

Goddard College

BFA in Creative Writing

HANDBOOK ADDENDUM

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WELCOME

Welcome to the Handbook Addendum for the BFA in Creative Writing (BFAW). This document is an addendum to the Undergraduate Student Handbook and the Undergraduate Curriculum Guide, with which all students are expected to be familiar, and provides details specific to the BFA in Creative Writing degree track.

Note on the BFA in Creative Writing (BFAW) Handbook Addendum

As of March 2018, this addendum and the documents to which it refers represent current Goddard policies and procedures specific to the BFAW and supersede policy statements previously distributed by the College. Goddard College reserves the right to revise any policy or procedure in this addendum at any time without written prior notice. This addendum is not written as a contract and is not intended to create contractual rights.

Questions on policies or protocols not addressed here or in the Undergraduate Student Handbook may be referred to the appropriate administrative officials. Refer to the College website (www.goddard.edu) for a list of College officers and their areas of responsibility.

By accepting admission to Goddard College and completing registration, the student acknowledges that the College has provided the student with a Student Handbook and, when appropriate, a Handbook Addendum. These documents are provided electronically; however, hard copies of each are available upon request from the Academic Services Office.

The Undergraduate Student Handbook details information related to the terms and conditions of enrollment including the College's policies and the student's responsibilities in attending the College. As a condition of enrollment and attendance at Goddard, the student hereby agrees to comply with and abide by the terms and conditions detailed in the Handbook, Handbook Addenda, and future revisions. Students understand that if they have questions about the Handbook or any Addendum, they should check the College's website to review the current versions of the Handbook and also contact their Academic Services Coordinator, Program Director, or other College administrators for assistance.

Note on Language

In keeping with our community's dedication to inclusiveness, this handbook does not use gendered pronouns. Goddard also uses the language of progressive education and, at times, has its own language, as explained in the Undergraduate Student Handbook.

Nondiscrimination Statement

Goddard College does not discriminate on the basis of race, religion, color, national origin, marital/civil union status, age, gender, gender identity or expression, sexual orientation, veteran/uniformed service status, disability or other legally protected classification in any of its policies or procedures – including but not limited to those related to admission, employment, the provision of educational services, and the granting of financial aid – or in its services, facilities, privileges or benefits in compliance with and to the limits of applicable state and federal laws. All Goddard scheduled and sponsored programs and activities are open to all individuals on an equal basis or on the basis of gender identity or expression.

Accreditation Statement

New England Commission of Higher Education

Goddard College is accredited on probation by the New England Commission of Higher Education, effective October 10, 2018, because the Commission finds that the institution is in danger of losing its accreditation because it is not in compliance with the Standards for Accreditation. Of concern are accreditation standards 3 (organization and governance) and 7 (institutional resources). A statement providing further information about the probationary status is available on the website of the Commission on Institutions of Higher Education (<https://cihe.neasc.org>).

Accreditation of an institution of higher education by the Commission indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer review process. An accredited college or university is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Accreditation by the Commission is not partial but applies to the institution as a whole. As such, it is not a guarantee of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding the accreditation status by the Commission should be directed to the administrative staff of the institution. Individuals may also contact:

New England Commission of Higher Education
3 Burlington Woods Drive, Suite 100
Burlington, MA 01803-4514
(781) 425 7785
E-Mail: info@neche.org

BFA IN CREATIVE WRITING DEGREE

Mission, Philosophy, History

The Bachelor of Fine Arts in Creative Writing (BFAW) at Goddard College is an undergraduate degree track comprised of a community of students and faculty who aspire to integrate the following into their lives: creative writing as an art and craft done individually and with others, an engaged study of literature, an understanding of language and its social context, and reflection on the role of the artist in the world. The program is low-residency and grounded in the principles and practices of student-centered, progressive education.

Students enrolled in the BFA in Creative Writing degree track will attend an on-campus 8-day residency with other students enrolled in various liberal arts degree tracks in the Undergraduate Program (UGP). BFAW students are expected to attend workshops and study sessions with other liberal arts students. The BFAW encourages interdisciplinary study and the dialogue between creative writers and other types of academics, between arts and scholarship, and between art and action, personal or social. Throughout their academic journey at Goddard, BFAW students are assigned advisors from a diverse faculty with expertise and skill not only in creative writing but also in other liberal arts disciplines.

