tactical oversight of student recruitment, selection, and advisement; residency event planning and logistics; selection of existing UGA faculty members for participation; recruitment and selection of writer-teachers; and assisting the Associate Dean for Research and Graduate Studies in oversight of faculty performance. It is proposed that each co-director be allocated an administrative stipend of \$15,000 each, plus fringe benefits. A three percent increase is allocated for each subsequent year.

Faculty: Existing full-time UGA faculty members will be teaching workshops and mentoring students during residencies. A budget of up to \$35,000 plus fringe benefits for the first year would allow for four faculty members to teach workshops and mentor students for 24 contact hours each semester. A three percent increase is allocated for each subsequent year.

Writing Mentors: The program will feature world-renowned writers, literary agents and other industry professionals who will mentor students throughout the semester and will conduct workshops and give addresses in the residencies. In the first year, a budget of up to \$80,000 plus fringe benefits will allow for up to three writer-teachers to be hired each semester at a rate of \$10,000. This pay is comparable to that paid by programs such as Antioch University and Bennington College. These writing mentors—will present workshops and mentor students during the residencies, then continue working with students throughout the semester. Additionally, up to \$20,000 each year will be allocated to pay honorarium for experts and guest lecturers such as Roger Ebert, Richard Preston and David Simon to speak and lead workshops in the residencies.

Support Staff: An administrative assistant will be needed to work with the co-directors and associate dean to operate the program. In addition to handling the routine tasks such as file maintenance and management, interacting with current and prospective students, and preparation of quarterly and annual reports, this person will provide much of the logistical support in setting up and facilitating the two residencies each year, which will include scheduling travel for speakers and faculty writing mentors, arranging lodging reservations, reserving meeting rooms, etc. A budget of \$37,000 plus fringe benefits for the first year is proposed, with an estimated three percent increase allocated for each subsequent year.

Graduate Assistant: A graduate assistant will be needed to assist the co-directors in operating the program. This assistant will work closely with the co-directors and the administrative assistant in facilitating the residencies and will provide research support for the co-directors and the writer-teachers during the semester. A stipend of \$16,000 plus fringe is budgeted for this in the first year, with an estimated three percent increase allocated for each subsequent year.

Supplies and Expenses: A budget of \$1,500 in the first year, increasing to \$2,500 by the third year would provide the necessary funds to supply such items as paper, toner, long distance phone charges, etc.

Travel: A budget of up to \$25,000 for the first year, \$50,000 in the second year and \$60,000 in the third year will provide the funds necessary to cover domestic and international airfare, lodging, ground travel and other travel related expenses for writer-teachers and other experts attending the two 10-day residencies each year, and for travel-related expenses for advisory board members to meet once each year.

Program Marketing: This degree program will be international in scope. A budget of \$25,000 is allocated for the first year with increases of four to five percent each subsequent year to provide funds for marketing and promoting the program. This will include placing ads in such industry publications as *The New York Times Book Review*, *The Washington Post*, *The Atlanta Journal-Constitution*, *Variety*, *Poets & Writers*, *The Oxford American*, *The AWP Chronicle*, *Narrative*, *Salon*, *DoubleX*, *The Root*, *Slate* and targeted online ads on Google and Yahoo. Funds would also be used for promotion at important film festivals and writers conferences.

Appendix A

**Demographic and Enrollment Information of Selected
Low-residency and State and Regional Residential Programs.**

Demographic and Enrollment Information of Selected Low-residency and State and Regional Residential Programs.

University of New Orleans (low-residency MFA), 2009-2010 school year

77 active students

fiction: 22

nonfiction: 17

playwriting: 10

poetry: 20

screenwriting: 8

The median age of our students is 42, the lowest being 26 and the highest 68.

The program coordinator does "not have any way to pull statistics on how many work full time,"

but is "confident to say most." He offers an educated guess of 75% of students in the lowresidency

program work full time.

Spalding University (low-residency MFA), 2009-2010 school year

fiction: 52

poetry: 20

creative non-fiction: 31

writing for children & young adults: 11

screenwriting: 18

playwriting: 12

The students' ages range from 22-82, and most of the students work.

Warren Wilson College (low-residency MFA)

poetry: 45

fiction: 45

The students' ages range from 22-65, and a majority of the students have jobs.

Non-UGA Georgia Residential Masters programs in Creative and Professional Writing

Selected State and Regional Residential Programs

University of North Carolina at Wilmington, 2009-2010 school year

Total Enrollment: 76

New Students: 26

Returning Students: 50

Female Students: 53

Male Students: 23

Age Range: 22-50+

U.S. Students from Out of State: 56

International Students: 1

Poetry: 19

Fiction: 34

Creative Nonfiction: 23

Kennesaw State University, 2010-2011 school year

Approximately 145 students total in Master of Arts in Professional Writing Program.

Admitted for 2010-2011:

creative writing: 29

applied writing: 18

composition & rhetoric: 5

The students' ages range from 25-82. Most are concentrated in the 25-55 age range. The nighttime classes allow many students to work. Most students do work, especially the older students in other fields such as medicine and law.

Georgia State University, 2009-2010 school year

13 students in MFA in Creative Writing

fiction: 7

poetry: 6

PhD fiction: 10

PhD poetry: 11

The students' ages ranges from mid-twenties to about fifty years of age.

Appendix B

Survey of 170* Grady College Alumni Members

*** Representing a 68% response rate**

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Select a page to view below or view all pages:

« #2. Survey »

PAGE: SURVEY

1. If I knew this low residency program was going to be offered through the University of Georgia :

[Create Chart](#) [Download](#)

	Strongly Disagree						Strongly Agree	Rating Average	Response Count
I would look forward to applying.	12.3% (20)	13.0% (21)	8.6% (14)	13.0% (21)	14.8% (24)	16.0% (28)	22.2% (36)	4.42	162
I like this program	1.9% (3)	5.0% (8)	6.3% (10)	11.9% (19)	20.0% (32)	20.0% (32)	35.0% (56)	5.43	160
I would never apply to a low residency program	51.9% (82)	19.6% (31)	10.8% (17)	5.1% (8)	2.5% (4)	3.8% (6)	6.3% (10)	2.23	158
I am glad I had a chance to learn about this program.	1.8% (3)	3.1% (5)	4.3% (7)	12.9% (21)	14.7% (24)	20.2% (33)	42.9% (70)	5.68	163
There is something about this program that appeals to me	3.1% (5)	5.8% (9)	3.1% (5)	7.5% (12)	21.7% (35)	18.0% (29)	41.0% (66)	5.57	161
I disliked learning about this program more than I do most other MFA programs	64.7% (101)	17.3% (27)	4.5% (7)	9.0% (14)	1.3% (2)	1.3% (2)	1.9% (3)	1.76	156

answered question 169
skipped question 1

Select a page to view below or view all pages:

« #2. Survey »

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Select a page to view below or view all pages:

1 2 3 **#3. Attitude toward brand** 4 5

PAGE: ATTITUDE TOWARD BRAND

1. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Good						Bad	Rating Average	Response Count
Good/Bad	57.9% (92)	15.1% (24)	13.2% (21)	6.9% (11)	1.3% (2)	1.3% (2)	4.4% (7)	2.00	159
	answered question								159
	skipped question								11

2. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Like						Dislike	Rating Average	Response Count
Like/Dislike	54.7% (87)	20.8% (33)	10.7% (17)	6.9% (11)	1.3% (2)	1.3% (2)	4.4% (7)	2.01	159
	answered question								159
	skipped question								11

3. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Pleasant						Unpleasant	Rating Average	Response Count
Pleasant/Unpleasant	55.8% (86)	18.2% (28)	13.6% (21)	7.1% (11)	0.6% (1)	1.3% (2)	3.2% (5)	1.95	154
	answered question								154
	skipped question								16

4. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

Create Chart Download

	High Quality						Low Quality	Rating Average	Response Count
Quality	45.4% (69)	26.3% (40)	13.8% (21)	9.2% (14)	2.6% (4)	1.3% (2)	1.3% (2)	2.07	152
								answered question	152
								skipped question	18

5. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

Create Chart Download

	Agreeable						Disagreeable	Rating Average	Response Count
Agreeable	53.2% (83)	20.5% (32)	13.5% (21)	7.1% (11)	1.9% (3)	1.3% (2)	2.6% (4)	1.98	156
								answered question	156
								skipped question	14

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Select a page to view below or view all pages:

« #4. Attitude toward brand »

PAGE: ATTITUDE TOWARD BRAND

1. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Satisfactory						Unsatisfactory	Rating Average	Response Count
Satisfaction	52.8% (76)	18.1% (26)	12.5% (18)	11.8% (17)	2.1% (3)	0.7% (1)	2.1% (3)	2.03	144
	answered question								144
	skipped question								26

2. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Wise						Foolish	Rating Average	Response Count
Wise/foolish	50.7% (74)	21.2% (31)	13.0% (19)	12.3% (18)	2.1% (3)	0.0% (0)	0.7% (1)	1.97	146
	answered question								146
	skipped question								24

3. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Beneficial						Harmful	Rating Average	Response Count
Beneficial/harmful	57.7% (86)	18.1% (27)	15.4% (23)	6.7% (10)	0.7% (1)	0.0% (0)	1.3% (2)	1.80	149
	answered question								149
	skipped question								21

4. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

Create Chart

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	Favorable						Unfavorable	Rating Average	Response Count
Favorable/Unfavorable	58.1% (86)	18.9% (28)	12.2% (18)	7.4% (11)	0.0% (0)	1.4% (2)	2.0% (3)	1.84	148
	answered question								148
	skipped question								22

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

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#5. attitude toward brand

PAGE: ATTITUDE TOWARD BRAND

1. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Likeable						Unlikeable	Rating Average	Response Count
Likeable/Unlikeable	54.6% (77)	24.8% (35)	12.1% (17)	4.3% (6)	2.1% (3)	0.7% (1)	1.4% (2)	1.82	141
								answered question	141
								skipped question	29

2. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Positive						Negative	Rating Average	Response Count
Positive/Negative	60.4% (87)	20.8% (30)	8.3% (12)	5.6% (8)	2.8% (4)	0.7% (1)	1.4% (2)	1.77	144
								answered question	144
								skipped question	26

3. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Attend						Would not attend	Rating Average	Response Count
Attendance	27.1% (38)	22.1% (31)	13.6% (19)	15.0% (21)	4.3% (6)	7.1% (10)	10.7% (15)	3.11	140
								answered question	140
								skipped question	30

4. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

Create Chart

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	Attractive						Unattractive	Rating Average	Response Count
	5	4	3	2	1	0			
Attractiveness	52.8% (75)	21.1% (30)	13.4% (19)	7.0% (10)	2.8% (4)	1.4% (2)	1.4% (2)	1.96	142
	answered question								142
	skipped question								28

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

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#6. attitude toward brand

PAGE: ATTITUDE TOWARD BRAND

1. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Enjoyable						Unenjoyable	Rating Average	Response Count
Enjoyable/Unenjoyable	52.9% (74)	17.9% (25)	16.4% (23)	10.0% (14)	0.0% (0)	1.4% (2)	1.4% (2)	1.96	140
	answered question								140
	skipped question								30

2. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Useful						Useless	Rating Average	Response Count
Useful/Useless	55.9% (81)	20.7% (30)	12.4% (18)	6.2% (9)	2.8% (4)	0.7% (1)	1.4% (2)	1.87	145
	answered question								145
	skipped question								25

3. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Desirable						Undesirable	Rating Average	Response Count
Desirable/Undesirable	54.2% (77)	18.3% (26)	14.8% (21)	5.6% (8)	2.8% (4)	2.1% (3)	2.1% (3)	1.99	142
	answered question								142
	skipped question								28

4. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

Create Chart

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	Nice						Awful	Rating Average	Response Count
Nice/Awful	52.1% (74)	20.4% (29)	15.5% (22)	9.9% (14)	0.7% (1)	0.0% (0)	1.4% (2)	1.92	142
	answered question								142
	skipped question								28

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

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#7. attitude toward brand

PAGE: ATTITUDE TOWARD BRAND

1. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Important						Unimportant	Rating Average	Response Count
Important/Unimportant	45.0% (63)	22.9% (32)	18.6% (26)	8.6% (12)	2.1% (3)	0.7% (1)	2.1% (3)	2.11	140
	answered question								140
	skipped question								30

2. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Beneficial						Not Beneficial	Rating Average	Response Count
Beneficial/Not Beneficial	54.3% (76)	22.1% (31)	15.0% (21)	4.3% (6)	1.4% (2)	1.4% (2)	1.4% (2)	1.86	140
	answered question								140
	skipped question								30

3. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Valuable						Worthless	Rating Average	Response Count
Value	55.0% (77)	17.9% (25)	16.4% (23)	7.1% (10)	2.1% (3)	0.0% (0)	1.4% (2)	1.89	140
	answered question								140
	skipped question								30

4. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

Create Chart

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	Appetizing						Unappetizing	Rating Average	Response Count
Appetizing	42.1% (56)	21.1% (28)	15.0% (20)	15.0% (20)	3.0% (4)	1.5% (2)	2.3% (3)	2.29	133
	answered question								133
	skipped question								37

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

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PAGE: ATTITUDE TOWARD BRAND

1. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Unique						Not Unique	Rating Average	Response Count
Uniqueness	42.2% (54)	32.0% (41)	14.1% (18)	6.3% (8)	3.1% (4)	2.3% (3)	0.0% (0)	2.03	128
								answered question	128
								skipped question	42

2. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

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	Expensive						Inexpensive	Rating Average	Response Count
Expensive/inexpensive	9.5% (11)	19.8% (23)	30.2% (35)	29.3% (34)	6.0% (7)	2.6% (3)	2.6% (3)	3.21	116
								answered question	116
								skipped question	54

3. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Needed						Not needed	Rating Average	Response Count
Need	39.7% (52)	20.6% (27)	20.6% (27)	13.0% (17)	1.5% (2)	3.1% (4)	1.5% (2)	2.31	131
								answered question	131
								skipped question	39

4. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

Create Chart

Download

	Fond of						Not fond of	Rating Average	Response Count
Fondness	39.4% (50)	22.8% (29)	15.7% (20)	15.7% (20)	2.4% (3)	1.6% (2)	2.4% (3)	2.33	127
								answered question	127
								skipped question	43

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

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◀ #9. attitude toward brand ▶

PAGE: ATTITUDE TOWARD BRAND

1. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Superior						Inferior	Rating Average	Response Count
Superior/Inferior	33.3% (42)	31.7% (40)	14.3% (18)	16.7% (21)	1.6% (2)	1.6% (2)	0.8% (1)	2.29	126
	answered question								126
	skipped question								44

2. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	interesting						Boring	Rating Average	Response Count
Interesting/Boring	52.7% (69)	23.7% (31)	13.0% (17)	7.6% (10)	0.8% (1)	0.0% (0)	2.3% (3)	1.89	131
	answered question								131
	skipped question								39

3. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Tasteful						Tasteless	Rating Average	Response Count
Tasteful/Tasteless	43.8% (53)	24.8% (30)	13.2% (16)	12.4% (15)	2.5% (3)	0.8% (1)	2.5% (3)	2.17	121
	answered question								121
	skipped question								49

4. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

Create Chart

Download

	Appealing						unappealing	Rating Average	Response Count
	5	4	3	2	1	0			
Appeal	55.2% (69)	20.0% (25)	14.4% (18)	4.0% (5)	2.4% (3)	0.8% (1)	3.2% (4)	1.94	125
	answered question								125
	skipped question								45

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Select a page to view below or view all pages:

#10. attitude toward brand

PAGE: ATTITUDE TOWARD BRAND

1. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	For me						Not for me	Rating Average	Response Count
For me/not for me	21.6% (27)	23.2% (29)	16.0% (20)	8.0% (10)	10.4% (13)	4.0% (5)	16.8% (21)	3.42	125
	answered question								125
	skipped question								45

2. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Appropriate						Inappropriate	Rating Average	Response Count
Appropriateness	52.3% (67)	23.4% (30)	10.9% (14)	9.4% (12)	0.8% (1)	1.6% (2)	1.6% (2)	1.94	128
	answered question								128
	skipped question								42

3. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

[Create Chart](#) [Download](#)

	Reasonable						Unreasonable	Rating Average	Response Count
Reasonableness	51.2% (63)	19.5% (24)	16.3% (20)	12.2% (15)	0.0% (0)	0.8% (1)	0.0% (0)	1.93	123
	answered question								123
	skipped question								47

4. Rate your overall feelings about a low residency MFA program at the Grady College of Journalism at the University of Georgia:

Create Chart Download

	Value for money						No value for money	Rating Average	Response Count
Value	21.8% (24)	27.3% (30)	26.4% (29)	21.8% (24)	0.0% (0)	1.8% (2)	0.9% (1)	2.60	110
	answered question								110
	skipped question								60

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Select a page to view below or view all pages:

#11. attribute favorability

PAGE: ATTRIBUTE FAVORABILITY

1. Feelings concerning a low residency MFA program at the University of Georgia:

[Create Chart](#) [Download](#)

Features	Having a few positive features								Having many positive features	Rating Average	Response Count
	6.7% (7)	4.8% (5)	6.7% (7)	4.8% (5)	13.3% (14)	4.8% (5)	15.2% (16)	15.2% (16)			
Features	6.7% (7)	4.8% (5)	6.7% (7)	4.8% (5)	13.3% (14)	4.8% (5)	15.2% (16)	15.2% (16)	28.6% (30)	1.36	105
answered question											105
skipped question											65

2. Feelings concerning a low residency MFA program at the University of Georgia:

[Create Chart](#) [Download](#)

Features	Having many negative features								Having few negative features	Rating Average	Response Count
	0.0% (0)	2.9% (3)	3.8% (4)	6.7% (7)	14.4% (15)	10.6% (11)	15.4% (16)	17.3% (18)			
Features	0.0% (0)	2.9% (3)	3.8% (4)	6.7% (7)	14.4% (15)	10.6% (11)	15.4% (16)	17.3% (18)	28.8% (30)	1.86	104
answered question											104
skipped question											66

3. Feelings concerning a low residency MFA program at the University of Georgia:

[Create Chart](#) [Download](#)

Features	Inferior to competing programs								Superior to competing programs	Rating Average	Response Count
	2.1% (2)	1.1% (1)	5.3% (5)	10.5% (10)	33.7% (32)	8.4% (8)	13.7% (13)	13.7% (13)			
Features	2.1% (2)	1.1% (1)	5.3% (5)	10.5% (10)	33.7% (32)	8.4% (8)	13.7% (13)	13.7% (13)	11.6% (11)	0.91	95
answered question											95
skipped question											75

Select a page to view below or view all pages.

#11. attribute favorability

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Select a page to view below or view all pages:

#12. comparison shopping

PAGE: COMPARISON SHOPPING

1. Please rate the choices below when researching a possible graduate program.

[Create Chart](#) [Download](#)

	Never							Always	Rating Average	Response Count
I check the cost, prestige of staff, and other curriculums of MFA programs before deciding to attend a specific program.	1.6% (2)	0.8% (1)	4.8% (6)	7.2% (9)	9.6% (12)	16.8% (21)	59.2% (74)	6.10	125	
I compare MFA programs on factors other than price.	0.8% (1)	0.8% (1)	4.9% (6)	8.2% (10)	16.4% (20)	23.0% (28)	45.9% (56)	5.91	122	
I compare MFA programs on factors like cost, prestige of staff, location, etc.	1.7% (2)	0.8% (1)	3.4% (4)	2.5% (3)	14.3% (17)	19.3% (23)	58.0% (69)	6.17	119	
I compare curriculums of different MFA programs.	1.6% (2)	0.8% (1)	1.6% (2)	7.3% (9)	12.2% (15)	23.6% (29)	52.8% (65)	6.10	123	

answered question 125
skipped question 45

Select a page to view below or view all pages:

#12. comparison shopping

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Select a page to view below or view all pages:

« [#13. purchase intention](#) »

PAGE: PURCHASE INTENTION

1. Choose the answer that best fits your feelings towards the MFA's offered by UGA [Create Chart](#) [Download](#)

	Strongly disagree						Strongly agree	Rating Average	Response Count
The next time I consider an advanced degree, I will choose UGA's low residency MFA program.	12.7% (14)	4.5% (5)	4.5% (5)	31.8% (35)	20.9% (23)	10.0% (11)	15.5% (17)	4.35	110
If I considered an MFA during the past year, I would have selected UGA's low residency MFA program.	9.2% (10)	3.7% (4)	4.6% (5)	32.1% (35)	19.3% (21)	15.6% (17)	15.6% (17)	4.58	109
In the next year, if I considered a low residency program I will select UGA's low residency MFA program.	10.7% (12)	5.4% (6)	7.1% (8)	31.3% (35)	14.3% (16)	15.2% (17)	16.1% (18)	4.43	112

answered question 115
skipped question 55

Select a page to view below or view all pages:

« [#13. purchase intention](#) »

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Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Response Summary

Select a page to view below or view all pages:

◀ #14. skepticism ▶

PAGE: SKEPTICISM

1. In reference low residency programs I feel:

Create Chart Download

	Not at all							Very	Rating Average	Response Count
Skeptical	43.1% (56)	19.2% (25)	15.4% (20)	13.1% (17)	3.1% (4)	4.6% (6)	1.5% (2)	2.34	130	
Suspicious	54.3% (69)	15.0% (19)	9.4% (12)	15.0% (19)	3.1% (4)	3.1% (4)	0.0% (0)	2.07	127	
Distrustful	54.3% (69)	14.2% (18)	11.8% (15)	15.0% (19)	0.8% (1)	3.9% (5)	0.0% (0)	2.06	127	
answered question									130	
skipped question									40	

Select a page to view below or view all pages:

◀ #14. skepticism ▶

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Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Response Summary

Select a page to view below or view all pages:

#15. turbulence

PAGE: TURBULENCE

1. Choose the answer that best fits your feelings towards the proposed programs.

Create Chart Download

	Strongly disagree						Strongly agree	Rating Average	Response Count
Competition between low residency programs is cutthroat.	7.8% (7)	11.1% (10)	16.7% (15)	41.1% (37)	14.4% (13)	3.3% (3)	5.6% (5)	3.76	90
There are many promotion wars in this program area.	5.8% (5)	14.0% (12)	16.3% (14)	36.0% (31)	18.6% (16)	4.7% (4)	4.7% (4)	3.80	86
Anything that one competitor can offer in this program area, others can match readily.	9.6% (9)	16.0% (15)	20.2% (19)	33.0% (31)	13.8% (13)	5.3% (5)	2.1% (2)	3.50	94
Price competition is a hallmark in this area.	4.4% (4)	7.7% (7)	11.0% (10)	40.7% (37)	15.4% (14)	12.1% (11)	8.8% (8)	4.26	91
One hears of a new competitive move in this program area almost everyday.	20.0% (18)	21.1% (19)	18.9% (17)	30.0% (27)	3.3% (3)	3.3% (3)	3.3% (3)	2.99	90
The competitors in this program area are relatively weak.	9.8% (8)	9.8% (8)	15.9% (13)	46.3% (38)	6.1% (5)	9.8% (8)	2.4% (2)	3.68	82
We anticipate this degree will make a significant improvement in our career.	8.0% (8)	4.0% (4)	10.0% (10)	29.0% (29)	21.0% (21)	17.0% (17)	11.0% (11)	4.46	100
We feel that this program is important to our overall career profitability	8.2% (8)	9.2% (9)	8.2% (8)	29.6% (29)	21.4% (21)	11.2% (11)	12.2% (12)	4.30	98
It is expected that this program will enhance our ability to compete.	5.0% (5)	8.0% (8)	8.0% (8)	25.0% (25)	26.0% (26)	15.0% (15)	13.0% (13)	4.56	100
We expect this program to impact our success.	4.9% (5)	8.7% (9)	8.7% (9)	25.2% (26)	21.4% (22)	17.5% (18)	13.6% (14)	4.56	103
							answered question		109
							skipped question		61

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Response Summary

Total Started Survey: 170
Total Completed Survey: 129 (75.9%)

Select a page to view below or view all pages:

< #16. Demographics : >

PAGE: DEMOGRAPHICS

1. Please indicate the years in your career

Create Chart Download

	Response Percent	Response Count
0-5 years <input type="text"/>	30.2%	39
6-10 years <input type="text"/>	10.1%	13
11-15 years <input type="text"/>	10.1%	13
16-20 years <input type="text"/>	7.0%	9
21-25 years <input type="text"/>	12.4%	16
26-30 years <input type="text"/>	9.3%	12
More than 30 years <input type="text"/>	20.9%	27
	answered question	129
	skipped question	41

2. Please indicate the range in which your age falls

Create Chart Download

	Response Percent	Response Count
Under 18	0.0%	0
18-22 <input type="text"/>	6.2%	8
23-27 <input type="text"/>	10.0%	13
28-31 <input type="text"/>	4.6%	6
32-36 <input type="text"/>	4.6%	6
37-41 <input type="text"/>	4.6%	6
42-46 <input type="text"/>	12.3%	16

47- 51	<input type="text"/>	13.8%	18
52-56	<input type="text"/>	6.9%	9
57-61	<input type="text"/>	13.1%	17
62-66	<input type="text"/>	11.5%	15
67- older	<input type="text"/>	12.3%	16
		answered question	130
		skipped question	40

3. Please indicate your level of education

Create Chart Download

		Response Percent	Response Count
High school and below	<input type="text"/>	0.8%	1
Some college	<input type="text"/>	9.2%	12
Bachelors	<input type="text"/>	50.0%	65
Masters	<input type="text"/>	31.5%	41
Doctorate	<input type="text"/>	8.5%	11
		answered question	130
		skipped question	40

4. Please indicate your field of work: Check all that apply

Create Chart Download

		Response Percent	Response Count
Journalist	<input type="text"/>	16.2%	21
Writer	<input type="text"/>	46.2%	60
Screenwriter	<input type="text"/>	7.7%	10
Other	<input type="text"/>	65.4%	85
		answered question	130
		skipped question	40

5. Please indicate your sex:

Create Chart Download

		Response Percent	Response Count
Male	<input type="text"/>	26.9%	35
Female	<input type="text"/>	70.0%	91

Prefer not to answer

3.1% 4

answered question 130

skipped question 40

Select a page to view below or view all pages:

#16. Demographics

Appendix C

Curriculum Vitae of Full-Time Faculty

Valerie Boyd
Associate Professor
University of Georgia
Grady College of Journalism and Mass Communication
Room 225
Athens, Georgia 30602-3018
706-542-0887
vboyd@uga.edu

TEACHING & PROFESSIONAL EXPERIENCE

University of Georgia.

Associate Professor, Charlayne Hunter-Gault Distinguished Writer in Residence.

Teach upper-division undergraduate and graduate writing courses in the Grady College of Journalism and Mass Communication. Teaching interests include creative nonfiction, arts writing, and literary and narrative journalism. Also interested in African-American history, arts and culture, as well as race and gender issues in the media. Currently working with colleagues across the university to establish a new graduate writing program in narrative nonfiction utilizing the low-residency MFA model.

Antioch University – Los Angeles.

Associate Faculty Mentor, Fall 2005 to 2007.

Taught a range of graduate students in low-residency MFA program in creative writing. Specialized in teaching and mentoring creative nonfiction students, though I also mentored "genre-jumpers" concentrating in fiction and poetry.

The Atlanta Journal-Constitution.

Arts Editor, September 2001 to May 2004.

Responsible for editing the Sunday Arts & Books section of the city's primary daily newspaper, reaching more than 1 million readers weekly. Specific duties included supervising six reporters; conceptualizing and assigning stories; and editing all performing and visual arts articles and reviews for publication in various sections of the newspaper. This position called for a teaching editor, one who could coach and teach writers of various skill levels, making their work stronger for publication.

Previous positions held at *The Atlanta Journal-Constitution*:

Assistant Editor for Travel and Books; Book Critic, June 1999 to September 2000.

Responsible for editing stories for the Sunday Travel section and Sunday book pages. Also served as a book critic, doing occasional author interviews and writing several fiction and nonfiction book reviews monthly.

Assistant Arts Editor, 1992 to 1995.

Edited all stories for publication in the newspaper's weekly Arts section. Also responsible for writing occasional arts stories, including profiles and book reviews.

Reporter, Southern Task Force, 1991 to 1992.

Part of rotating group of reporters writing primarily about social inequities in Georgia, Louisiana, Mississippi, Alabama and Florida.

Copy Editor, Features Department, 1988 to 1992.

Copy-edited stories and wrote headlines for various feature sections of the newspaper, including daily Living section, weekly Food, Southern Culture and Arts sections.

Copy Editor, International/National Desk, 1985 to 1991.

Edited, on hourly deadlines, international and national copy from The Associated Press and other wire services, as well as from correspondents.

1998 National Black Arts Festival.

Literary Curator, December 1997 to August 1998.

Conceptualized and implemented the literary component of the 10-day celebration, attended by an estimated 1.3 million people. Specific duties included inviting and scheduling more than 65 authors for panel discussions and readings, producing a brochure outlining the festival's literary offerings, managing a sizable budget, and presenting a satisfying artistic program that was also fiscally responsible.

HealthQuest Magazine.

Co-founder and Editor in Chief, 1992 to 1997.

Responsible for directing and monitoring all editorial aspects of the bimonthly, nationally circulated health magazine. Specific responsibilities included conceptualizing each issue, developing and managing a national network of freelance writers and contributing editors, assigning and editing all articles for publication.

EightRock Magabook.

Founder, Editor and Publisher, 1990 to 1994.

Directed all aspects of the annual, nationally circulated journal of arts and culture. Specific duties included conceptualizing each issue, organizing a national network of writers, assigning stories and editing all articles for publication.

Catalyst Magazine.

Assistant Editor, 1989 to 1995.

Line-edited all manuscripts for the biannual, nationally circulated literary magazine.

BOOKS

Wrapped in Rainbows: The Life of Zora Neale Hurston.

Biography published by Scribner to wide critical acclaim in January 2003. Reviewed on the cover of *The New York Times Book Review* and *The Washington Post Book World*. Winner of the 2003 Southern Book Award, the Georgia Author of the Year Award and the American Library Association Notable Book Award.

Spirits in the Dark: The Untold Story of Black Women in Hollywood.

With an emphasis on behind-the-screen stories, this forthcoming narrative nonfiction book will trace the history of African-American women in film and television from the 1920s to the present. To be published by Alfred A. Knopf/Random House.

SELECTED ARTICLES, ESSAYS & REVIEWS

Journal Articles & Book Chapters

"In Conversation: On Writing the Life of Zora Neale Hurston." A chapter in *The Inside Light: New Critical Essays on Zora Neale Hurston* (Praeger Publishers, 2010), edited by Deborah G. Plant.

"'She was just outrageously brilliant': Toni Morrison remembers Toni Cade Bambara." Exclusive interview with Nobel Laureate Toni Morrison, published as a chapter in *Savoring the Salt: The Legacy of Toni Cade Bambara* (Temple University Press, November 2007), edited by Linda J. Holmes and Cheryl A. Wall.

"The Origins of a Classic." Essay commissioned by HarperCollins Publishers as the after-word for a new 2006 paperback edition of Zora Neale Hurston's *Their Eyes Were Watching God*.

"She Was the Party." Biographical essay on Zora Neale Hurston, commissioned by HarperCollins Publishers as the postscript for a new 2006 paperback edition of Hurston's autobiography, *Dust Tracks on a Road*.

"Enter the Negrotarians." Journal article exploring Hurston's experience as a student at Barnard College, in *The Scholar & Feminist Online*, Volume 3, Number 2, Winter 2005. Published by the Barnard Center for Research on Women. Special issue, *Jumpin' at the Sun: Reassessing the Life and Work of Zora Neale Hurston*, was inspired by the October 2005 Virginia C. Gildersleeve Conference of the same name.

"Black and Blue." A chapter on the story behind Toni Morrison's novel *The Bluest Eye*. Published in the *Children's Literature Review*, Vol. 99, October 2004.

"Zora Neale Hurston: The Howard University years." *The Journal of Blacks in Higher Education*, Number 39, Spring 2003.

"In search of Alice Walker." *Step Into a World: A Global Anthology of the New Black Literature*. Edited by Kevin Powell. New York: John Wiley & Sons, 2000.

"In search of Alice Walker, or, Alice doesn't live here anymore." A long-form immersion-journalism piece about Eatonton, Ga., Walker's hometown. *Creative Nonfiction*, Issue 12: Emerging Women Writers II, Fall 1998.

"The Ritual." *African-American Review: Black South Issue, Part 1 of 2*. Indiana University Press, 1993.

"Three." *In the Tradition: An Anthology of Young Black Writers*. Edited by Kevin Powell and Ras Baraka. New York: Harlem River Press, 1992.

Magazine Articles, Essays & Reviews

"Morrison Explores Many Brutal Shades of Slavery," a review of Toni Morrison's *A Mercy*. *The Atlanta Journal-Constitution*, Nov. 9, 2008.

"Cassandra Wilson: Mississippi Queen," a Q&A with the acclaimed jazz vocalist. *Paste* magazine, June 2008.

"Dusted Off: Revisiting Toni Morrison's *Sula*," a review/re-assessment of the classic 1973 novel. *Paste* magazine, July 2007.

"Their Eyes Were Watching..." a story about the making of the television adaptation of Zora Neale Hurston's *Their Eyes Were Watching God*. Featuring interviews with the film's executive producer, Oprah Winfrey, and its lead actor, Halle Berry. *Essence* magazine, March 2005.

"Sweet Home Georgia." Review of Pearl Cleage's *Some Things I Never Thought I'd Do*. *Ms.* magazine, Fall 2003.

"Zora & Me: Writing the Life of a Literary Legend." *The New Crisis*, January/February 2003.

"The Writer's Life: Telling Zora's Story." Essay for magazine published by Borders Books & More. *Inside Borders*, February 2003.

"Black and blue: An unforgettable literary debut, *The Bluest Eye* was Toni Morrison's attempt to expel the despair of a generation." *Book* magazine, January/February 2003.

"Goin' South: Reflections on Zora Neale Hurston's *Their Eyes Were Watching God*." *Book* magazine, July/August 2002.

"The Last Word: An interview with Toni Morrison on editing Toni Cade Bambara's last novel." *Ms. magazine*, August/September 2000.

"Finding Southern Comfort." Essay on personal experiences as a daughter of the American South. *The Oxford American*, Number 26, March-May 1999.

"American Beach's compelling history." Review of Russ Rymer's *American Beach: A Saga of Race, Wealth, and Memory*. *Emerge magazine*, November 1998.

"Men in shadow of Naylor's women." Review of Gloria Naylor's *The Men of Brewster Place*. *Emerge magazine*, May 1998.

"Connections: Looking for Alice." Essay on Alice Walker and her complicated relationship with her hometown, Eatonton, Ga. *Ms. magazine*, March/April 1998.

Selected Newspaper Articles & Reviews

"Morrison explores many brutal shades of slavery." Review of Toni Morrison's *A Mercy*. *The Atlanta Journal-Constitution*, Nov. 9, 2008.

"Portrait of an artist at war with himself." Review of Arnold Rampersad's *Ralph Ellison: A Biography*. *Los Angeles Times*, May 6, 2007.

"Maryanne Vollers on 'Lone Wolf' Eric Rudolph." Book review of *Lone Wolf: Eric Rudolph – Murder, Myth, and the Pursuit of an American Outlaw*. *Los Angeles Times*, Nov. 26, 2006.

"'I Wanted to Reinvent' Civil Rights Era," a Q&A with author and actress Denise Nicholas about her novel, *Freedom Road*. *The Atlanta Journal-Constitution*, Oct. 14, 2005.

"Cosmic jump shots: Risky stories touch on themes of mortality, basketball." Review of John Edgar Wideman's *God's Gym*. *The Atlanta Journal-Constitution*, Feb. 6, 2005.

"'Love' wears many guises over decades of fraught relationships." Review of Toni Morrison's novel *Love*. *The Atlanta Journal-Constitution*, Oct. 26, 2003.

"Growing up in a tense, fearful time in Atlanta." Review of Tayari Jones' *Leaving Atlanta*. *The Atlanta Journal-Constitution*, Sept. 22, 2002.

"Looking at Lady Day: 'Mystery' delves beyond singer's mythic persona." Review of Farah Jasmine Griffin's *If You Can't Be Free, Be a Mystery: In Search of Billie Holiday*. *The Atlanta Journal-Constitution*, June 17, 2001.

"A pioneering businesswoman: Descendant reveals C.J. Walker's road to civil rights activity, philanthropy." Review of A'Lelia Bundles' *On Her Own Ground: The Life and Times of Madam C.J. Walker*. *The Atlanta Journal-Constitution*, Feb. 11, 2001.

"Passionate 'Fisher' gets reader hooked." Review of Paule Marshall's *The Fisher King*. *The Atlanta Journal-Constitution*, Nov. 19, 2000.

"Walker looks 'Forward': Candid conversations reveal glimpses of the author." Review of Alice Walker's *The Way Forward Is With a Broken Heart*. *The Atlanta Journal-Constitution*, Oct. 8, 2000.

"Flowing 'Water' with a few pebbles." Review of Helen Elaine Lee's *Water Marked*. *The Washington Post*, Nov. 23, 1999.

"Wideman's writings court basketball, real life." *The Atlanta Journal-Constitution*, Nov. 1, 1998.

"Cleage novel soaring as Winfrey pearl." *The Atlanta Journal-Constitution*, Oct. 27, 1998.

"Faith in herself." Review of Gayl Jones' *The Healing*. *The Washington Post Book World*, March 1, 1998.