The BFA in Creative Writing community values experimentation, encouraging learners to write in ways that might be new for them. BFAW students, in concert with faculty, design curriculum that commences at the level in which the student matriculates (potentially levels one through six). Students write in two genres (poetry, creative nonfiction, fiction, drama, hybrid forms), study works across eras and cultures, become acquainted with literary theory, write on the ethics of being a writer, and compile a senior study which contains both a creative manuscript and critical writing that puts their work in context. BFAW students engage writing as a character-based fine art, rather than through mass-market genres and language.

The BFA in Creative Writing degree was created in 2007 in response to a high number of admissions inquiries regarding creative writing, a high number of bachelor's degree students graduating with theses in creative writing, and an interest in creative writing among the faculty. Currently, the low-residency BFAW at Goddard is the only one of its kind, and therefore is uniquely positioned to serve non-traditional, working, and adult students, as well as to provide an exemplary model for such a degree.

Transferring into the BFAW Degree Track

Students may matriculate into the BFAW degree track at level 1. Students with transfer credits may enter up to level 6. Students are required to attend the College for at least 3 semesters to graduate with the BFAW degree. Students who transfer from another

Goddard undergraduate degree track or program must complete the application requirements specific to the BFAW degree track to be accepted. Acceptance is not guaranteed.

General Undergraduate Degree Requirements

To earn a bachelor's degree, students must successfully fulfill the requirements for an undergraduate degree at Goddard College as indicated in the Undergraduate Student Handbook and further explicated in the Undergraduate Curriculum Guide. Undergraduate students are required to complete 120 credits of undergraduate study, up to 75 credits of which may be transferred from other accredited liberal arts undergraduate programs. In the completion of those credits, all undergraduate students will demonstrate learning in the areas of:

- Wide knowledge
- Thoughtful action
- Understanding of social and ecological context
- Positive self-development
- Engaged critical thinking and writing

BFA in Creative Writing students will be expected to address the same degree requirements as all undergraduate students at the college, either through transfer credits or through study at Goddard. In addition, BFAW students will meet degree specific requirements as described in the following pages. Upon enrolling, new BFAW students should meet with their program director and faculty advisor to assess their fulfillment of general undergraduate degree requirements before planning their studies toward fulfilling the BFAW specific degree requirements.

It is necessary that students who enter the BFAW degree track at levels 5 or 6 have fulfilled the wide knowledge requirements in mathematics, natural sciences, and social sciences. BFAW students will complete significant studies in arts, creative expression, and humanities while enrolled in the program, which will fulfill the wide knowledge requirements in those areas.

Faculty Advisors

At the residency, new students are assigned a faculty advisor and returning students are expected to submit an Advisor Selection Form to select 3 choices of faculty advisors to work with over the course of the semester. BFAW students will work with specific faculty advisors as follows:

- Levels 1 & 2: Students will work with BFAW designated faculty advisors to ground themselves in their creative study.

- Levels 3 – 6: Students will work with UGP designated faculty advisors in other liberal arts disciplines to meet their wide knowledge requirements and enrich their understanding of academic areas other than creative writing.
- Levels 7 & 8: Students will work with BFAW designated faculty advisors to provide the intensive craft immersion necessary for the Senior Study.

Study Plan and Areas of Study

BFAW students who have already met their wide knowledge degree requirements will read literature and write creative and critical works each semester.

At the residency, students design a study plan that ensures they will be writing in two genres (at some point during their time in the BFAW); reading across theories, cultures, and eras; and considering the role of the writer in the world. Students should work with their advisors to design a course of study that includes both creative and critical writing, as well as close readings of literary works.

If students have entered the BFAW degree track at levels 1-3, they must also complete at least five BFAW group studies before graduating. Students who enter BFAW at level 4 must complete 4 group studies in order to graduate. Students who enter at level 5 must complete 3 group studies in order to graduate. Students who enter at level 6 must complete 2 group studies in order to graduate. Taking group studies in level 8 should be avoided. Group studies must be listed in the study plan.

Students' academic work is submitted to their advisor at regular intervals during the semester. The BFAW has established due dates for student work, forms, evaluations, and other materials. These due dates are published in the UG Program Area of GNet and can be downloaded.

Note: Due dates are **the date by which the work should arrive** to the advisor/mentor or administrative offices. Packets/materials submitted late will generally result in delayed responses.