"Zora & me: Atlanta biographer describes her quest to tell Hurston's story." *The Atlanta Journal-Constitution*, Jan. 25, 1998.

"Her Emancipation Proclamation." Review of Jill Nelson's *Straight, No Chaser*. *The Washington Post Book World*, Oct. 5, 1997.

"'Exhale' is here, but wait goes on for black women." *The Atlanta Journal-Constitution*, Dec. 17, 1995.

"Poet Maya Angelou prays for right words for inauguration." *The Atlanta Journal-Constitution*, Jan. 8, 1993.

"Global Volunteers bring help home to dirt-poor town: They make repairs, build friendships." *The Atlanta Journal-Constitution*, Nov. 6, 1991.

"Women filmmakers on calling the shots." *The Atlanta Journal-Constitution*, June 11, 1989.

"After decades of urging poetic justice, Sanchez still writing tales of joy, pain." *The Atlanta Journal-Constitution*, Aug. 26, 1988.

"Making black movies: Atlanta nurtures emerging independent directors." *The Atlanta Journal-Constitution*, Feb. 21, 1988.

SELECTED PAPERS & PRESENTATIONS

With the publication of *Wrapped in Rainbows: The Life of Zora Neale Hurston*, I have been invited to lecture at many universities, conferences, libraries and bookstores. Following is a sampling of recent presentations.

"Exploring the Inside Light: Teaching Hurston." Keynote speaker/master teacher at the "Landmarks of American History" symposium sponsored by the Florida Center for Teachers and the Florida Humanities Council. Rollins College, Winter Park, Fla., June 2010.

"An Inspired Relationship." Invited speaker for Big Read event sponsored by the National Endowment for the Arts. Columbus Public Library, Columbus, Ga., Feb. 5, 2010.

"Everybody's Zora." Invited panelist for 21st Annual Zora Neale Hurston Festival of the Arts and Humanities, Eatonville, Fla., Jan. 28, 2010.

"Zora Neale Hurston and the Eatonville Experience." Invited speaker for grand opening event at Eatonville Restaurant, Washington, D.C., Nov. 15, 2009.

"Zora Neale Hurston and the Inside Light." Invited speaker for Big Read event sponsored by the National Endowment for the Arts. Houston Public Library, Houston, Texas, Oct. 31, 2009.

"Their Eyes Were Watching Hurston." Invited speaker for Big Read event sponsored by the National Endowment for the Arts. Fisk University, Nashville, Tenn., Oct. 23, 2009.

"Drenched in Light: Teaching Hurston." Keynote speaker at the "Landmarks of American History" symposium sponsored by the Florida Center for Teachers and the Florida Humanities Council. Rollins College, Winter Park, Fla., June 2009.

"Zora Neale Hurston and the Inside Light." Invited speaker and panelist, "Zora Fest '09," the fifth annual Zora Neale Hurston Festival in Fort Pierce, Fla., April 2009.

"Book Proposal Boot Camp: How to Write a Proposal That Sells Without Selling Out." Designed and taught this intensive, interactive two-day workshop to give adult students the tools, knowledge and confidence needed to complete a strong, viable proposal for a nonfiction book. Sponsored by Moksha Unlimited and Charis Circle; presented at the offices of *Paste* magazine. July 2008.

Keynote speaker, "Zora Fest '08: The Harlem Renaissance," the fourth annual Zora Neale Hurston Festival in Fort Pierce, Fla., March 29, 2008.

"Writing the Novelist's Life." Invited lecture for the Program in Writing and Humanistic Studies, Massachusetts Institute of Technology, Cambridge, Mass., Oct. 25, 2007.

"Their Eyes Were Watching...Hurston." Invited lecture for the Charleston County Big Read, a community-wide reading initiative focusing on *Their Eyes Were Watching God*. Part of the National Endowment for the Arts' nationwide Big Read, designed to restore reading to the center of American culture. Charleston County Public Library, Main Branch, Oct. 6, 2007.

"Understanding Zora Neale Hurston's Legacy." Invited keynote lecture for Detroit's Big Read, a community-wide conversation about *Their Eyes Were Watching God*. Part of the National Endowment for the Arts' nationwide Big Read initiative. Detroit Public Library, Main Branch, Sept. 22, 2007.

"The Power of Janie: Reflections on *Their Eyes Were Watching God*." Convened panel discussion marking the 70th anniversary of Zora Neale Hurston's classic novel. National Black Arts Festival, Atlanta, July 21, 2007.

"Writing Lives From the Twentieth Century: Literature, Art, and the Spiritual Self." Panelist at the College Language Association National Conference, Miami, Fla., April 19, 2007.

"How to Write and Sell a Book Proposal Without Selling Out." Interactive workshop taught at the 2007 Women, Action and the Media Conference, sponsored by the Center for New Words, Cambridge, Mass., March 30, 2007.

"Telling the Life as a Story: On Zora Neale Hurston." American Literature Association conference on biography, Puerto Vallarta, Mexico, Dec. 8, 2006.

"Living Life as a Big Idea: The Case of Zora Neale Hurston." Idea Festival, Louisville, Ky., Oct. 14, 2006.

"Southern Voices." Panel discussion with biographers of Harper Lee and Eudora Welty. Celebration of Books. Tulsa, Okla., Sept. 30, 2006.

"History as Narrative." Panel discussion at the Eighth National Black Writers Conference, Medgar Evers College (CUNY), Brooklyn, N.Y., April 1, 2006.

"Biography as a Spiritual Endeavor: Excavating the Life of Zora Neale Hurston." Presented at Yale University's Literary Biography conference, New Haven, Conn., Oct. 13, 2005.

"Journalists, Historians and the Battle for Biography's Soul." Organized and moderated panel discussion at the 2005 convention of the Association for Education in Journalism and Mass Communication, San Antonio, Texas, Aug. 10-13, 2005.

"The Same Story Twice: Bringing *Their Eyes Were Watching God* to Television." Organized and moderated panel discussion at the 2005 National Black Arts Festival, Atlanta, July 23, 2005.

Keynote speaker, "ZoraFest: A Homecoming," the 2005 Zora Neale Hurston Festival in Fort Pierce, Fla., May 12-15, 2005.

"Biography Lives," a panel presentation at the 6th Annual Lee County Reading Festival in Fort Myers, Fla., sponsored by the Lee County Library System, March 19, 2005.

"Zora Neale Hurston: Front Porch Lies, Contemporary Truths," a panel discussion at Rutgers University-Newark, March 5, 2005.

"Excavating Hurston's Life." Invited lecture presented at the Live Oak Public Library, Savannah, Ga., Feb. 7, 2005.

"Zora Neale Hurston: Revisiting the Woman and Her Work." Featured speaker, Hurston biography panel, televised throughout the Orlando metro area. 16th annual Zora Neale Hurston Festival of the Arts and Humanities, Winter Park, Fla., Jan. 28, 2005.

"Writing the Life of Zora Neale Hurston." A moderated online discussion with educators and high school students from around the country, sponsored by the College Board, Nov. 16, 2004.

"Why Hurston Still Matters." Keynote address at the 21st Annual Network National Conference, Miami, Fla., Nov. 12, 2004.

"The Biographer's Art." Invited lecture presented to more than 200 students and English Department faculty members at Georgia State University, Atlanta, Nov. 11, 2004.

"Zora Neale Hurston: Before and After the Harlem Renaissance." Lecture presented at Xavier University of New Orleans, as part of its Co-Curricular Enhancement Series; sponsored by the Xavier University Endowment for the Humanities, Oct. 28, 2004.

"Literary Tastes: A Notable Books Breakfast." Invited speaker, along with Pulitzer Prize winner Edward P. Jones, at the awards ceremony for the American Library Association's prestigious Notable Book Awards, Orlando, Fla., June 27, 2004.

"Finding the Cosmic Zora." Featured speaker at the American Library Association 2004 Annual Meeting at Orange County Convention Center, Orlando, June 27, 2004.

"Zora and Langston." Invited lecture presented at Emory University symposium, "Langston Hughes: Poet of the People," Atlanta, April 14, 2004.

"How Hurston's Life Informed Her Art." Keynote address to culminate Read Together Palm Beach County, a community-wide literacy effort. West Palm Beach, Fla., April 2004.

Panelist, "A Writer's Profile: Zora Neale Hurston," a discussion of the author's life and work, at the Tennessee Williams Literary Festival, New Orleans, March 2004.

Panelist, Women of Washington book discussion, Washington, D.C., March 2004. Other panelists were Azar Nafisi, best-selling author of *Reading Lolita in Tehran*, and Ann Gerhart, author of *The Perfect Wife: The Life and Choices of Laura Bush*. (Also broadcast on C-SPAN.)

Writer in Residence, UNCW Writers' Week, sponsored by the Creative Writing Department at the University of North Carolina-Wilmington, Wilmington, N.C., March 2004. Met one-on-one with graduate students about their nonfiction works in progress; also gave public reading from *Wrapped in Rainbows* and a lecture on nonfiction writing.

"Writing Southern Intrigue," a panel presentation at the 11th annual *St. Petersburg Times* Festival of Reading. St. Petersburg, Fla., November 2003.

"Sharp Shadows, High Lights, and Smudgy In-Betweens": Narrating the Life of Zora Neale Hurston. Part of the Virginia C. Gildersleeve Conference at Barnard College, "Jumpin' at the

Sun: Reassessing the Life and Work of Zora Neale Hurston," with keynote speaker Alice Walker. New York, October 2003.

"Writing the Writer's Life," a presentation at the 2003 Southern Festival of Books. Nashville, Tenn., October 2003.

Featured speaker at The Mount's "Women of Achievement" lecture series. Part of the Edith Wharton Restoration Project. Lenox, Mass., July 2003.

"Reading History, Writing History," a panel presentation at the Southern Conference on Women's History. University of Georgia, Athens, June 2003.

Lecturer, "After Hours" series for students and faculty at the University of North Carolina. Charlotte, N.C., February 2003.

"From Journalist to Author," a lecture to undergraduate, graduate students and faculty at the Medill School of Journalism, Northwestern University. Evanston, Ill., February 2003.

"Open Book" lecture, Harold Washington Library. Discussion with high school students to benefit Open Book, a well-respected youth literacy program. Chicago, February 2003.

Simon & Schuster Diversity Council. Book talk and discussion with employees at the major publishing house. New York, February 2003.

"The Future of Black Writing," a panel presentation as part of an annual Celebration of Black Writing. Art Sanctuary, Philadelphia, February 2003.

"Writing Hurston's Life," a book talk and discussion, Howard University. Washington, D.C., January 2003.

"A Glance From God," a book talk and discussion, Enoch Pratt Library. Baltimore, Md., January 2003. (Presentation was taped by Book-TV and has aired several times on C-SPAN.)

"Writing a Writer's Life." Featured speaker at the Margaret Mitchell House's popular author lecture series. Atlanta, January 2003.

AWARDS & FELLOWSHIPS

Awarded a 2010-2011 fellowship from the James Weldon Johnson Institute for Interdisciplinary Studies at Emory University. For completing work on *Spirits in the Dark: The Untold Story of Black Women in Hollywood*, and for beginning research on a new book utilizing material from the Alice Walker Archive at Emory.

Awarded a 2007 fellowship from the University of Georgia's Willson Center for the Humanities and Arts— for research on forthcoming book, *Spirits in the Dark: The Untold Story of Black Women in Hollywood*.

Wrapped in Rainbows: The Life of Zora Neale Hurston named by the Georgia Center for the Book as one of the 25 Books That All Georgians Should Read.

Winner of a 2004 Notable Book Award from the American Library Association.

Winner of the 2004 Georgia Author of the Year Award in nonfiction.

Wrapped in Rainbows awarded the 2003 Southern Book Award for best nonfiction of the year.

PROFESSIONAL MEMBERSHIPS & SERVICE

University of Georgia Press.

Member of Editorial Board of the largest and oldest publisher in the state, which currently publishes 75-80 new books a year and has 1000 titles in print.

ArtsCriticATL.

Member of Board of Directors for this online publication, founded by former arts critics of *The Atlanta Journal-Constitution*.

Alice Walker Literary Society.

Founding officer of international organization of Alice Walker scholars and enthusiasts. The AWLS was instrumental in convincing Walker to place her archive at Emory University in Atlanta.

Southern Literary Trail.

Member of Board of Directors for this regional organization, which celebrates the work of writers of classic Southern literature in Georgia, Alabama and Mississippi.

SheWrites.

Served as a judge for this online organization's 2010 Passion Project, a writing contest for emerging women authors of nonfiction.

Hurston/Wright Foundation.

Judge in the 2010 nonfiction category for the organization's prestigious Legacy Awards, which reward excellence among published authors of African descent. Also served as a judge for the 2003 awards; former member of the foundation's board of directors.

National Book Critics Circle.

Served a three-year term (2005-2007) as one of 24 elected board members of this national organization and as a judge for its prestigious National Book Critics Circle Awards.

Atlanta Reads: One Book, One Community.

Member of Steering Committee (2006-2008) formed by Atlanta Mayor Shirley Franklin to implement a citywide book club to popularize the discussion of literature.

George A. and Eliza Gardner Howard Foundation of Brown University.

Evaluated applications for the foundation's 2005-2006 fellowships in the fields of literary criticism, film criticism and translations into English.

EDUCATION

Goucher College.

Master of Fine Arts in Creative Nonfiction Writing, 1999.

Northwestern University.

Bachelor of Science, Medill School of Journalism, 1985.

CURRICULUM VITAE

Nathaniel Kohn, Ph.D.
Professor
Grady College of Journalism and Mass Communication
University of Georgia
706/542-4972 office 706/542-2183 fax nkohn@uga.edu

ACADEMIC HISTORY

Name: Nathaniel H. (Nate) Kohn
Present Rank: Professor
Years in Current Position: 1 years (including current year)
Years at the University of Georgia: 10 years (including current year)
Administrative Title: Associate Director, George Foster Peabody Awards
Graduate Faculty Status: Permanent
Highest Degree: Ph.D., Communication
Institution and Date: College of Communication, UIUC, May 1995.

ACADEMIC POSITIONS HELD:

University of Georgia	Professor, Telecommunications July 2008 to present
University of Georgia	Associate Professor, Telecommunications July 2002 to present
University of Georgia	Assistant Professor, Telecommunications July 1997-2001
University of Illinois (UIUC)	Visiting Teaching Associate, Unit One, 1996-97
UIUC	Visiting Teaching Associate (English), 1995-96
UIUC	Visiting Teaching Associate 1995-97 Department of Aeronautical and Astronautical Engineering
UIUC	Visiting Teaching Associate, College of Communications, 1995-97
UIUC	Research Assistant 1995-96 Cummings Center for Advertising Studies
UIUC	Instructor (Art and Design) 1971-72

OTHER PROFESSIONAL EMPLOYMENT:

- Associate Director, George Foster Peabody Awards
- Festival Director and Co-Founder, Robert Osborne's Classic Film Festival
- Member, Panel of Motion Picture Curators, The Film Movement, New York, New York. 2002-present
- Festival Director and Co-Founder, Roger Ebert's Overlooked Film Festival, UIUC, 1999-present
- Director/Writer/Editor, Office of Public Affairs, Chancellor's Office, UIUC 1997.
- Writer, UIUC College of Communication Alumni News, UIUC 1996-97.
- Columnist, The Octopus Weekly Magazine, Champaign, IL. 1995-96.
- Associate Publisher and Co-Founder, The Optimist Newspaper, Champaign, IL. 1994-95.
- Editor/Writer, Horizon Hobby Distributors, Champaign, IL. 1990-98.
- President and Board Chairman, Filmtrust of Arkansas, Inc., Little Rock, AR. 1987-90.
- President and Founder, Samarkand Motion Picture Productions, Inc., New York, NY. 1976-79.
- President and Co-Founder, United Pictures Organization, Inc., Chicago, IL. 1974-77.
- Partner, Kohn-Vawter Productions, Champaign, IL 61820 1972-75.
- News Director and Creative Director, WICD-TV, Champaign, IL 61801. 1968-72.

POST GRADUATE AWARDS:

Chosen as member of Kappa Tau Alpha (National Honor Society in Journalism and Mass Communication), 1994.

Midwest Sociological Society Graduate Student Essay Contest, Prize – 1995.

COURSES TAUGHT AND ENROLLMENTS:

University of Georgia

TELE 5990	Producing for Film and Television (18 students)
TELE 3110	Writing for the Electronic Media (16 students)
JRMC 8220	Telecommunication Programming and Criticism (3-16 students)
TELE 4110/7110	Advance Screenwriting (16-21 students)
JRL 599	Critical Perspectives in Film and Television (12 students)
JRL 383	Basic Writing for Radio/Television/Film (16 students)

University of Georgia Cannes Film Festival Study Abroad Program (Program founder)

JOUR 5590/7590	Critical Writing and Reviewing (25 students)
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University of Georgia at Avignon, France

TELE 5990	Advanced Screenwriting (18 students)
JOUR 5580/7580	Magazine Article Writing (5 students)
JOUR 5590/7590	Critical Writing and Reviewing (13 students)

University of Illinois at Urbana-Champaign

LAS 110	Special Topics: Writing for the Screen (8-15 students)
RHET 105	Freshman English Composition (24 students)
AAE 241	Aerospace Systems Design II, Writing Component (40 students)
ART 299	Special topics: Feature Film Production (12 students)

Supervision of Student Research:

Served on 5 doctoral committees

Served on 20 masters committees

Chair of 8 master committees

INSTRUCTIONAL AWARDS:

UGA Outstanding Teaching Faculty Award (2003)

Grady College Nominee, Russell Undergraduate Teaching Award (2003)

Lilly Teaching Fellowship (\$2000), University of Georgia, (2000-01).

CURRICULUM DEVELOPMENT: (1995-2007):

- Conceived, developed and directs, new study abroad program: The UGA Cannes Film Festival Study Abroad Program. (2003-)
- Conceived and developed a new course TELE 5990 (Producing for Film and Television). The practical, theoretical, and ethical responsibilities of the motion picture and television producer.
- Developed new foci for JRL 383 (Basic Writing for Radio/TV/Film). Writing as a process emphasizing new ethical issues and responsibilities of the writer in TV, film, and new media.
- Developed new foci for TELE 4110 (Advanced Screenwriting). Writing character-centered feature length screenplays rooted in personal lived experience.
- Developed a new undergraduate seminar course in critical perspectives in film and television, focusing on the historical/theoretical relationship between cyborgs and adolescents in cinema.
- Developed new foci for JRMC 8220 (Telecommunications Programming and Criticism), employing critical/cultural theories (feminist, post-colonial, post-modern, etc.) to better understand programming and programming structure so as to produce more meaningful content for movies, television, and the worldwide web.
- Developed new foci for TELE 3110 (Writing for the Electronic Media), incorporating documentary, short film, feature length film, and web pages into the course basics.
- Developed specialized foci for JOUR 5580/7580 (Magazine Article Writing), for the study abroad experience with a concentration on critical travel journalism and the personality profile.
- Developed specialized foci for JOUR 5590/7590 (Critical Writing and Reviewing), concentrating on motion picture criticism and reviewing during a study abroad experience that included a week at the Cannes Film Festival.