Progress Reviews

Depending on the level at which a student enters the program, students are required to complete either one or two Progress Reviews: a Progress Review I (PRI) and a Progress Review II (PRII). The Progress Reviews, through a portfolio process, must show satisfactory completion of undergraduate general knowledge and degree-specific degree requirements. BFAW students will engage in the progress review during levels 3 and 6 (level 7 for transfer students enrolling at level 6) of their enrollment in the BFAW degree track. For more information on Progress Reviews see the [Undergraduate Curriculum Guide](#).

Students must satisfactorily complete the PR II to enter level 8.

Senior Study and the Final Product

The BFAW degree culminates in a senior study, which is the student's capstone experience. The senior study contains a creative final product or manuscript of 30 - 48 pages (for poetry), or 75 - 150 pages (for prose); a reflective essay on the responsibility of the writer in the world; a critical context paper that puts their creative work in relation to the literature they have studied during their degree; a comprehensive bibliography of sources referenced in the Senior Study ; and an annotated bibliography, with the annotated bibliography highlighting between ten and fifteen texts of greatest importance to the student's project. All elements of the senior study must be in MLA format. Refer to the section [The Senior Study](#) for guidelines on creating a senior study proposal (done during the first days of the student's level 7 residency). Guidelines for submission of the Digital Final Product are available online: [Final Semester - Graduating Students](#).

The Graduation Reading/Presentation

After a student has successfully completed their level 8 senior study, they come back to campus for the next residency in order to attend graduation and to fulfill their final degree requirement: the reading/presentation. Students host a reading or run a brief workshop session where they can share some of their creative work and discuss their process and methods. The presentation or reading is an exciting opportunity to share with students, faculty, staff, friends and family the essence of the student's work in BFAW, contributing valuable learning to the community.

Semester Evaluations

The semester evaluation—narrative student reflection and assessment of semester work—is a key component of a Goddard education. Students are required to complete these evaluations at the close of each semester via the Student Information System (SIS).

BFAW Degree Requirements

Overview

As undergraduate students, BFAW students will address the following Undergraduate Degree Requirements: Wide Knowledge, Thoughtful Action, Positive Self-Development, Engaged Critical Thinking and Writing, and Social and Ecological Context as explained in the Undergraduate Curriculum Guide. In addition, BFAW students will demonstrate a particular competency in the arts and humanities as follows:

- a. Broad Literary Reading Practice—Reading across genres, cultures, and eras;

- b. Literary Criticism and Theory—Thinking and writing critically about literature;
- c. Reading as a Writer—Articulating how and how well craft is applied in others' work;
- d. Development of Craft—Demonstrating the use of craft and articulation of one's application of craft, including commitment to revision.

The following residency activities, degree requirements, and community practices distinguish the BFA in Creative Writing from other undergraduate degree tracks and are discussed in more detail in this handbook.

Residency Participation

Students enrolled in the BFA in Creative Writing degree track must attend the residency that begins each semester. (For more information, refer to the Undergraduate Student Handbook.)

Required Meetings

During each residency, students must attend the following:

- The BFA in Creative Writing meeting
- All meetings with their advisor and advising group
- The Visiting Writer's reading and workshop
- At least one student/faculty/staff reading (participation is strongly encouraged)

Required Workshops

Over the course of their degree, students must attend a **three-part Creative Writing Workshop**, offered at each residency, at least once. This workshop orients new BFAW students to workshop etiquette and practical criticism: how to read critically and comment (on the page and in discussion) on the work of others; how to process and utilize comments on their own work; how to revise. This workshop may include readings in the genres under discussion, an introduction to basic literary terminology, and writing exercises aimed at generating new work.

Returning students may also participate in this workshop, which can be team-taught, allowing them to practice skills appropriate for their level in the BFAW degree track. Returning students may consider the historical and cultural aspects of the genres; exemplary, revolutionary and canonical texts within the genres; and contemporary theoretical debates within the genres, along with continued work on strategies for revision.

Student/Faculty Readings

To encourage community and to help students understand the relationship between the written and spoken word, students should read a short excerpt of their creative work at one student/faculty reading during the residency week.

A note on art and censorship: The BFAW community is committed to enacting freedom of expression and speech. As in any healthy community of artists, there should be opportunities to rigorously and generously debate power, representation, appropriateness, innovation, and tradition. To that end, faculty will be available for conversations and meetings after readings. Students are also encouraged to include these questions and research interests in their areas of study and in their Writer in the World essay.