RESEARCH AREAS:

Writing for the screen; qualitative methodology; critical tourism; interpretive theory; autoethnography; cultural studies; celebrity; motion pictures; film festivals; theory/practice binary.

PUBLICATIONS (* denotes refereed publications)

Books:

*Kohn, N. (June 2006). *Pursuing Hollywood: Seduction, Obsession, Dread*. Alta Mira Press, a Division of Rowman & Littlefield Publishers, Inc.

Chapters in Books:

*Laden, S. & Kohn, N. (May 2007). "Introduction Part 1: Representing Representation" in *Writing in the San/d: Autoethnography among Indigenous Southern Africans*. (Ed.: Keyan Tomaselli). Alta Mira Press.

*Kohn, N. & Slowikowski, S (1998). "(Un)toward joy: Movement, sport and (the meaning of) life" in *Play and Culture Studies: Volume One*, (Eds., Margaret Carlisle Duncan, Garry Chick, Alan Aycock). Greenwich, CT: Ablex Publishing. 275-287.

*Kohn, N. & Slowikowski, S. (1998). "How do you warm up for a stretch class?: Sub/in/di/verting hegemonic shoves toward sport" in *Sport and Postmodern times* (Eds., Genevieve Rail & Jean Harvey). New York: SUNY Press. 1998. 21-32.

Journal Articles:

*Kohn, N. & Sydnor, S. (November 2006). "'Lovely': Dialoging With Norman K. Denzin." *Journal of Sport & Social Issues*. 30.4: 374-381

*Kohn, N. & Cain, R. (June 2005). "Baring Witness: Community, Performance, and the Uncommon In and Around the Virginia Theatre in Champaign, Illinois." *Qualitative Inquiry*. 11.3: 351-368.

*Laden, S. & Kohn, N. (2004). "Introduction Part 1: Representing Representation." *Current Writing: Text and Representation in Southern Africa (Special Issue)* 15: 1-20.

*Kohn, N. & Lee, Y.S. (January 2004) "Musikonceit: A Postmodern Bravura Sans Footnotes." *Cultural Studies & Critical Methodologies*. 4.1: 112-127.

*Kohn, N. & Eidsvik, C. (November 2003). "Defective Effects in 'The Matrix.'" *Journal of Mass Media Ethics*. 18.3/4.

* Kohn, N. (Summer 2002). "Compounding Fracture." *Improvisation: Perforations 25, an electronic journal*. <http://www.pd.org/~zeug/perf25/>

- * Kohn, N. & Love, L. (2001). "This, that, and the other: Fraught possibilities of the souvenir." *Text and Performance Quarterly*. 21.1: 1-17.
- * Kohn, N. & Lee, Y.S. (2001). "Faces/off: Challenges to post colonial theory along the Hollywood-Hong Kohn axis." *Cultural Studies* <==> *Critical Methodologies*, 1.3: 335-354.
- * Kohn, N. (2000). "The screenplay as postmodern literary exemplar: Authorial distraction, disappearance dissolution." *Qualitative Inquiry*. 6.4: 489-510.
- * Kohn, N. (1999). "Disappearing authors: A postmodern perspective on the practice of writing for the screen." *Journal of Broadcasting and Electronic Media*. 43.3: 443-449.
- * Kohn, N. (1999). "Messing: Information, liminality, dread," *Cultural Studies: A Research Annual*. 4: 243-275.
- * Kohn, N. (1998) "Wonder never seizes," *American Communications Journal*. 1.2 <http://acjournal.org/holdings/vol1/Iss2/curtain.html>.
- * Kohn, N. (1996). "Hail the conquering hero." *Visual Anthropology*. 9.1: 41-51.
- * Kohn, N. (1995). "Exposed and basking: Spectacle, community, and the Winter Olympics." *Journal of International Communication*. 2.1: 100-119.
- * Kohn, N. (1994). "Glancing off the postmodern wall: A visit to the making of *Zulu Dawn*." by Nate Kohn. *Studies in Interpretive Interaction: A Research Volume*. 16: 85-106.
- * Kohn, N. (1994). "Unjust games: Hollywood as lived metaphor." *Visual Sociology*. 9.1: 52-61.

CREATIVE ACTIVITY:

Executive Producer. *Somebodies The Television Series*, for Black Entertainment Television (BET). Series shot in Athens, GA, June-August 2008. Premiere date on BET: September 9, 2008. Associated Press: One of 5 new shows to watch, 2008.

Los Angeles Times: One of 8 best new shows of 2008 TV season.
Nominated for NAMIC Vision Award Best Comedy 2009.

Producer. *Bottleworld*. A feature film shot in Philadelphia. (Oct 2007-2008).

Producer (with Pamela Kohn, Molly Mayeux). *Rain*. A feature length motion picture written and directed by Maria Govan (2007). Filmed in the Bahamas.

Official selection 2008 Toronto International Film Festival.
Official selection 2008 Bahamas International Film Festival.
Official selection 2009 Palm Springs International Film Festival.
Official selection 2009 Pan African International Film Festival, Los Angeles.
Winner, Audience Award, 2008 Bahamas International Film Festival.

Winner, Special Jury Award, New Voices/New Visions, 2009 Palm Springs International Film Festival.

Winner Best of Festival, 2009 Palm Springs International Film Festival.

Winner Best Film by a First Time Director, 2009 Pan African Film Festival.

Producer (with Pamela Kohn). *Somebodies*. A feature length motion picture written and directed by Henry "Hadjii" Hand (2004-5). Nominated for Grand Jury Award, Sundance Film Festival 2006. Special Jury Prize for Screenwriting, Sarasota International Film Festival 2006. Best Director Award Pan African Film Festival, Los Angeles, CA 2007.

Screened by Invitation at following festivals:

Festival of Independent American Cinema, Paris, France 2006,

Cleveland International Film Festival 2006,

Sarasota International Film Festival 2006,

Roger Ebert's Overlooked Film Festival 2006,

Cinevegas, Las Vegas 2006,

Black Harvest Film Festival, Chicago 2006.

American Film Institute International Film Festival, Los Angeles 2006,

Atlanta International Film Festival 2007,

Pan African Film Festival 2007,

BLACK INTERNATIONAL CINEMA BERLIN 2007.

Invited to submit to Critic's Week, Cannes International Film Festival 06.

PRISM Award for its positive message against alcoholism and substance abuse 2007.

Writer (with Rita Nachtmann). *Der Junge Aus Dem Zug*. A 190 minute book on CD. *Bucher zum Horen: St. Lesen*, Germany (2000).

Writer (with Chuck Harris). *Babysitters, Inc.* A speculative feature screenplay (1999).

Writer (with Rita Nachtmann). *Crossroads*. A commissioned feature length teleplay. Publivision, Montreal, Canada and Uni Media International, Munich, Germany (1999).

Writer (with Rita Nachtmann). *Mother and Child*. A commissioned feature length teleplay. Publivision, Montreal, Canada and Uni Media International, Munich, Germany (1999).

Writer. *Allegro*. A commissioned screenplay rewrite. Roxy Films GmbH, Munich, Germany (1998).

Writer. *Saddam on Trial*. A commissioned motion picture treatment. Visual Arts Group, Los Angeles, CA (1997).

Writer, director and producer. University promotional films to air during halftime of football games. University of Illinois (UIUC) Public Affairs Office (1997).

Writer, director and producer. Television Commercial Series. A series of commercials for Sinfonia da Camera, University of Illinois (UIUC) (1997).

Writer. *Babysitters, Inc.* A television series concept optioned by Warner Brothers Television (1995).

Writer (with David Tomblin). *Twisted Shadows.* A feature film screenplay optioned by Raymond Wagner Productions, Los Angeles, CA (1992).

Writer. *The Love Bite.* A feature length screenplay optioned by Telanton, Rome, Italy (1992).

Producer. *Abracadabra.* A children's television pilot produced for presentation to the Disney Channel (1986-87).

Writer (with Oaky Miller). *The Last Vaudeville House,* by. Television series concept optioned by Warner Brothers Television (1984).

Writer (with Oaky Miller.) *Mirror Image,* by. Television series concept optioned by Universal Studios (1984).

Writer. *Barney.* A commissioned feature length screenplay for Gold Crystal Motion Pictures, Johannesburg, South Africa (1984).

Writer. *Goodnight.* A commissioned feature length screenplay for Gold Crystal Motion Pictures, Johannesburg, South Africa (1983).

Writer. *Nincompoops.* A commissioned feature length screenplay for Rawifilm, Toronto, Canada (1980).

Producer. *Zulu Dawn.* A feature length motion picture starring Burt Lancaster, Peter O'Toole, Simon Ward, John Mills, Bob Hoskins. For Samarkand Motion Pictures, Inc. (1977-80).

Co-Producer. *Flashpoint: Africa.* A feature length motion picture starring Trevor Howard and Gayle Hunnicutt. For Samarkand Motion Pictures, Inc. (1977).

Writer. *Slavers.* A commissioned screenplay. Movie starred Ray Milland and Britt Ekland. For Lord Film, Munich, Germany (1976).

Produced, co-edited, and partially filmed *Shot.* A 16 mm feature film, the first feature length film made by students on a college campus (1972).

WORKS IN PROGRESS:

Books:

On Location Invasions: How Questions of Culture, Society, Politics, Economics, Race, Gender, Ambition, and Desire (Among Other Things) Come into Play When a Hollywood Production Company Comes To Town.

Dream Palaces.

Journal Articles:

“Filmmaking as invitation: come on in; it’s nice here.”

“The film festival as carnival.”

“Beached Boys and Girls: A Dialogic Riff on an Autoethnographic Reading of a Song.” (with Jessica Sawrey).

Convention Papers:

*“Filmmaking as invitation: come on in; it’s nice here,” Fourth International Congress of Qualitative Inquiry. Champaign, Illinois. May 14-17, 2008.

*“Desire Among Platform Agnostics,” with Kristi Bruce Amatucci. Third International Congress of Qualitative Inquiry. Champaign, Illinois. May 2-5, 2007.

* “Beached Boys and Girls: A Dialogic Riff on an Autoethnographic Reading of a Song,” with Jessica Sawrey. 13th Biennial IASPM conference *Making Music, Making Meaning*. Roma, Italy, 25-30 July 2005.

* “Withness Found: an Exploration of Performance and Community,” with Rebecca Cain. *Crossroads in Cultural Studies Fifth International Conference*. University of Illinois at Urbana-Champaign, Champaign, Illinois, June 25-28, 2004.

* “Snap Shot: Fraught Possibilities of Travel Photos,” with Rebecca Cain. *International Conference Tourism and Photography: Still Visions – Changing Lives*. Center for Tourism and Cultural Change, School of Cultural Studies, Sheffield Hallam University, Sheffield, England, July 20-23, 2003.

* “Baring Withness: Community, Performance, and the Uncommon,” with Rebecca Cain. *International Conference of American Cinema and Everyday Life*. University College London, London, England, June 23-28, 2003.

* “Using Theatre for Urban Regeneration: How Events at the Virginia Theatre Are Constructed to Revitalize Communities and Their Distracted Spaces,” with Rebecca Cain. *International European Festival and Events Association Convention*. Vienna, Austria, March 5-9, 2003.

* “Festival as Liminal Space: Building New Communities through the Event of Roger Ebert’s Overlooked Film Festival,” with Rebecca Cain. *International Festival and Events Association Annual Meeting*. Louisville, KY, November 6-10, 2002.

* “This, that, and the other: Fraught possibilities of the souvenir,” Lisa L. Love and Nathaniel Kohn. *Ege University Cultural Studies Symposium*, Izmir, Turkey, May 2002.

* “Oh, dear, what can the matter be? I’ve Got the Hollywood Flu!” *National Communication Association*, Atlanta, November 2001.

* “Riffs on conceit” with Y.S. Lee. *Couch-Stone Symposium of the Society for the Study of Symbolic Interaction*, Miami, Florida. February 2001.

* “To be read aloud: A postmodern inquiry” with Y.S. Lee. *Crossroads in Cultural Studies International Conference*, Birmingham, England. June, 2000.

* “Communicating theory at the millennium” with Y.S. Lee. *International Communication Association*, Acapulco, Mexico. June 2000.

* “Compounding fracture,” *Qualitative Research in Education (QUIG)*, Athens, GA. January 2000.

- * "This, that, and the other: Fraught possibilities of the souvenir," with Lisa L. Love. Plenary Session, *International Conference on Qualitative Methods*, Johannesburg, South Africa. September 1999.
- * "Lionizing Coke's king: Media, myth, capitalism, and the death of Roberto Goizueta," with Patricia Priest. *Association for Education in Journalism and Mass Communication*, New Orleans. August 1999.
- * "Elementary Africa," *International Communication Association*, San Francisco. May 1999.
- * "This, that, and the other: Fraught possibilities of the souvenir," with Lisa L. Love. *International Communication Association*, San Francisco. May 1999.
- * "Face/off: Challenges to postcolonial theory along the Hong Kong/Hollywood axis," with Y.S. Lee. *Society for Cinema Studies*, Palm Beach, Florida. April 1999.
- * "Messing: Information, liminality, dread," *Association for Education in Journalism and Mass Communication*, Baltimore, Maryland. August 1998.
- * "On location invasions," *Visual Communications Conference*, Winter Park, CO. June 1998.
- * "Oh, dear, what can the matter be?" *International Conference on Narrative*, Lexington Kentucky. November 1997.
- "Opening the pod bay doors: Theoretical perspectives on Cyberfest 1997," by Nate Kohn. *College of Communications Lecture Series, Champaign-Urbana, Illinois*. January 1997.
- * "(I got) dread locked: (Con)sequences of messing with Mr. In Between," *Society for the Study of Symbolic Interaction*, New York. August 1996.
- "Curriculum aided writing: A mirror image of writing across the curriculum," with Mary Kate Arend, David Bielanski et al. *University English Articulation Conference*, Monticello, Illinois. April 1996.
- * "Disappearing authors: The screenplay as literary exemplar," *Modern Language Association*, Chicago. December 1995.
- * "Wonder never seizes," *Midwest Sociological Society*, Chicago, IL. April 1995.
- "South Africa's twilight moment: Blurring boundaries with 'Stander,'" *Unit for Criticism and Interpretive Theory Colloquium*, Urbana, IL. February 1995.
- * "The twilight moment: Blurring boundaries with 'Kwela Man' and 'Stander,'" *Modern Language Association*, San Diego, CA. December 1994.
- * "(Un)toward joy: Movement, sport, and (the meaning of) life," with Synthia Slowikowski. *American Sociological Association*, Los Angeles. August 1994.
- * "Look at us now: Celebrity and the third space," with Synthia Slowikowski. *Society for the Study of Symbolic Interaction*, Los Angeles. August 1994.
- * "(Un)just games: Hollywood as lived metaphor," *International Visual Sociology Association*, Chicago, IL. July 1994.
- * "Lovely: Dialoguing about, around, through and with Norman K. Denzin," with Synthia Slowikowski. *Stone Symposium of the Society for the Study of Symbolic Interaction*, Champaign, IL. May 1994.
- * "Exposed and basking: Spectacle, community, and the Winter Olympics," *International Society for the History of Physical Education and Sport Seminar on Winter Sport and Winter Olympic Games*, Lillehammer, Norway. January 1994.
- * "'How do you warm up for a stretch class?': In/sub/diverting hegemonic shoves toward sport," with Synthia Slowikowski. *North American Society for Sport Sociology*, Ottawa, Canada. November 1993.

Other Conference and Convention Activities:

- Organizer and Panelist. "How to Turn an Independent Motion Picture into a Cable Network Television Series." Pan African Film Festival, Los Angeles, CA. February 7, 2009.
- Organizer and Panel Moderator. "The Future of Independent Film." Roger Ebert's Overlooked Film Festival, University of Illinois, Urbana, Illinois, April 2008.
- Organizer and Panel Moderator. "The Role of Film Criticism in the Distribution Process." Roger Ebert's Overlooked Film Festival, University of Illinois, Urbana, Illinois, April 2007.
- Invited Panelist. "Media Professionals with Media Studies Degrees" Panel. Flow Conference, University of Texas at Austin. October 26-29, 2006.
- Organizer and Panel Moderator. "Publicity and Motion Pictures." Roger Ebert's Overlooked Film Festival, University of Illinois, Urbana, Illinois, April 2004.
- Organizer and Panel Moderator. "What's the Use of Film Criticism?" Roger Ebert's Overlooked Film Festival, University of Illinois, Urbana, Illinois. April, 2003.
- Invited Panelist. "Hitchcock." Center for Humanities and Arts, University of Georgia. Feb. 2002.
- Invited Speaker, Old Dominion University Film and Video Festival. "The Making of *Zulu Dawn*." 2000.
- Invited Panelist. "Discussion of *Hollywood Shuffle*." African American Film Series sponsored by UU's Cinematic Arts Division, University of Georgia. 2000.
- "Messing: Information, liminality, dread," Dramatic reading (plenary performance) by the Wits University Drama Department. *Histories of the Present International Conference on Qualitative Methods*, Johannesburg, South Africa. September 1998.
- Organizer and Chair, Panel on Documentary Film, Roger Ebert's Overlooked Film Festival, Champaign, IL. April 2000.
- Conference Organizer and Panel Moderator. "Opening the pod bay doors: Critique, control and computers." Presenters: Mark Poster, Mark Dery, Claudia Springer, Rosalind Picard, Manuel De Landa, Chris Hables Gray, Constance Penley, Paul Edwards, Joseph Dumit. University of Illinois, Urbana, IL. March 1997.
- Member Organizing Committee and Producer. "Cyberfest," a birthday party/conference for HAL, the computer from *2001 A Space Odyssey*. The week-long international event featured appearances by Arthur C. Clarke, Roger Ebert, Keir Dullea, and scholars from around the world (see previous entry). Sponsored by the National Center for Supercomputing Applications and the University of Illinois, Urbana, IL. March 1997.

EDITORSHIPS OR REVIEWING ACTIVITIES:

Manuscripts Reviewed for Qualitative Inquiry, Critical Studies in Mass Communication, The Sociological Quarterly, and Cultural Studies. Textbook Reviewed manuscript for Wadsworth Publications. Reviewed 12 Articles for Monograph Series Issue 1, *Current Writing, Writing in the San/d, Video and Photography in the Kalahari*. Keyan G. Tomaselli and Vanessa McLennan-Dodd, Editors (2004)

EXTERNAL PROMOTION AND TENURE REVIEWS

GRANTS:

- The Academy of Motion Picture Arts and Sciences \$20,000 (2009).
- Illinois Arts Council Grant for Ebert Film Festival \$9,000 (2008)
- Athens Clarke County Mayor's Grant for Osborne Festival \$5,000 (2008)
- UGA Center for Humanities and Arts \$2,000 (2008)
- University of Georgia (Arnett Mace) \$10,000 (2008)
- Classic Center Foundation for Osborne Festival \$10,000 (2008)
- Athens Clarke County Mayor's Grant for Osborne Festival \$5,000 (2007)
- UGA Center for Humanities and Arts \$2,000 (2006)
- University of Georgia (Arnett Mace) \$10,000 (2006)
- National Endowment for the Arts Festival Grant \$7,500 (2006)
- The Academy of Motion Picture Arts and Sciences \$10,000 (2006).
- The Classic Center, Athens, GA, Arts Grant \$10,000 (2006).
- Arnett Mace for Osborne Film Festival \$10,000 (2006).
- Grady College Travel Grant for Flow Conference, University of Texas at Austin \$1000 (2006)
- UGA Center for Humanities and Arts \$600 to bring actor Scott Wilson to speak to students (2006).
- The Academy of Motion Picture Arts and Sciences \$10,000 (2005)
- The Classic Center, Athens, GA, Arts Grant \$4000 (2005).
- The Classic Center, Athens, GA, Arts Grant \$3000 (2004).
- UGA Center for Humanities and Arts \$1000 Performance Grant for Robert Osborne's Classic Film Festival. (2004)
- UGA Center for Humanities and Arts \$3000 Performance Grant for Robert Osborne's Classic Film Festival. (2003)
- UGA Office of Associate Provost International Affairs \$2000 travel grant to set up UGA Cannes Film Festival Study Abroad Program (2002).
- UGA Center for Humanities and Arts \$10,000 Visiting International Artist Grant to bring Australian Director Paul Cox to campus 2002-3.
- Travel Grant (\$1880) Foreign Travel Assistance Program, Boyd Graduate Studies Research Center, University of Georgia, 1999.
- Travel Grant (\$1592) from the Foreign Travel Assistance Program, Boyd Graduate Studies Research Center, University of Georgia, 1998.
- Speaker Grant (\$600) the Center for Humanities and Arts, University of Georgia, 1998.
- Speaker Grant (\$300) from the Center for Latin American and Caribbean Studies, University of Georgia, 1998.
- Research Grant (\$1000) from Department of Telecommunication, University of Georgia, 1997.

PUBLIC AND UNIVERSITY SERVICE:

Professional Association Memberships:

International Communications Association
Association for Education in Journalism and Mass Communication
Society for Cinema Studies
National Communication Association

Other:

- Judge, C:47: Georgia Short Film Showcase. Competition organized and sponsored by Georgia Public Broadcasting (2007).
- Judge, C:47: Georgia Short Film Showcase. Competition organized and sponsored by Georgia Public Broadcasting (2006).
- Consultant. Athens-Clarke County School Board. Advised on how to restructure their local cable channel content. (1998-99).

International:

- Consultant. University of Georgia Institute for European Studies. Advised on how to organize international motion picture screenwriting conferences in France. (2000-01.)
- Judge. Screenwriting Competition, Bahamas International Film Festival, Nassau, (Dec 2005).

Departmental, college or University committees and special administrative assignments:

Grady College Promotion and Tenure Committee (2008-)
University Academic Dishonesty Committee (1998-2000).
Grady College Curriculum Committee (2003-present)
Grady College Drewry Room (Library) Committee (1998-2001).
Chair, Peabody Awards Review Committee (1998-2002).
Chair, Telecommunication Dept. Search Committee for Production Faculty Member (2001).
Member, Search Committee for Peabody Awards Director (2001).

Service To Student Groups And Organizations:

Organized Visits to Grady College and Class Lectures:

- Norman Aladjem, partner and agent, Paradigm Literary Agency, Beverly Hills, CA (2008). "Making it in Hollywood: An Agent's Perspective," in-class lecture and Campus Wide Presentation in association with UGA Law School Sports and Entertainment Law Society.
- Anne Hubbell, Vice President, Kodak, Inc. (NYC) and Milford Thomas, motion picture director (CLAIRE). (2008).
- Jim White, writer, composer, performer, filmmaker (SEARCHING FOR THE WRONG-EYED JESUS). (2008).

- Tevin Adelman, motion picture and television producer (NYC). (2008)
- Hadjii, motion picture and television writer, director, actor, producer. (2008).
- Organized visits with students at Cannes Film Festival Study Abroad Program by Chicago Sun-Times film correspondent Chaz Ebert, Chicago Tribune film critic Michael Phillips, directors Paul Cox (INNOCENCE) and Darrell Roodt (YESTERDAY) , producers Anant Singh (SARAFINA) and Tony Llewelyn-Jones (SALVATION), and actor Wendy Hughes (2008).
- Ousama Rawi, director of photography, THE TUDORS (2008).
- Anne V. Coates, editor, LAWRENCE OF ARABIA (2008).
- Angela Allen, script supervisor, THE AFRICAN QUEEN (2008).
- Freida Orange, personal assistant to Martin Scorsese (2008).
- Jamie Ponsoldt, writer/director OFF THE BLACK (2008).
- Andy Stuckey, actor, SKIPTRACERS (2008).
- Actor Scott Wilson (*In the Heat of the Night, In Cold Blood, Great Gatsby, Junebug, Monster, etc.*) (2007).
- Robert Osborne, Roger Mayer (president Turner Entertainment), actress/singer Marnie Nixon, actor Fred Willard and technician Angela Allen. (2007).
- Writer Director James Ponsoldt, agent Norman Aladjem, producer Freida Orange, producer Anant Singh, director Darrell Roodt, agent Andrew Ruf. (2007).
- James Longley, director of *Iraq in Fragments* (2007).
- Todd Williams, Peabody winning director of “The N-Word” (2007).
- Peter Lunenfeld (*The Digital Dialectic*) (2006).
- Norman Aladjem, partner Paradigm Literary Agency, Beverly Hills, CA (2006). “Making it in Hollywood: An Agent’s Perspective,” Campus Wide Presentation.
- Robert Osborne, actors Patricia Neal and Ann Rutherford, and publicist Mickey Cottrell (2006).
- Organized with HBO screening of film “Yesterday” at Tate Center Theatre (2006).

- Jason Russell, Bobby Bailey and Laren Poole, the directors of “The Invisible Children of Uganda,” who spoke to students after the showing of their film at Tate Center Theatre. (2005)
- Robert Osborne, actress Jane Powell, and actor/director Maximilian Schell. (2005)
- Organized screening of the film “Hotel Rwanda” at Tate Center Theatre as benefit for Amnesty International, sponsored by MGM, Peabody Awards, and REM. (2005)
- Writer/director David Gordon Green. (2004)
- Writer/director Charles Burnett. (2004)
- Organized visits with students at Cannes Film Festival Study Abroad Program by film director Jonathan Caouette (*Tarnation*), director Paul Cox, film critic Roger Ebert, film critic Marianne Gray, producer John Reiss. (2004)
- German actress Alexandra Wilke. (2004)
- Peabody Award winner Bud Greenspan. (2004)
- Indian filmmaker and documentarian Trisha Das (2003).
- Initiated and Organized visits to the University of Georgia’s Cannes Film Festival Study Abroad Program at Avignon by Paul Cox, film director; Paco Alvarez, production executive with CinemaVault Releasing; and Roger Ebert, Chicago Sun-Times film critic. (2003).
- Paul Cox, Dutch/Australian director of *Innocence*, *Diaries of Vaclav Nijinsky*, *My First Wife*, etc. (2003)
- John Cameron Mitchell, New York-based director of *Hedwig and the Angry Inch* (2002).
- Sturla Gunnarsson, Toronto-based director. Arranged for screenings of three of his films: *Rare Birds*, *Gerrie and Louise*, and *Such a Long Journey*. Arranged sponsorship by CHA, African Studies Program, Center for Asian Studies, Drama Department, and Grady College. (April, 2002).
- Organized lecture at University of Georgia by Dr. James W. Carey, Columbia University. (March, 2002).
- Robert Tate Miller, Los Angeles-based screenwriter (2001).
- James W. Carey, Columbia School of Journalism. Carey met with graduate students and presented a lecture entitled: “Media Events: The High Holidays of Television.” (2001).

- Victor Pisano, producer/director of “Three Sovereigns for Sister Sara” for PBS, and numerous documentaries for PBS. (2000).
- Mark Burton, producer of the Indian feature film *The Terrorist*. Organized screening of the film and lecture by Burton, and Burton’s visits to various classes. Arranged sponsorships by the Grady College and the Center for Asian Studies. (2000).
- Initiated and Organized visits to the University of Georgia’s Study Abroad Program at Avignon by Harry Minetree, screenwriter; Aysesha Dharker, actress; Paul Cox, film director; Marianne Gray, celebrity journalist; Elspeth Traverse, editor *The Business of Film*; Davina Belling, film producer; Gavin Hood, actor, screenwriter, director. (2000).
- Initiated and organized visit and lecture by Larry Meistrich, CEO and Founder, The Shooting Gallery, the New York-based independent film studio. (1999).
- Co-organizer of Critical Media Studies Group Spring 98 Lecture Series at University of Georgia. Speakers: Anghy Valdivia (University of Illinois), James W. Carey (Columbia University), and Keyan Tomaselli (University of Natal at Durban, South Africa). (1998).

INVITED SPEAKER

UGA Honor Student Dinner. “Filmmaking and film festivals.” Cine Art Haus. January 13, 2008.

AWARDS:

Classic Host Award 2006. Athens Convention Bureau. Athens, GA (2006)

Golden Thumb Award (2006). Roger Ebert’s Overlooked Film Festival (2006).

Appendix D

Support Letters and Bios

Appendix D

Support Letters and Bios

Bios of Letter Writers for Narrative Nonfiction Program

Marita Golden

In a professional writing career that spans more than thirty years, Marita Golden has distinguished herself as a novelist, essayist and teacher of writing. Her fiction includes the novels *Long Distance Life* and *A Woman's Place*. As a memoirist and essayist, Golden has authored *Migrations of the Heart*, *Saving Our Sons: Raising Black Children in a Turbulent World*, and *A Miracle Everyday: Triumph and Transformation in the Lives of Single Mothers*. Her most recent book is the nonfiction work, *Don't Play in the Sun: One Woman's Journey Through the Color Complex*. All of Golden's texts are widely read and used in college courses that represent a wide range of disciplines, from literature, African American Studies, and anthropology, to Women's Studies. In 1990 she co-founded the Zora Neale Hurston/Richard Wright Foundation, which presents an annual summer writer's workshop for black writers, as well as the Hurston/Wright Legacy Award for published black writers. She now serves as President Emeritus of the organization. As a teacher of writing, Golden has held appointments at George Mason University and Virginia Commonwealth University, where she served as a member of the MFA Graduate Creative Writing programs. She has also taught at Emerson College, the University of Lagos (Nigeria), Roxbury Community College, and American University. Currently Golden serves as Writer in Residence at the University of the District of Columbia, in Washington, D.C.

Wil Haygood

Wil Haygood is a prize-winning *Washington Post* staff writer and an acclaimed biographer. His *In Black and White: The Life of Sammy Davis Jr.* won the Zora Neale Hurston/Richard Wright Legacy Award, the ASCAP Deems-Taylor Award and was named Nonfiction Book of the Year by the Black Caucus of the American Library Association. *King of the Cats: The Life and Times of Adam Clayton Powell Jr.* was named a *New York Times* Notable Book. His family memoir, *The Haygoods of Columbus*, received the Great Lakes Book Award. He has been an Alicia Patterson fellow and, for his newspaper work, a Pulitzer Prize finalist. Haygood has also been a visiting writer at Colorado College, Penn State University and his alma mater, Miami University, in Oxford, Ohio. His new book is *Sweet Thunder: The Life and Times of Sugar Ray Robinson*. Haygood lives in Washington, D.C.

Hank Klibanoff

Hank Klibanoff received the Pulitzer Prize for history in 2007 for the book *The Race Beat: The Press, the Civil Rights Struggle, and the Awakening of a Nation*, co-written with Gene Roberts. He was the Managing Editor for *The Atlanta Journal-Constitution* until he stepped down in 2008. Before that, he was the Deputy Managing Editor for *The Philadelphia Inquirer*, where he worked for 20 years. He was also a reporter for *The Boston Globe*.

In the summer of 2010, Klibanoff was appointed the James M. Cox Jr. Professor of Journalism at Emory University. He serves as a board member of the John Chancellor Award for Excellence in Journalism, administered by the Columbia University Graduate School of Journalism. He is chairman of the board of VOX Teen Communications, an Atlanta non-profit youth development organization that provides teens an opportunity to write, design and publish a monthly newspaper and helps them develop the skills and resources to express themselves on issues important to them. He has served on the board of the Associated Press Managing Editors Association (and was winner of its 2007 meritorious service award).

In addition to the Pulitzer Prize, *The Race Beat* won the Goldsmith Book Prize awarded by the Joan Shorenstein Center on the Press, Politics and Public Policy at the Kennedy School of Government, Harvard University, and was a finalist for the Robert F. Kennedy Book Award and PEN/John Kenneth Galbraith Award. It received the Book of the Year Award from the American Journalism Historians Association; and the Frank Luther Mott Book Research Award given by the National Honor Society in Journalism and Mass Communication.

Bios of Letter Writers for Writing for the Screen

Paul Cox

Born in Holland and settled in Melbourne, Paul Cox is an auteur of international acclaim. He is one of the most prolific makers of films in Australia, with over forty features, shorts and documentaries to his name as writer/director. He is the recipient of many special tributes and retrospectives at film festivals across the world, including a major retrospective at the Lincoln Centre in New York in 1992, and at the Melbourne International Film Festival in 2009. His films, including *Innocence*, *My First Wife*, *Man of Flowers*, and *Vincent*, have screened in film festivals from Cannes to Toronto to Moscow to Venice to Calcutta.

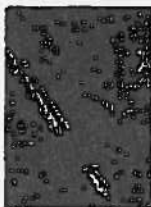
Norman Aladjem

After receiving his Juris Doctor from the UCLA School of Law, Norman Aladjem began his career as an attorney practicing at the renowned entertainment law firm, Armstrong, Hirsch, Jackoway, Tyerman & Wertheimer. In 1995, he joined Writers and Artists Agency as an agent, quickly rising to become Chairman and CEO of the company in 1999. Then in 2004, Mr. Aladjem sold Writers and Artists to the Paradigm Literary Agency, where he now represents actors, writers and directors in motion pictures and television, oversees the international and independent film packaging and financing unit and is Chairman of the Management Committee. Among television shows packaged by Paradigm are: "The Event," "My Generation," "The Good Wife," "NCIS: Los Angeles," "America's Next Top Model," "Boondocks," "Desperate Housewives," "Dexter," and "Rescue Me."

Holly Sorensen

Holly Sorensen is a graduate of Dartmouth College where she studied film and philosophy. After serving stints as a cook at Charlie Trotter's Restaurant in Chicago and

as personal assistant to Gloria Steinem, she turned to entertainment journalism. Holly was the Senior Editor for *Premiere Magazine* and has written for *US Weekly*, *InStyle*, *O*, and many other publications. She switched careers in 2000, moving to Los Angeles and becoming the President of Production for the indie film studio The Shooting Gallery, whose movies – like *Sling Blade* and *You Can Count on Me* – have won Sundance and garnered Oscar nominations. She is currently the writer, creator, and executive producer of the award-winning television series "Make It Or Break It" on ABC Family.



THE
HURSTON/WRIGHT
FOUNDATION

12138 Central Ave., Suite 209, Bowie, MD 20721 Phone (301) 459-2108
E-mail: info@hurstonwright.org Website: www.hurstonwright.org

A Resource Center for Writers, Readers & Supporters of Black Literature Since 1990

March 16, 2010

To Whom It May Concern:

I am writing in support of the proposal by Valerie Boyd for the University of Georgia to develop and offer a low-residency MFA Program. I have known Valerie and worked with her for many years on a variety of literary and writing projects and have been impressed with her talent for doing ground-breaking work. This proposed project continues her creative approach to both teaching and writing and envisioning what teaching and writing can do and be. The proposal for the low residency MFA program offers the University of Georgia the opportunity to launch a unique writing program. I am convinced that the dual concentration in nonfiction and documentary screenwriting will attract many of the country's most talented writers. Nonfiction writing has become the dominant cultural narrative, as evidenced by the popularity and growing significance of the memoir as cultural statement.

New innovative developments in film production and internet based formats, have revolutionized film and made it a much more accessible and democratic genre than has ever before been possible. The timing of this proposal could not be more opportune, both for the University of Georgia and the community of writers who would be served by the program. In a growing field of traditional and low-residency MFA programs, the proposed Grady College Low-Residency MFA Program in Narrative Nonfiction and Screenwriting would be a stand-out offering to this field.

Sincerely,

Marita Golden
President Emeritus
Hurston/Wright Foundation

President Emeritus
Marita Golden

Executive Director,
Chief Executive Officer

Clyde McElvane

Board of Directors

Kevin Bailey
Tinesha Davis
Mal Johnson
Diam Jones
Elsie Williams
Keith Wright

Advisory Board

Chinua Achebe
Derrick Bell
Michele Andrea Bowen
Tony Browder
Henry Louis Gates, Jr.
Monique Greenwood
Janet Hill
Frank Matthews
Terry McMillan
E. Ethelbert Miller
Toni Morrison
Gloria Naylor
John Edgar Wideman

March 30, 2010

From: Wil Haygood

To: University of Georgia Faculty

Dear Sir or Madam:

Let me be clear: An MFA program in nonfiction writing will not save the world in which we live. Our woes and complexities are too numerous. But here's where we are: Too few understand the dynamics of a changing society. Too few will be able to comprehend changes that are coming our way — in health care for instance. The color of the nation is changing right before our eyes. America is becoming richer by the hour in its ingredients of a churning society.

Now, a well-trained nonfiction writer, steeped in the tenets of journalism, can tear down some walls of misunderstanding, can clarify and explain, through storytelling, what this all means. I've been at this business of serious nonfiction writing more than 20 years now. There was a long stint at the Boston Globe (feature writer, national correspondent, foreign correspondent) and now I am a writer on the national staff at the Washington Post. I've written five books. There have been honors, and teaching stints at various universities. The journalism has given me the strength to write the books; the books have made me a better journalist.

Journalism students, whenever I go to speak to them, seem fascinated with nonfiction writing and journalism. It grabs them emotionally. I've seen them with well-worn copies of stories torn from magazines and xeroxed. It seems to make them feel that the golden age of journalism is hardly finished; it seems to make them feel it is, actually, beginning anew.