The Visiting Writer: Reading, Workshop, and Conversations

At each residency, the BFAW hosts a visiting/guest writer who has wide experience in teaching and publishing. At each residency, visiting writers will represent diverse traditions and backgrounds. Visiting writers are chosen by the faculty because they have experiences in various aspects of publishing and editing, literary innovation, creating community, writing in more than one genre, and collaborating with artists in other fields. The visiting writer will give a reading, followed by a question and answer period, and will offer a workshop the following day. BFAW students are encouraged to meet individually and in small groups with the visiting writer during meals and, informally, around campus.

Academic Study Requirements

Over the course of their work in the BFAW degree track, students will design their semester studies, in consultation with their faculty advisor, to successfully address each of the following degree requirements in order to be eligible to graduate. Students must:

- Write in at least two genres
- Develop their writing with a fine arts focus: character-based literature versus mass-market literature
- Successfully complete the required Group Studies
- Create a Writer in the World essay
- Develop their craft
- Undertake reading as a writer
- Read and study literature across cultures, eras, and genres
- Engage in literary theory
- Undertake a Senior Study within the specific requirements of the BFAW degree

Writing in at Least Two Genres

The BFAW degree defines “genre” in formal literary terms, meaning fiction, poetry, drama, creative nonfiction, or hybrid works that are a combination of any of these genres. Writing creatively is the cornerstone activity of the BFAW, and students are required to spend at least part of one semester experimenting with a genre other than the one they gravitate to or have familiarity with. This requirement supports the BFAW’s commitment to experimentation; students are encouraged to write in ways that might be new to them. While students will most likely have a “primary” genre, the senior study may reflect work in one or more genres.

A Fine Arts Focus: Character-based Literature Versus Mass-market Literature

While the BFAW recognizes that students often come to love writing based on reading mass-market literature, the BFAW does not support student work on mass-market projects with formulaic or predictable plot lines. Instead, the BFAW supports student work in character-based projects, where the non-stock characters are complex, unpredictable at times, and fully developed actors and agents who are not necessarily bound by a familiar plot line. As such, while students may work in genres that lend themselves to mass-market appeal, such as speculative fiction, they must attend to this work as a matter of original craft rather than formula.

Group Studies: Writing and Publishing

Overview

A cornerstone of the BFAW degree is the practice of writing in a community. Students are required to participate in and successfully complete an appropriate number (dependent on the level at which they entered degree track) of Group Studies in Writing and Publishing prior to graduation. Students will normally make their group study choices in a combination of beginning or advanced Multi-Genre Group Studies or they may elect to work on the literary journal, *Duende*, to fulfill their Group Study option requirements. Occasionally, the BFAW may offer an additional Publishing Group Study option in *Lo-Fi Publishing* (i.e., hand-made books) that students may also take to satisfy the group study requirement.

Content for the group study is provided at the residency, where students sign up and participate in the first group study session(s). Most group studies will continue during the semester for a stipulated number of weeks (number of weeks may vary by subject matter and faculty). Group Studies must be completed successfully to fulfill the requirement. With permission from the Director, students may enroll in more than one group study per semester.

Advising and Assessment

Students who complete a group study will write a short self-evaluation; this writing may be incorporated into their end-of-semester packet and SIS self-evaluation. The faculty instructor of each group study will provide a short, narrative evaluation of the student's performance for inclusion in the overall evaluation on SIS.

Writing Group Studies

While all group studies share the same learning objectives, the specific focus and outcomes of each are collaboratively developed by students and facilitator based on their interests and curiosities. A beginning or advanced multi-genre group study, for example, might include presenting creative work and providing feedback to peers. It might also include responding to writing prompts provided by faculty or other group participants. Group studies will also include creative and theoretical readings.

Learning Objectives:

- to develop reading, writing, and feedback strategies aimed at assisting self and others in revising work
- to explore thoughtful action, positive self-development, and ethics
- to explore the responsibilities to one another in a creative community

Learning Activities:

- reading one another's work with a supportive and critical "eye"
- listening to the authors of the work to learn their intentions and to assist them with their questions
- identifying the various traditions out of which writing comes so as to separate their own approaches from the approaches of others

Publishing Group Study Option 1: Duende Literary Journal

Duende is the BFAW's online, national, undergraduate literary journal, edited and run by students with the assistance of a faculty supervisory editor.

The learning objectives of this group study are:

- to learn strategies and options for presenting work to the public
- to explore thoughtful action, positive self-development, and ethics
- to explore the responsibilities to one another in a creative community

The learning activities of this group study will involve:

- soliciting and selecting submissions
- reading for selection
- editorial conversations

- editing and design
- promotion and fundraising for the journal

Publishing Group Study Option 2: Lo-Fi Publishing (not currently offered)

Aimed at encouraging students to explore chapbook making, broadsides, self-publishing, and micro and small-press publishing projects, this group study produces literature and conceives of distribution methods as a group or collaborative endeavor. “Lo-Fi” is short for “low-fidelity,” a term borrowed from music that indicates it is “homemade” or made without the need for expensive equipment or resources outside what the artist has.

Development of Craft

Students learn to pay close attention to their own works, often revising a story, chapter, poem, or essay several times. Alongside revising their own work, BFAW students read the works of other writers by closely observing and identifying techniques of craft they might employ in their own work. The BFAW student therefore aims to produce consciously, carefully crafted work and understands their work in the context of other literary traditions.

Reading as a Writer

Reading as a writer means BFAW students recognize and analyze the impact of technique as they read. BFAW students are able to articulate the construction of writing: structure, use of language, and other techniques of craft, and their impact on the reader.

Reading and Studying Literature across Eras and Cultures

During the course of their degree, students *must* engage texts from previous centuries (published before 1900) and from cultures outside their own context and familiarity. This requirement is meant to help students understand tradition and continuity in the language arts and to identify authors and movements that might inform their own projects. Reading across cultures also serves to help students move toward cultural competency regarding communities with which they may be unfamiliar.

Engaging Literary Theory

At the culmination of their studies, students should possess a basic understanding of literary traditions, theory, and movements, as well as the ability to recognize the contribution of literature to culture and society. BFAW students, especially those considering graduate study, should possess the ability to articulate ideas and information in at least two areas of literary traditions, theory, and movements. A comprehensive understanding of literary theory enables students to evaluate

methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.

The Senior Study

A senior study represents the culmination of a student's undergraduate academic work in creative writing. The study enables students to gain experience in working on a long writing project, revising deeply and carefully, putting their creative work in a critical context, and reflecting on their creative and theoretical influences and inspirations.

Students should plan their senior study as a yearlong undertaking. At the start of level 7, students are asked to submit an in-depth senior study proposal. Following approval of their proposal by UGP faculty, students should envision level 7 as a preparation period of focused artistic effort, research, and writing that prepares them to finish their project at level 8. In their final semester, students work closely with their advisor and second reader to bring their particular project to fruition. Students should also review program-based handouts for additional information.

Note: it is often very helpful for students to visit the Elliot Pratt Library at the beginning of level 7 and again at level 8 to view some successfully completed BFAW senior studies. Some BFAW Senior Studies are available digitally.

Timeline: Level Seven

- **at the residency:** attend the "making a senior study proposal" or "level 7" workshop
- **develop** a coherent senior study proposal following BFAW guidelines
- **submit** the requested number of copies of the proposal *by the announced deadline during the residency*
- **proposal: approved by the level 7 advisor after consultation with other members of the faculty during the residency**
- **packet work:** revise the senior study proposal submitted during the residency (if needed) and begin writing and research needed to complete the study
- **by packet #4:** complete a full draft of the Writer in the World essay

Timeline: Level Eight

- **at the residency:** review senior study proposal with current advisor
- **at the residency:** request second reader and submit that form with faculty signatures by the announced deadline
- **packet #1 or #2:** complete the Critical Context essay
- **packet #3:** complete draft of all senior study materials turned in to advisor and second reader

- **five weeks later, or one week before packet #5:** revision of project to advisor and second reader
- **at packet #5:** summary of Studies as a Whole and Self-Evaluation turned in to advisor

Timeline: Post-semester, before Graduation Residency

- **student submits** workshop/presentation form to Academic Services Office (this office will notify student via email when form is due)

Timeline: at Commencement Residency (see Residency Schedule)

- Digital Senior Studies are submitted through the [Student Information System](#) (SIS)

Senior Study Proposal

Level 7 students draft a proposal for their senior study during the first days of their level 7 residency. While there are similarities to the UGP proposal, BFAW students are required to follow the guidelines in this handbook and complete the BFAW form.