Professor Valerie Boyd wishes to start a graduate nonfiction writing program at the University of Georgia. Well, thank God that someone, in this climate, wishes to raise an arm toward the sunshine, wishes to believe that we'll come out of this economic malaise, this period of downsizing our creative thinking, better, stronger, more alive! It is an idea with vision and purpose. And it is simply wonderful. It'll bring eager students to the university; memorable journalism will get produced. Please support this undertaking. I know I'm one journalist who already looks forward to it and will happily visit the campus when the program is underway.

Wil Haygood

Hank Klibanoff

2371 Hyde Park Court NW
Atlanta, GA 30318

April 7, 2010

Statement in support of establishing a Grady College Low-Residency MFA Program in Narrative Nonfiction and Screenwriting

For several years, I have been asked by Atlanta journalists to write letters of recommendation for them to pursue advanced degrees in writing. All were applying to a low residency program based in Charlotte, North Carolina. While I responded happily on behalf of these very talented writers, I found myself wondering: Why not in Georgia?

Now, I am thrilled to learn, the Grady College at the University of Georgia is pursuing just such a program, a low residency MFA program in narrative nonfiction and screenwriting.

Hallelujah.

Better yet, the Grady proposal calls for a program that differs in important ways from the program at Queens University of Charlotte. Since I believe we need more writing programs, it's important that Grady doesn't displace the Queens program; it complements it.

What I really like about the Grady program – beyond having great faith in the professionals running the Grady College and proposing this MFA program – is that its offerings in nonfiction and screenwriting will have their foundations in journalism.

That's a significant goal, standard and distinction because it blends a craft and An art. Journalism, the way it's taught at the Grady College and throughout this nation, has a demanding value system built into it that uses the engine of research/reporting to bring power to the art of story-telling.

I spent 35 years in newsrooms and 12 years researching and writing a nonfiction book about news coverage. The book, *The Race Beat: The Press, the Civil Rights Struggle, and the Awakening of a Nation*, was published by Knopf in 2006, Vintage in 2007 and Brilliance Audio in 2007. The book was honored with several awards, including the 2007 Pulitzer Prize in History.

I believe it's safe to say that long-form nonfiction writers who come out of academia have frequently felt their work was overshadowed by works on similar topics by writers with backgrounds in journalism. There could be several explanations, but the most obvious to me is that journalists bring a whole set of reporting and writing skills, training and experience that many academics have missed. I know one journalist whose book topic had been studied to death by academics at the Library of Congress, none of whom had taken that same research instinct into the South and into the basements of courthouses, where old court records told far more informative and moving stories. At the same time, I have seen journalists consistently fail to think about, much less research, academic archives and collections that would enrich and deepen the context of their stories, provide some revelations and serve as primary resources.

Those differences explain why a topic in one set of hands struggles to get an academic press interested, gets no promotion and only insider reviews, while the same topic in another set of hands attracts a commercial publishing house, wins marketing support and draws many reviews that describe it as a "compelling read."

The Grady College program can bridge those gaps. It can attract academics who need more grounding in "feet on the street" reporting and in writing (or maybe it's less "grounding" and more "airing"), but it can also attract journalists and former journalists who have notebooks of experiences that, with proper help, can be parlayed into short stories, novels, screenplays and movie scripts.

The prospect of that kind of center is very exciting, something I'm proud to endorse and would love to be a part of.

So, please, count me among the most fervent supporters for the Grady College proposal.

Sincerely,

A handwritten signature in black ink, appearing to read "Hank Klibanoff". The signature is fluid and cursive, with a large, stylized initial "H".

Hank Klibanoff

Email: hsklib@gmail.com

Phone: 404-376-2641



ILLUMINATION FILMS

Thursday 12 August 2010

Dear Nate,

Your proposal to start the Master's of Fine Arts Low Residency Program in Screenwriting is a great idea. After discussion with fellow filmmakers, it became clear that there was a startling lack of further education in this area.

Many consider themselves to be screenwriters, but very few people actually know how to write for the screen. It is a skill to be taught and fostered. The instruction model looks to provide a broad skill set, allowing individuals to develop their own writing abilities, whilst acquiring the knowledge to educate others.

Throughout the years, I've lectured at various universities and summer schools, including the University of Georgia, and have seen many students keen to continue their Master's Studies, but unable to. So often great talent is undernourished due to a lack of financial backing. To be able to earn an MFA degree from home, whilst maintaining other employment, provides equal opportunity to those from diverse financial and cultural backgrounds, which I believe is of paramount importance.

This is an important proposal, which has my full support. I would certainly be interested in an opportunity to mentor screenwriters in this program.

Kind regards,

Paul Cox



University Curriculum Committee
University of Georgia

Dear Committee Members,

This letter is in strong support of the Master's of Fine Arts Low Residency Program in Screenwriting as proposed by the Grady College of Journalism and Mass Communication.

The Paradigm Agency represents screenwriters, writers, directors, actors and others associated with the production of feature films, television, books, web content, and other media. Among our writer clients are Jamie Linden (*Dear John, We Are Marshall*), Karen Lutz & Kirsten Smith (*The Ugly Truth, Legally Blonde, 10 Things I Hate About You*), Chuck Leavitt (*The Express, Blood Diamond, K-PAX*), and Robert Kamen (*Taken, Gladiator, The Karate Kid series, Taps*).

We see the demand for quality writing continuing to grow in our industry, and we commend the Grady College for being proactive in providing professional training for the next generation of screenwriters. Ours is a business that is constantly looking for new voices and new ideas. In our view, there can never be too many writers, and we believe in providing support and guidance for talented new writers – that is part of what we do as a talent agency.

We particularly like the fact that the proposed program is a low residency one. In our experience, good writers come from all walks of life and cannot always afford the full-time commitment required by a traditional MFA program. This program, as outlined in the proposal before you, gives writers the opportunity to earn the MFA degree from home while maintaining other employment. Such a program should create a diverse cohort with wide-ranging lived experiences that can only enhance and enliven the scripts they write.

And as I examine the proposal, I find that the instruction model should produce skilled, professional screenwriters who understand not only how to write marketable screenplays themselves but also understand how to teach those skills to other potential writers.

We are aware of several extraordinary and successful screenwriters who have graduated from the Grady College's undergraduate program, and we have every confidence that the College houses the expertise necessary to make this MFA program a success.

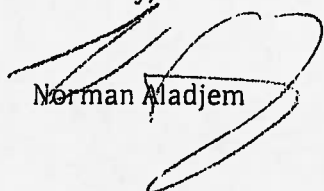
There are very few programs in the country that we know of that offer this type of low residency MFA in screenwriting. This program would be an important addition to the educational spectrum.

WWW.PARADIGMAGENCY.COM

I personally would welcome the opportunity to mentor screenwriters in this program and to recommend such a mentoring opportunity to our clients.

I urge you to approve this innovative program.

Sincerely,



Norman Aladjem



University Curriculum Committee
University of Georgia

Dear Committee Members,

I am thrilled that you are considering a Masters of Fine Arts Low Residency Program at the esteemed Grady College of Journalism and Mass Communications. I am a former magazine editor and feature film executive who is currently the creator, showrunner and executive producer of my own series MAKE IT OR BREAK IT, which airs on the ABC Family Channel.

In my current capacity I hire all the writers on the show. Dramas, like mine, usually have 7-10 writers or writing teams on staff. As you know, Los Angeles is perhaps the epicenter of screenwriting studies, but so many students graduate with "college writing" experience but not life writing experience. The unique voice that is fostered by learning screenwriting skills while still living in one's home environment, with its particular geographic, cultural and economic reality, will stimulate writers with an equally specific point of view, which is the first thing I look for when hiring. The world has enough students who have only written in their dorm rooms and the local starbucks. We find the best writers have a distinct voice, rooted in specific life experience. In television, we choose exactly this kind of writer, and put them in a room with other such writers to combine and share life experience for the best results in storytelling. I look forward to meeting the first graduates of this unique and much needed program and will suggest to my peers that they do the same.

We hired a Grady student as our intern for our last production cycle and were thrilled with her intelligence and sensibility. As you can tell, I'm very much in support of this enterprise and offer whatever support I can to aid in its success.

Sincerely,

Holly Sorensen

Appendix E

AWP Hallmarks for Low-Residency Writing Programs

AWP Hallmarks of an Effective Low-Residency MFA Program in Creative Writing

Since the first low-residency MFA program in creative writing was developed in the 1970s, higher education has established over thirty such programs. With various combinations of residencies, workshops, lectures, online workshops and classes, study abroad, correspondence, and one-on-one mentoring, low-residency programs vary; however, their chief attributes are individualized instruction and structural flexibility for students. Low-residency programs require at least two years of study. Students study literature and craft by writing original fiction, creative nonfiction, poetry, translations, screenplays, or plays; by analyzing contemporary and canonical works of literature; and by writing critical papers. Programs also require culminating projects focused on the craft of writing—an extended craft essay, a lecture, or the teaching of a seminar. The centerpiece of the course of study is a creative thesis, an original literary work in the student's chosen genre(s).

With its mentoring relationships involving one teacher and one student, or with small online workshops and seminars, the low-residency program excels in expediting the development of a writer. Students in low-residency programs tend to be older than traditional graduate students. Many students enter these programs intending to continue in their already established careers; these students find that their professional work is often improved by the skills they acquire in their artistic avocations. Low-residency programs have a strong record of preparing graduates for careers in teaching, editing, publishing, public affairs, advertising, and administration.

To facilitate, structure, and focus a program's periodic self-evaluation or independent assessment, the AWP Board of Directors has established these hallmarks, which are also addressed to administrators who seek to establish low-residency programs at their institutions. The hallmarks are meant to be aspirational rather than prescriptive, reflecting current best practices. Specific details associated with some of the following hallmarks are included because of the relative newness of the low-residency model, still unfamiliar to many academics and administrators. As these details are considered, one should bear in mind that one program's particulars may differ dramatically from another's, even as both achieve goals common to most programs.

Hallmarks: A successful low-residency MFA program has a rigorous curriculum, accomplished writers as teachers, talented students, strong administrative support, and the infrastructure and complementary assets that distinguish a generally excellent academic institution.

Rigorous and Extensive Curriculum

Two primary models for low-residency programs have been established: those that conduct mentoring for distance learning and those that conduct classes through electronic media for distance learning. Some programs utilize a hybrid of both models. AWP encourages variety in the structure of courses so long as the program remains rigorous and demands extensive reading assignments, practice in critical analysis, productivity in frequent writing and revision, and a residency component.

The quantification of requirements outlined below provides general illustrations only. Individual programs and their faculty will exercise flexibility in the number of assignments as their varying natures and difficulty justify.

Typical curricula for the two primary models of low-residency programs are described below.

Low-Residency Programs Based on Mentoring

Mentor-based low-residency MFA programs typically involve two main components: *residency* and *mentoring*. During the residency, students attend intensive workshops, lectures, panel discussions, seminars, and literary readings. At the residency, a student often develops a reading list and study-plan for the upcoming semester. During the off-campus mentoring period, students work one-on-one with a faculty writer who guides the student's study of literature and craft; the mentor also provides written commentary on the student's work.

Mentoring addresses two general goals:

- Development of each student's creative work and writing skills. There is a regularly scheduled exchange in which the student submits original creative work, critical responses to reading assignments, and responses to the mentor's critiques and advice about that work. These exchanges are often called "packets."
- Development of each student's analytical reading skills in individually tailored instruction in craft, literature, aesthetics, and criticism. Typically, student and mentor establish a challenging list of literary works and texts on the craft of writing, and the student regularly submits critical papers or analyses for the mentor's commentary.

Residencies address themselves to three general goals:

- Broadening and deepening each student's knowledge of diverse artistic

sensibilities. This is provided by lectures, panel discussions, and seminars on canonized and contemporary literary authors, by the study of literary criticism and theory, by writing workshops, and by a reading series involving faculty, students, and visiting authors.

- Developing a literary community that provides students with peer review, encouragement, and criticism. This is provided in the residency's workshops, in seminars, and in informal discussions outside of class.
- Educating students about publishing and editing by regularly bringing magazine and book publishers, editors, and agents to residencies for panel discussions and informal conferences with students.

An effective curriculum in a mentor-based low-residency program will often have the following characteristics:

1. A Studio/Research Course of Study. Typically, an integrated course of study of at least 48 semester hours consistent with the "studio/research" program as defined by *The AWP Guidelines for Creative Writing Programs and Teachers of Creative Writing*. One must become an expert reader before one may hope to become an expert writer. A studio/research program requires a student to study a variety of canonical and contemporary literary works, and it requires the student to create original fiction, creative nonfiction, poetry, translations, screenplays, plays, or other literary writing. The program provides an enabling balance and progression of both practice and study in the literary arts in order to prepare the student for a life of letters and to equip the student with the skills needed for writing an original book-length creative work.

2. A Substantial Number of Days in Residence During the Student's Course of Study. For example, many two-year/four-semester programs include five residencies of ten days each, for a total of 50 days in residence overall. (Although the half-year duration of study from residency to residency may not coincide with the calendars of an institution's traditional semesters, they are still referred to as semesters here.) With the exception of the student's final semester (which includes a second residency at the term's conclusion), such programs typically require one ten-day residency at the beginning of each term. However, the number of days scheduled for each residency may vary among programs, depending on the number of semesters required to complete the program, as well as the number of residencies required per semester. Students are required to fully participate in each residency.

3. Challenging Individualized Assignments. Over the course of a six-month mentor-based semester (which includes a residency and an off-campus mentoring period of up to five months duration), a student will typically do creative and critical work equivalent to the following:

- read at least ten books, or their equivalent
- produce craft-based analytical writing in each packet
- draft and revise 3 to 5 short stories, or a novella, or equivalent sections of a novel; or 15 to 20 poems; or 3 to 5 short nonfiction works, or equivalent sections of a book

A typical packet from the student will include such things as:

- new and/or revised creative work
- a bibliography of the reading the student has completed
- critical analysis of the reading
- responses to directions and questions posed by the mentor in the previous exchange of packets

In the third or fourth semester of many programs, the assignments change in order to facilitate the students' preparations of an essay and a lecture. This work necessarily displaces some of the reading and writing assignments quantified above.

A typical packet from the mentor will include:

- a holistic critique of the student's creative work with suggestions for new and substantially revised work
- a return of the student's manuscripts with marginalia and line-specific suggestions
- comments on the student's critical analyses of reading assignments
- suggestions for related reading, especially books that provide models of craft pertinent to the student's particular ambitions and style of learning
- individualized instruction about specific aspects of craft

4. Frequent Exchange of Packets. When a student works with a mentor by exchanging packets, clear guidelines are provided for regularly scheduled exchanges and substantive critical responses from the mentor. For a mentoring period roughly equivalent to five months (excluding the residency), students should typically submit packets and receive corresponding critical responses from their mentors at least once a month.

5. Attentiveness to Revision. In addition to frequent reading and writing, the mentor requires frequent revision of student work. The mentor provides suggestions for improving the work as well as references to literary models that may be helpful. During the residencies, workshops also focus on specific suggestions for revision of creative work.

6. A Variety of Mentors and Workshop Leaders. A student typically studies with a different accomplished writer each semester, and with a different workshop leader each residency, thus exposing the student to a variety of artistic sensibilities and pedagogical approaches in the study and practice of literary writing.

7. A Variety of Residency Lectures, Seminars, Panel Discussions, and Readings. The residencies broaden the student's knowledge of literary techniques and aesthetics through craft lectures, seminars, panel discussions, and readings by the faculty, visiting writers, scholars, and other students.

8. Strong Thesis Advising. Faculty members excel in providing both holistic and line-specific suggestions for revision of each student's thesis. In order to graduate, the student must demonstrate expertise in at least one genre and produce a substantial original literary work.

9. Cross-Genre Study. Many mentor-based programs allow the student to work for one or more semesters in a genre other than the student's declared specialty. In some programs, working in a second genre may increase the number of semesters required to graduate.

10. Student Lecture and Essay. In addition to required creative work, mentor-based programs typically require students to write at least one substantial essay on an issue of literary craft or tradition, and to give a public lecture. During the student's final two semesters, mentors help students prepare for these assignments.

Low-Residency Programs with Electronic Classrooms

Programs with electronic classrooms typically involve two main components: *residency* and *classes online*, but some programs require mentoring as well. During the residency, students attend intensive workshops, panel discussions, lectures, seminars, and literary readings. During the classes online, students work in small discussion groups, in writing courses, and in literature courses.

Low-residency classes online address themselves to three general goals:

- Development of each student's critical reading skills in courses on craft, literature, aesthetics, criticism, and literary theory. Students regularly submit critical papers and Web board postings for the teacher's and students' commentary. In online workshops, students develop critical skills in evaluating the work of their peers.
- Development of each student's creative work and writing skills. In regularly scheduled exchanges, the student submits to an instructor or mentor original creative work, critical responses to reading assignments, and responses to the instructor's or mentor's critiques and advice about that work.

- Development of a literary community. In a successful low-residency program with electronic classrooms, students will learn from one another as well as from their assignments and their faculty. They also become acquainted with a greater variety of artistic sensibilities.

Residencies in electronic classroom-based programs address themselves to three general goals:

- Broadening and deepening each student's knowledge of diverse artistic sensibilities. This is provided by lectures, panel discussions, and seminars on canonized and contemporary literary authors, by the study of literary criticism and theory, by writing workshops, and by a reading series involving faculty, students, and visiting authors.
- Developing a literary community that provides students with peer review, encouragement, and criticism. This is provided in the residency's workshops, in seminars, and in informal discussions outside of class.
- Educating students about publishing and editing by regularly bringing magazine and book publishers, editors, and agents to residencies for panel discussions and informal conferences with students.

An effective curriculum in a low-residency program with electronic classrooms will often have the following characteristics:

1. A Studio/Research Course of Study. Typically, an integrated course of study of at least 48 semester hours consistent with the "studio/research" program as defined by *The AWP Guidelines for Creative Writing Programs and Teachers of Creative Writing*. One must become an expert reader before one may hope to become an expert writer. A studio/research program requires a student to study a variety of canonical and contemporary literary works, and it requires the student to create original fiction, creative nonfiction, poetry, translations, screenplays, plays, or other literary writing. The program should provide an enabling balance and progression of both practice and study in the literary arts in order to prepare the student for a life of letters and to equip the student with the skills needed for writing an original book-length creative work.

2. A Substantial Number of Days in Residence During the Student's Course of Study. Programs that provide rigorous online classes, as opposed to more informal discussion groups, sometimes require fewer residencies than mentor-based low-residency programs. For this reason and others, the total number of required days in residence during the student's course of study (often around 30) is usually less than that of mentor-based programs. With the exception of the student's final semester (which includes a second residency at the term's conclusion), most programs require a residency at the beginning of each term. However, the number of days scheduled for each residency may

vary, depending on the number of semesters required to complete the program, as well as the number of residencies required per semester. Students are required to fully participate in each residency.

3. Challenging Online Assignments. Typically, a student will have an online writing workshop in tandem with one or more classes in literature. Over the course of a six-month semester (which usually includes a residency and a mentoring period of at least five months), a student will typically do creative and critical work equivalent to the following:

- read at least ten books, or their equivalent
- produce craft-based analytical writing
- draft and revise 3 to 5 short stories, or a novella, or equivalent sections of a novel; or 15 to 20 poems; or 3 to 5 short nonfiction works, or equivalent sections of a book
- write critical analyses of the reading assignments
- respond to directions and questions posed by the instructor on the Web boards or via email
- compose and submit formal written critiques of fellow students' work

Over the course of a typical semester of online teaching, the instructor will do the following:

- provide a holistic critique of the student's creative work and suggestions for revision
- return the student's manuscripts with marginalia and line-specific suggestions
- comment upon the student's analyses of reading assignments
- suggest related reading, especially books that provide models of craft pertinent to the student's particular ambitions and style of writing

4. Reliable Software to Host Virtual Classrooms. The software enables the instructor to post a syllabus, assignments, and responses to student work; it enables students to share work, comment upon reading assignments, the work of their peers, and questions posed by their instructor. The software also provides quantifiable data on student participation and attendance.

5. Strong Technical Support. Training in the software for distance learning is provided to new faculty and students in their first residency. The college or university has its own technical support staff to answer questions and resolve technical problems.

6. Frequent Assignments and Interchanges. Clear guidelines are provided for regularly scheduled exchanges and substantive critical responses from the instructor and for frequent exchanges and online discussions among students about their work or their assignments.

7. Attentiveness to Revision. In addition to frequent reading and writing, the instructor requires frequent revision of student work. The instructor provides suggestions for improving the work as well as references to literary models that may be helpful. During the residencies, workshops also focus on specific suggestions for revision of creative work.

8. A Variety of Online Classes, Workshops, and Instructors. A student typically studies with a different workshop leader each residency, thus exposing the student to a variety of artistic sensibilities and pedagogical approaches in the study and practice of literary writing. The online literature classes are also diverse in subjects and literary periods.

9. A Variety of Residency Lectures, Seminars, Panel Discussions, and Readings. The residencies broaden the student's knowledge of literary techniques and aesthetics through craft lectures, seminars, panel discussions, and readings by the faculty, visiting writers, scholars, and other students.

10. Strong Thesis Advising. Faculty members excel in providing both holistic and line-specific suggestions for revision of each student's thesis. In order to graduate, the student must demonstrate expertise in at least one genre and produce a substantial original literary work.

11. Cross-Genre Study. Many online classroom-based programs allow the student to work for one or more semesters in a genre other than the student's declared specialty. In some programs, working in a second genre may increase the number of semesters required to graduate.

12. Student Lecture and Essay. In addition to required creative work, online classroom-based programs typically require students to write at least one substantial essay on an issue of literary craft or tradition, and to give a public lecture. During the student's final semester(s), mentors help students prepare for these assignments.

13. Compliance with State Accreditation Requirements for Distance Learning.

Hybrid Low-Residency MFA Programs

Hybrid low-residency programs include features from both mentor-based and electronic classroom-based programs, and add variations and innovations of their own. Strong hybrid low-residency programs are rigorous and demand extensive reading assignments, practice in critical analysis, productivity in frequent writing and revision, and a residency component. Their particulars vary in ways too numerous to list here.

Accomplished Faculty

Whether mentor-based, online classroom-based, or a hybrid model, every low-residency MFA in Creative Writing Program requires an effective faculty. An effective MFA in creative writing faculty has these characteristics:

- 1. Accomplished Writers Who Teach Well.** The program has a faculty of published writers who have distinguished themselves as teachers and as literary artists. As teachers, they command the respect of their peers, and they receive generally good to excellent student evaluations. Each faculty member has published significant work in one or more of the following genres: fiction, poetry, creative nonfiction, playwriting, writing for children or young adults, or screenwriting. Each faculty member has published at least one book by a respected press, and that book is in the genre which the faculty member teaches. Each faculty member holds an MFA degree in creative writing or has achieved a level of publication that serves as the equivalent for that degree.
- 2. Timeliness in Mentoring and/or Online Instruction.** An effective mentor or online instructor in a low-residency program expedites the exchange of packets or online responses to work. A faculty mentor will typically respond to a student packet within ten days of its receipt. Likewise, the instructor of an online class will typically require frequent, regularly scheduled assignments and additions to the discussion boards, and the teacher will respond in a timely manner to student postings. Timeliness is especially important in facilitating revision of a student's creative work.
- 3. A Low Student-to-Faculty Ratio.** A successful low-residency MFA program typically has a student-to-faculty ratio of five to one. Because of this low student-to-faculty ratio, low-residency programs have the opportunity to receive frequent and extensive critiques of their work. A low student-to-faculty ratio is an essential component of a low-residency program.
- 4. A Large Faculty.** The faculty is large enough that it affords the student the opportunity to study with a different accomplished writer each semester and additional different writers in workshops during each residency.
- 5. Diversity in Artistic Sensibilities.** A strong program has a diverse combination of faculty members who provide expertise in various genres or subgenres of writing and approach their craft from a variety of perspectives, drawing on different aesthetic, literary, ethnic, cultural, and other backgrounds.
- 6. Continuity in Faculty.** In low-residency programs, the majority of faculty members are typically considered to be part-time, and their terms are contractual. This allows for versatility and diversity in the faculty, but the program retains from this same pool a

stable group of faculty who work in the program year after year. This continuity facilitates effective mentorship and advising for students.

7. Strong Service to the Literary Community and the Profession of Creative Writing. Faculty members contribute to the vitality of residencies, and they also do good works for the greater literary community. Faculty members are available outside of class for informal discussions. They are supportive of their colleagues and students. They work to preserve high morale and collegiality among students and faculty.

Excellent Students and Support for Students

An effective low-residency program includes these features in its efforts to serve its students well:

- 1. Selective Admissions.** With generally high and selective admissions standards, the program sustains a high ratio of applicants to admissions.
- 2. Small Classes.** Although numbers vary from program to program, in general:
 - Residential workshop classes are no larger than twelve students.
 - Online workshops are no larger than nine students.
 - A mentor works with no more than six students a semester.

Teaching and mentoring small numbers of students facilitates exchanges of critical analysis of student work and discussions of reading assignments.

- 3. Regular Evaluation of Faculty.** The program is responsive to the needs of its graduate students, and students evaluate their instructors each semester. The program also conducts exit surveys of students after they have completed the program.
- 4. A Student Handbook.** Students are given clear guidelines for the structure of a mentoring relationship or online coursework, which protect their right to consistent, regularly scheduled critiques and other responses to their work, and also provide appropriate means for redressing any grievances. The handbook also clearly defines the requirements for critical papers, the creative thesis, craft essay, graduating lecture or seminar, and any other major requirements.
- 5. A High Graduation Rate.** A high percentage of matriculated students graduate from the program, and a small number of students drop out or transfer to other programs.
- 6. Literary Accomplishments in Post-Graduate Student Work.** Many graduates go on to publish significant literary work and to win honors and awards for their writing.

7. Financial Aid. Low-residency programs may offer some financial aid in the form of scholarships, waivers, subsidized loans, or other forms of support in order to attract the best students.

Strong Administrative Support

An effective low-residency MFA program includes these features in its administration:

- 1. Strong Leadership.** The MFA program director provides strong leadership in planning, in staffing, in devising curriculum, in training new faculty members, in recruiting the best students, and in advocating program needs to the host institution's administration.
- 2. Sufficient Autonomy.** The institution's administration gives the program sufficient autonomy with regard to curriculum, admissions, budget, graduate support, physical facilities, and personnel to ensure quality, stability, flexibility, and the capability to take advantage of opportunities quickly.
- 3. Strong Financial Support.** The institution provides financial resources to facilitate excellence in recruiting and retaining faculty, in providing services to students, in providing administrative support for the program director and other faculty, and in maintaining the facilities used by the program.
- 4. Good Departmental Relations.** If the program is part of a department of English or another larger entity, the program has a mutually supportive relationship with that department.
- 5. Community Service.** The program director, other local MFA faculty, and the institution's administrators seek, whenever possible, to establish a strong, positive presence in the local community. Typically, several events of each residency are open to the public.
- 6. Diligent Quality Control.** The program director makes sure that students have the opportunity to evaluate their faculty annually, and that the students know that they have the right to a productive semester with a frequent exchange of packets, or to a rigorous online class that demands participation of the students, along with timely instruction, guidance, and responses from the teacher. The program director will take immediate action in counseling faculty members and in replacing faculty members if high standards of instruction are not consistently maintained. The program director regularly reviews faculty performance to ensure that the program remains rigorous and challenging. Just as the program holds faculty to high standards, the program holds itself to high standards as

well. The program has clear guidelines and policies for counseling a student for poor performance, and, should it become necessary, for removing the failing student from the program. The program director ensures that faculty and students observe these guidelines and policies.

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

Other Assets and Infrastructure

An effective low-residency MFA program also has the infrastructure and assets that comprise any setting conducive to graduate work:

- 1. Strong Infrastructure.** During the residency periods, classrooms, offices, and other spaces are adequate to conduct workshops, conferences, readings, and informal student and faculty gatherings. Spaces assigned to the program promote an atmosphere conducive to concentration, listening, social exchanges, and focused work. Students are housed in close proximity to each other, not in widely scattered locations, so there is more opportunity for them to develop the kind of lifelong friendships that are often crucial to sustaining the writing life after the completion of the degree.
- 2. A Strong Set of Additional Program Assets.** These will vary from program to program, and from residency venue to residency venue. During residency periods for some programs, for instance, a computer lab is open at least 12 hours a day for students to work on manuscripts and conduct research on the Internet. In some programs, faculty and students will have access to a library with extensive holdings in canonical and contemporary literature. For programs with electronic distance learning, the library will have extensive online reading materials in literature and literary criticism, accessible throughout each term. Other assets may include a program bookstore, an affiliation with a literary publication, or some other opportunity that puts students closer in touch with the work of other writers or the world of publishing.
- 3. A Unique Educational Feature.** The program or institution provides a special focus, resource, archive, project, or other opportunity for students that distinguishes the program from comparable programs. Such a feature might be a literary magazine, an emphasis on translation, a small press, special internships, or the archives of a literary author.

—The AWP Board of Directors

Appendix F

New Course Proposals.

**The University of Georgia
New Course Application**

1. COURSE ID: Nonfiction I

2. TITLES

Course Title: Nonfiction Writing I: Explorations & Beginnings
Course Computer Title: NONFICTION WRITING I

3. COURSE DESCRIPTION (must be 50 words or less)

Under the guidance of a faculty mentor, students will begin researching, developing and writing a customized narrative project with a focus on advanced techniques and craft elements of nonfiction.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses: None

9. REQUIRED PREREQUISITES

None

10. PREREQUISITE OR COREQUISITE COURSES

None

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Through distance-learning component of the low-residency semester.

13. COURSE WILL BE OFFERED

Every Fall semester.

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval; the target date is Fall 2012.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

With the guidance of an assigned faculty mentor, students will learn how to research, develop and write a narrative nonfiction project from idea to completion. Students will understand the techniques and appropriate craft elements necessary for their projects, which may take the form of biography, personal essays, long-form magazine pieces or other forms of narrative nonfiction. Students will complete a first draft of a magazine project or essay by the end of the course, or a detailed chapter-by-chapter outline for a book-length project.

TOPICAL OUTLINE

- I. Finding and developing ideas.
- II. Pitching magazine and book ideas.
- III. The history of journalism and New Journalism.
- IV. Basic reporting.
- V. Interviewing techniques and strategies.
- VI. Writing proposals.

UNIVERSITY HONOR CODE AND ACADEMIC HONESTY POLICY

UGA Student Honor Code: "I will be academically honest in all of my academic work and will not tolerate academic dishonesty of others." *A Culture of Honesty*, the University's policy and procedures for handling cases of suspected dishonesty, can be found at www.uga.edu/ovpi. Every course syllabus should include the instructor's expectations related to academic integrity.

**The University of Georgia
New Course Application**

1. COURSE ID: Nonfiction Craft & Reflection I: Research, Reporting & Ethics

2. TITLES

Course Title: Nonfiction Craft & Reflection I: Research, Reporting & Ethics
Course Computer Title: NONFICTION CRAFT & REFLECTION I

3. COURSE DESCRIPTION (must be 50 words or less)

Under the guidance of the faculty mentor, students design an individualized curriculum for achieving a working awareness of the history, ethics, principles and practices associated with research-based nonfiction.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

None

10. PREREQUISITE OR COREQUISITE COURSES

None

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Through distance-learning component of the low-residency semester.

13. COURSE WILL BE OFFERED

Through distance-learning component of the low-residency semester.

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval; target date is Fall 2012.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Students will design an individualized curriculum for achieving a working awareness of the history, ethics, principles, theories and practices associated with writing research-based nonfiction. Students will write reflective response papers that explore structural, critical or creative issues in nonfiction and their relationship to the student's own writing.

TOPICAL OUTLINE

- I. Surveying the history of narrative nonfiction.
- II. Surveying the theory and criticism of narrative nonfiction.
- III. Applying history and theory to critiquing narrative nonfiction.
- IV. Researching and reporting narrative nonfiction.
- V. Analyzing the role of reportage in writing narrative nonfiction.
- VI. Ethical concerns in narrative nonfiction.
- VII. Writing and critiquing critical response papers.

UNIVERSITY HONOR CODE AND ACADEMIC HONESTY POLICY

UGA Student Honor Code: "I will be academically honest in all of my academic work and will not tolerate academic dishonesty of others." *A Culture of Honesty*, the University's policy and procedures for handling cases of suspected dishonesty, can be found at www.uga.edu/ovpi. Every course syllabus should include the instructor's expectations related to academic integrity.

**The University of Georgia
New Course Application**

1. COURSE ID: Nonfiction Writing II

2. TITLES

Course Title: Nonfiction Writing II: Developing the Manuscript
Course Computer Title: Nonfiction Writing II

3. COURSE DESCRIPTION (must be 50 words or less)

Each student will work with a new faculty mentor this semester, designing a writing plan for the rest of their time in the program and rigorously revising the work they produced in their first semester.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Nonfiction Writing I: Explorations & Beginnings
Nonfiction Craft & Reflection I: Research, Reporting & Ethics

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Through the distance-learning component of the low-residency semester.

13. COURSE WILL BE OFFERED

Spring of every year.

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Students will learn to design a writing plan for a long-term project. With the guidance of a faculty mentor, students will develop the skills to plan, research and write a long-term project in narrative nonfiction.

TOPICAL OUTLINE

- I. Designing a writing strategy for a long-form narrative.
- II. Writing, rewriting, and revising the narrative manuscript.
- III. Responding to and incorporating notes from fellow students, editors and other readers.
- IV. Editing and polishing the manuscript.

UNIVERSITY HONOR CODE AND ACADEMIC HONESTY POLICY

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**The University of Georgia
New Course Application**

1. COURSE ID: Nonfiction Craft & Reflection II

2. TITLES

Course Title: Nonfiction Craft & Reflection II: Analyzing Narrative
Course Computer Title: NONFICTION CRAFT & REFLECTION II

3. COURSE DESCRIPTION (must be 50 words or less)

The course provides an advanced understanding of the narrative structure, principles, history, technology, ethics and craft theory associated with writing research-based nonfiction.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Nonfiction Craft & Reflection I: Research, Reporting & Ethics
Nonfiction Writing I: Explorations & Beginnings

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Through the distance-learning component of the low-residency semester.

13. COURSE WILL BE OFFERED

Every Spring semester.

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Building on what they learned in Nonfiction Craft & Reflection I, students will grasp an advanced understanding of the narrative structure, principles, history, ethics, and craft theory associated with writing narrative nonfiction. Students will examine emerging digital media as it relates to the writing process. They also will polish their critiquing skills in essays that synopsise and critique long-form narratives, concentrating on particular genres closest to their writing interests.

TOPICAL OUTLINE

I. Exploring further critical and narrative theories as they relate to specific genres of nonfiction.

II. Examining and understanding genre histories and the historical interrelationships among genres.

III. Writing the critical research essay and the review essay.

IV. Analyzing how the digital revolution in writing, production, and distribution of media affects the writing process.

UNIVERSITY HONOR CODE AND ACADEMIC HONESTY POLICY

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**The University of Georgia
New Course Application**

1. COURSE ID: Nonfiction Writing III

2. TITLES

Course Title: Nonfiction Writing III: Work-in-Progress Manuscript
Course Computer Title: NONFICTION WRITING III

3. COURSE DESCRIPTION (must be 50 words or less)

With rigorous feedback from an assigned faculty mentor, students continue to develop, draft and revise the manuscript that will become the thesis project.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Nonfiction Writing I: Explorations & Beginnings
Nonfiction Writing II: Developing the Manuscript
Nonfiction Craft & Reflection I: Research, Reporting & Ethics
Nonfiction Craft & Reflection II: Analyzing Narrative

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Through the distance-learning component of the low-residency semester.

13. COURSE WILL BE OFFERED

Every Fall semester.

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Students will learn to prepare a thesis-length project. Students will emerge with greater writing sophistication and narrative engagement. Students will hone their skills at sustaining a long-form narrative by revisiting writing done in the first two semesters and completing significant work on their thesis-length projects.

TOPICAL OUTLINE

- I. Planning and structuring the long-form narrative.
- II. Strategies for sustaining narrative momentum.
- III. Revising and rewriting a sustained narrative.
- IV. Critiquing one's own work.

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**The University of Georgia
New Course Application**

1. COURSE ID: Nonfiction Craft & Reflection III

2. TITLES

Course Title: Nonfiction Craft & Reflection III: Critical Essay
Course Computer Title: NONFICTION CRAFT & REFLECTION III

3. COURSE DESCRIPTION (must be 50 words or less)

Students will focus on a question of style, structure, technique or ethics in nonfiction writing. Students will explore this question by creating and completing a reading list and writing a critical essay of publishable length that examines a narrative writer, a body of work or a craft issue in the student's own work.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Nonfiction Writing I: Explorations & Beginnings
Nonfiction Writing II: Developing the Manuscript
Nonfiction Craft & Reflection I: Research, Reporting & Ethics
Nonfiction Craft & Reflection II: Analyzing Narrative

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Through the distance-learning component of the semester.

13. COURSE WILL BE OFFERED

Every Fall semester.

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Throughout the semester students will work on a single critical essay. The essay will explore a question of style, structure, technique or ethics; critique a particular writer, a body of work, or individual nonfiction narrative; or analyze the student's own work from a particular theoretical or historical perspective.

TOPICAL OUTLINE (Example from Risk Management & Communication)

- I. Selecting and developing a focused topic for a research paper or craft essay.
- II. Conducting effective theoretical and historical investigation.
- III. Writing the annotated bibliography.
- IV. Applying knowledge acquired in the preceding three courses to writing the craft essay.

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**The University of Georgia
New Course Application**

1. COURSE ID: Nonfiction Writing IV

2. TITLES

Course Title: Nonfiction Writing IV: Final Thesis Manuscript
Course Computer Title: NONFICTION WRITING IV

3. COURSE DESCRIPTION (must be 50 words or less)

With guidance from a faculty mentor serving as thesis adviser, students focus on final writing, revising, editing and submission of the thesis manuscript.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Nonfiction Writing I: Explorations & Beginnings
Nonfiction Writing II: Developing the Manuscript
Nonfiction Writing III: Work-in-Progress Manuscript
Nonfiction Craft & Reflection I: Research, Reporting & Ethics
Nonfiction Craft & Reflection II: Analyzing Narrative
Nonfiction Craft & Reflection III: Critical Essay

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Through the distance-learning component of the low-residency semester.

13. COURSE WILL BE OFFERED

Every Spring semester.

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

During the intense ten-day residency part of the semester, students will participate in several seminars focusing on helping them transform themselves into working and publishing writers. During the distance-learning component of the semester, with guidance from an assigned faculty mentor, students focus on final writing, revising, editing and submission of the thesis manuscript.

TOPICAL OUTLINE

- I. Understanding the role of the writer in the publishing industry, including how writers function in newspaper, magazine and book publishing, as well as world wide web production, and emerging technologies.
- II. Understanding the role of agents in the selling of long-form narratives.
- III. Understanding the role of contests and festivals in the writing process.
- IV. Developing a nonfiction book proposal.
- V. Completing the thesis manuscript.

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**The University of Georgia
New Course Application**

1. COURSE ID: Nonfiction Craft & Reflection IV

2. TITLES

Course Title: Nonfiction Craft & Reflection IV: Seminar Preparation
Course Computer Title: NONFICTION CRAFT & REFLECTION IV

3. COURSE DESCRIPTION (must be 50 words or less)

Students prepare a seminar focused on an element of narrative nonfiction writing that is relevant to their own writing concentration. The seminar will be presented during the final, graduating residency.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Nonfiction Writing I: Explorations & Beginnings
Nonfiction Writing II: Developing the Manuscript
Nonfiction Writing III: Work-in-Progress Manuscript
Nonfiction Craft & Reflection I: Research, Reporting & Ethics
Nonfiction Craft & Reflection II: Analyzing Narrative
Nonfiction Craft & Reflection III: Critical Essay

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Through the distance-learning component of the low-residency semester.

13. COURSE WILL BE OFFERED

Every Spring semester.

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

With guidance from a faculty mentor, students prepare a 45-minute craft seminar to be offered to fellow students during the graduating residency. The seminar must be relevant to the student's writing concentration but can include interdisciplinary elements as well.

TOPICAL OUTLINE

- I. Creating, designing, organizing and teaching the writing seminar.
- II. Using technology in the classroom.
- III. Teaching writing and the critique of writing.

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**The University of Georgia
New Course Application**

1. COURSE ID: Screenplay I

2. TITLES

Course Title: Writing for the Screen I: Explorations & Beginnings
Course Computer Title: WRITING FOR THE SCREEN I

3. COURSE DESCRIPTION (must be 50 words or less)

Students will research, develop, create and pitch ideas for a feature length screenplay or a television series. After approval by the faculty mentor, students will begin work on the project.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
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Credit Hours	4	
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Lecture Hours		
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6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

None

10. PREREQUISITE OR COREQUISITE COURSES

None

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Residency Workshops and Distance Learning

13. COURSE WILL BE OFFERED

Every year. Fall

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

With the guidance of his or her assigned faculty mentor, students will understand how to research, develop and pitch a screenplay for a feature length film or teleplay for a television series. Students will learn how to write a treatment for a feature length motion picture or a bible for a television series. Students will complete a first act or a pilot episode by the end of the course.

TOPICAL OUTLINE

- I. Finding and developing stories ideas.
- II. Pitching motion picture and television series ideas.
- III. Writing treatments.
- IV. Writing beat sheets.
- V. Formatting screenplays and teleplays
- VI. Mastering screenwriting software – Final Draft and Celtx.
- VII. Writing screenplays and teleplays.

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**The University of Georgia
New Course Application**

1. COURSE ID: Screenplay Craft, Criticism & Reflection I

2. TITLES

Course Title: Screenplay Craft, Criticism & Reflection I: Directed Readings
Course Computer Title: SCREENPLAY CRAFT, CRITICISM & REFLECTION I

3. COURSE DESCRIPTION (must be 50 words or less)

Students will achieve a working awareness of the history, ethics, principles, theories and practices associated with writing for film and television. Students will develop and complete an individualized curriculum focusing on these screenwriting issues.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

None

10. PREREQUISITE OR COREQUISITE COURSES

None

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Residency Workshops and Distance Learning

13. COURSE WILL BE OFFERED

Every year. Fall

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Students will learn to design an individualized curriculum for achieving a working awareness of the history, ethics, principles, theories and practices associated with writing for film and television. Students will write reflective response papers that explore structural, critical or creative issues in screenwriting and their relationship to the student's own writing. Students will also learn the skills necessary to synopsize and critique feature-length screenplays.

TOPICAL OUTLINE

- I. Surveying the history of the screenplay and the teleplay.
- II. Surveying film theory, narrative theory, and critical theory.
- III. Applying history and theory to critiquing screenplays and teleplays.
- IV. Writing coverage of screenplays and teleplays.
- V. Learning the art of synopsis and critique of screenplays and teleplays.
- VI. Analyzing the role of the writer on the motion picture and television production process.
- VII. Writing and critiquing critical response papers.

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**The University of Georgia
New Course Application**

1. COURSE ID: Screenplay II

2. TITLES

Course Title: Writing for the Screen II: Completing the Screenplay
Course Computer Title: WRITING FOR THE SCREEN II

3. COURSE DESCRIPTION (must be 50 words or less)

Students will work with a new faculty mentor on a writing plan and rigorously revise their screenplays and teleplays. Students will add to and/or complete their screenplays or two additional episodes of their television series.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Writing for the Screen I: Explorations & Beginnings
Screenplay Craft, Criticism & Reflection I: Directed Readings

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Residency Workshops and Distance Learning

13. COURSE WILL BE OFFERED

Every year. Spring

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Students will learn to design a writing plan for a long-term project. With the guidance of a new faculty mentor students will emerge with the skills to not only write a long-term project but also complete a screenplay or teleplays for three episodes of a television series.

TOPICAL OUTLINE

- I. Designing a writing strategy for a long form screenplay and teleplay.
- II. Writing, rewriting, and polishing the screenplay and the teleplay.
- III. Responding to and incorporating notes from producers into screenplays and teleplays.
- IV. Editing and completing the screenplay and the teleplay.

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**The University of Georgia
New Course Application**

1. COURSE ID: Screenplay Craft, Criticism & Reflection II

2. TITLES

Course Title: Screenplay Craft, Criticism & Reflection II: Analyzing Narrative
Course Computer Title: SCREENPLAY CRAFT, CRITICISM & REFLECTION II

3. COURSE DESCRIPTION (must be 50 words or less)

The course provides an advanced understanding of the narrative structure, principles, history, technology, ethics and craft theory associated with writing for the screen.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Screenplay Craft, Criticism & Reflection I: Directed Readings
Writing for the Screen I: Explorations & Beginnings

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Residency Workshops and Distance Learning

13. COURSE WILL BE OFFERED

Every year. Spring

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Building on what they learned in Screenplay Craft, Criticism & Reflection I, students will grasp an advanced understanding of the narrative structure, principles, history, ethics, technology and craft theory that are associated with writing for the screen. Students will examine emerging digital media and it relates to the writing process. Students will polish their critiquing skills in essays that synopsise and critique feature-length screenplays and teleplays, concentrating on particular genres closest to their writing interests.

TOPICAL OUTLINE

- I. Exploring further critical and narrative theories as they relate to specific genres.
- II. Examining and understanding genre histories and the historical interrelationships among genres.
- III. Writing the critical research essay and the review essay.
- IV. Critiquing screenplays and teleplays from various critical perspectives – e. g., feminist, psychoanalytical, post-structural, post-colonial, queer, historical, etc.

V. Analyzing how the digital revolution in writing, production, and distribution of media affects the writing process.

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**The University of Georgia
New Course Application**

1. COURSE ID: Screenplay III

2. TITLES

Course Title: Writing for the Screen III: Work-in-Progress Screenplay
Course Computer Title: WRITING FOR THE SCREEN III

3. COURSE DESCRIPTION (must be 50 words or less)

Students continue to revise and polish previous screenplays and teleplays and begin work on a second screenplay and teleplays that will become the thesis project.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Writing for the Screen I: Explorations & Beginnings
Writing for the Screen II: Completing the Screenplay
Screenplay Craft, Criticism & Reflection I: Directed Readings
Screenplay Craft, Criticism & Reflection II: Analyzing Narrative

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Residency Workshops and Distance Learning

13. COURSE WILL BE OFFERED

Every year. Fall

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Students will learn to prepare a thesis-length project. Students will emerge with greater writing sophistication and narrative engagement. Students will hone their skills at long-term screenwriting and teleplay writing by revisiting writing done in the first two semesters and beginning work on their thesis-length project.

TOPICAL OUTLINE

- I. Revising and restructuring the long form project.
- II. Receiving and responding to criticism.
- III. Selecting a topic for a second long form project.
- IV. Outlining the long form project and the television series.
- V. Critiquing one's own work.
- VI. Writing on deadline.

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**The University of Georgia
New Course Application**

1. COURSE ID: Screenplay Craft, Criticism & Reflection III

2. TITLES

Course Title: Screenplay Craft, Criticism & Reflection III: Critical Essay
Course Computer Title: SCREENPLAY CRAFT, CRITICISM & REFLECTION III

3. COURSE DESCRIPTION (must be 50 words or less)

Students will focus on a question of style, structure, technique or ethics in screenwriting. Students will explore this question by creating and completing a reading list and writing a critical essay of publishable length that examines a screenwriter, a body of work or the screenwriter's own work.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Screenplay Craft, Criticism & Reflection I: Directed Readings
Screenplay Craft, Criticism & Reflection II: Analyzing Narrative
Writing for the Screen I: Explorations & Beginnings

Writing for the Screen II: Completing the Screenplay

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Residency Workshops and Distance Learning

13. COURSE WILL BE OFFERED

Every year. Fall

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Throughout the semester students will work on a single critical essay. The essay will explore a question of style, structure, technique or ethics; critique a particular screenwriter, a body of work, or individual script; or analyze the writer's own work from a particular theoretical or historical prospective.

TOPICAL OUTLINE

- I. Writing the scholarly paper.
- II. Researching in depth in how to do effective theoretical and historical investigation.
- III. Writing the annotated bibliography.
- IV. Selecting a focused topic for a research paper.
- V. Applying knowledge acquired in the preceding three courses to writing the term paper.

UNIVERSITY HONOR CODE AND ACADEMIC HONESTY POLICY

UGA Student Honor Code: "I will be academically honest in all of my academic work and will not tolerate academic dishonesty of others." *A Culture of Honesty*, the University's policy and procedures for handling cases of suspected dishonesty, can be found at www.uga.edu/ovpi. Every course syllabus should include the instructor's expectations related to academic integrity.

**The University of Georgia
New Course Application**

1. COURSE ID: Screenplay Craft, Criticism & Reflection III

2. TITLES

Course Title: Screenplay Craft, Criticism & Reflection III: Critical Essay
Course Computer Title: SCREENPLAY CRAFT, CRITICISM & REFLECTION III

3. COURSE DESCRIPTION (must be 50 words or less)

Students will focus on a question of style, structure, technique or ethics in screenwriting. Students will explore this question by creating and completing a reading list and writing a critical essay of publishable length that examines a screenwriter, a body of work or the screenwriter's own work.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Screenplay Craft, Criticism & Reflection I: Directed Readings
Screenplay Craft, Criticism & Reflection II: Analyzing Narrative
Writing for the Screen I: Explorations & Beginnings

Writing for the Screen II: Completing the Screenplay

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Residency Workshops and Distance Learning

13. COURSE WILL BE OFFERED

Every year. Fall

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

Throughout the semester students will work on a single critical essay. The essay will explore a question of style, structure, technique or ethics; critique a particular screenwriter, a body of work, or individual script; or analyze the writer's own work from a particular theoretical or historical prospective.

TOPICAL OUTLINE

- I. Writing the scholarly paper.
- II. Researching in depth in how to do effective theoretical and historical investigation.
- III. Writing the annotated bibliography.
- IV. Selecting a focused topic for a research paper.
- V. Applying knowledge acquired in the preceding three courses to writing the term paper.

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**The University of Georgia
New Course Application**

1. COURSE ID: Screenplay IV

2. TITLES

Course Title: Writing for the Screen IV: Final Thesis Manuscript
Course Computer Title: WRITING FOR THE SCREEN IV

3. COURSE DESCRIPTION (must be 50 words or less)

The course instructs students in the production and screenwriting worlds with emphasis on topics such as freelancing and the current media environment. Students also complete and submit their final screenplays and teleplays.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Writing for the Screen I: Explorations & Beginnings
Writing for the Screen II: Completing the Screenplay
Writing for the Screen III: Work-in-Progress Screenplay
Screenplay Craft, Criticism & Reflection I: Directed Readings

Screenplay Craft, Criticism & Reflection II: Analyzing Narrative
Screenplay Craft, Criticism & Reflection III: Critical Essay

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Residency Workshops and Distance Learning

13. COURSE WILL BE OFFERED

· Every year. Spring

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

During the ten-day intense residency part of the semester, students will learn vital skills to work in the screenwriting world, as well as the role of agents, managers, festivals and contests. Students will emerge with an understanding of the current media world and with the know-how to work as freelance and contract writers for film and television. During the distance-learning portion of the semester, students will complete and submit their thesis screenplay or teleplay project.

TOPICAL OUTLINE

I. Understanding the role of the writer in media industries, including how writers function in independent production, studio production, network production, cable production, world wide web production, and emerging technologies.

II. Understanding the role of agents and managers in the selling of screenplays and teleplays.

III. Understanding the role of contests and festivals in the writing process.

IV. Completing the professional feature length screenplay or television series bible and teleplays.

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**The University of Georgia
New Course Application**

1. COURSE ID: Screenplay Craft, Criticism & Reflection IV

2. TITLES

Course Title: Screenplay Craft, Criticism & Reflection IV: Seminar Preparation
Course Computer Title: SCREENPLAY CRAFT, CRITICISM & REFLECTION IV

3. COURSE DESCRIPTION (must be 50 words or less)

Students prepare a seminar focused on an element of screenwriting and teleplay writing that is relevant to their own writing concentration. The seminar will be presented during the final, graduating residency.

4. GRADING SYSTEM

A-F (Traditional)

5. CREDIT HOURS AND LECTURE/LAB/DISCUSSION HOURS

	FIXED	VARIABLE
Credit Hours	4	
Lecture Hours		

6. NON-TRADITIONAL FORMAT (if lecture/lab hours or lecture/discussion hours are few than credit hours, please justify)

7. REPEAT POLICY

Course cannot be repeated for credit.

8. DUPLICATE CREDIT STATEMENT (do not list semester course IDs)

The course will not be open to students who have credit in the following courses:

9. REQUIRED PREREQUISITES

Writing for the Screen I: Explorations & Beginnings
Writing for the Screen II: Completing the Screenplay
Writing for the Screen III: Work-in-Progress Screenplay
Screenplay Craft, Criticism & Reflection I: Directed Readings
Screenplay Craft, Criticism & Reflection II: Analyzing Narrative

Screenplay Craft, Criticism & Reflection III: Critical Essay

10. PREREQUISITE OR COREQUISITE COURSES

See # 9

11. COREQUISITE COURSES

None

12. PRIMARY DELIVERY MECHANISM

Residency Workshops and Distance Learning

13. COURSE WILL BE OFFERED

Every year. Fall

14. EFFECTIVE SEMESTER AND YEAR OF CURRENT VERSION OF COURSE

Semester following UCC approval.

15. ADDITIONAL INFORMATION REQUIRED FOR THE SYLLABUS

COURSE OBJECTIVES OR EXPECTED LEARNING OUTCOMES

With guidance by a faculty mentor, students will learn how to prepare and teach a seminar. The seminar will be related to the student's own work and be delivered to students during the final, graduating residency.

TOPICAL OUTLINE

- I. Creating, designing, organizing and teaching the writing seminar.
- II. Using technology in the classroom.
- III. Mastering the art of presentation as it applies to teaching and to selling a concept.
- IV. Teaching writing and the critique of writing.

UNIVERSITY HONOR CODE AND ACADEMIC HONESTY POLICY

Appendix G

Tuition of Poets & Writers 2012 Top 10 Low-Residency Master of Fine Arts Writing Programs

Tuition of Poets & Writers 2012 Top 10 Low-Residency Master of Fine Arts Writing Programs

School	Year	Tuition	Notes
Antioch University	2010-2011	\$7,507 per semester for 1st, 2nd, 3rd semester \$11,180 for 4th semester	4th semester includes two residencies; \$155 reader fee per semester
Bennington College	2011-2012	\$16,980 per year	Includes tuition, room and board for residencies
Goddard College	2011-2012	\$7918 per semester	
Lesley University	2011-2012	\$7,140 per semester	
Pacific University	2011-2012	\$7247 per semester	\$1,800 per residency – 2 per year
Queens University	2011-2012	\$5,785 per semester \$1,200 for 5th graduating residency (paid in 2 payments)	no breakdown between tuition & fees
Spalding University	2011-2012	\$7,500 per semester	
University of Southern Maine	2011-2012	\$5,988.00 per semester	
Vermont College	2011-2012	\$8,445.00 per semester	
Warren Wilson College	2011-2012	\$7,600 per semester	\$475 residency fee per residency

Appendix H

Sample of MFA Programs and GRE Requirements

School	Type of Program	MFA Requires GRE?
Antioch University	low-residency	No
Bennington College	low-residency	No
Goucher College	low-residency	No
Pacific University	low-residency	No
Queens University	low-residency	No
Spalding University	low-residency	No
Vermont College	low-residency	No
Warren Wilson College	low-residency	No
Brooklyn College	residential	No
Brown University	residential	No
Chatham University	residential & low-residency	No
Columbia University	residential	No
University of Iowa	residential	Optional
University of Michigan	residential	No
University of New Orleans	residential & low-residency	Yes, as a state requirement but does NOT factor into admission decision
University of North Carolina at Wilmington	residential	No
Rutgers University at Newark	residential	No, unless applying for a teaching assistantship
University of Wisconsin	residential	No

School	MFA Requires GRE?
Boston College	Yes
Cornell University	Yes
Florida State University	Yes
University of Mississippi	Yes
University of Nevada at Las Vegas	Yes
New York University	Yes
Ohio State University	Yes
University of Texas, Michener Center	Yes
Vanderbilt University	Yes
University of Virginia	Yes