Purpose

Making a senior study proposal is a **good exercise toward grant writing and pitching creative ideas** to potential publishers and colleagues. In the proposal, students are asked to articulate their project very succinctly, as well as expand on their intentions. They also write from a speculative perspective, using language like “I propose to do X” even if they know that they may revise their proposal or that some things may change during their senior study. These changes mirror the experience artists have in talking and writing about their work, both planned and in-progress.

Level 7 students must attend a senior study/level 7 proposal workshop during the first days of their level 7 residency. Students are encouraged to talk to their advisor right away about forming the proposal, as well as approach other faculty members concerning relevant resources and approaches to their study.

Note: it is often very helpful for students to visit the Elliot Pratt Library at this stage and request to view some successfully completed BFAW senior studies.

Proposal Contents

Note on proposal form: Students answer the following questions in the order that they are listed, include the headings in their proposal document, and discuss the following points in first-person prose. Students’ documents must be typed, double-spaced, using standard font and margins, with their name and primary advisor appearing on the first page.

1. **Brief introduction and overview:** Can the project be defined in two sentences? What is the scope and content of the project? What are the primary genres that will be

explored? This section of the proposal might contain statements similar to this:
“(Proposed title of study) is about X and takes the form of X. The creative work represents my thinking about X and making literature using the following approaches or in light of the following literary traditions: X.”

2. **Content and Form:** What is the creative manuscript about? What form and/or genre will the work take? How will the creative manuscript be structured? What is the relationship between content and form in the creative work? How does the chosen form further the content’s meaning? How might the project complicate the relationship between form and content?
3. **Method for Working:** What is the student’s plan for completing, revising, and structuring the work? What ways of working has the student already established that will be helpful? What new methods and techniques does the student envision trying?
4. **Connection to Literary Traditions and Thought Lineages:** What artistic, literary, and/or social movements—currently and historically, from ideally more than one cultural perspective—is the project in dialogue with? What other academic disciplines, cultural phenomena, or art practices inform this project? (This question is related to question four and the two responses may be combined.)
5. **Specific Creative and Theoretical Influences:** What artists and writers have inspired or influenced this work? Is there a particular poetics or literary theory that will be engaged, addressed, challenged, or expanded?
6. **Audience:** How is audience regarded in the creative work? What is the relationship of writer to reader as it takes shape in the project? Is the work likely to be hermetic or demotic or some combination of these two impulses? What mechanisms, if any, does the student plan to implement in order to reach an audience, either through peer feedback, publication, and/or self-publication?
7. **Ethics and Responsibilities:** This component of the senior study refers directly to the writer in the world essay that all BFAW level 7 students must complete. This essay is included in the senior study portfolio.

For the purposes of this proposal, what are the student’s initial thoughts about the project as it might relate to art and instrumentality, reflection, thoughtful action, positive self-development, art as resistance, art and censorship, art and action/non-action, and power and representation?

Note: In cases when a BFAW senior study includes any sort of research with human subjects (including interviews, close observation of any individuals, etc.), the study must be proposed through the undergraduate Institutional Review Board (IRB), **and the student must attend those residency workshops.**

8. **Partial Bibliography and Partial Annotated Bibliography:** For the proposal, students will compile a list of readings they have already conducted, as well as some books and works that they would like to consult. Students may also include a brief

annotation of two or three important or influential resources they have encountered so far in their studies.

9. **Questions and Concerns:** Students will pose questions for their own writing—creative and critical—and for their own development as they look ahead at this stage. These questions may serve as placeholders for concerns that may be addressed at the residency, during advising sessions, or during level 7 packet work.

Components of the Senior Study

The Creative Manuscript

The central component of a BFAW student's senior study is the creative writing. This manuscript should be between 30 - 48 pages (for poetry) and 75 - 150 pages (for prose). The maximum length for hybrid and mixed-genre manuscripts will fall between these two lengths, with students consulting with their faculty advisor to agree upon minimum and maximum acceptable lengths. The creative work should show evidence of the following:

- attention to craft, reflecting literary traditions and innovations
- intentionality: the form and content are in an intentional relationship
- risk-taking
- a fine arts rather than mass-market approach to writing
- fluency and care with language and syntax
- rigorous revision and careful proofreading

Students are encouraged to consider this manuscript as they might a draft of a book or chapbook. Therefore, considerations of layout, typography, title pages, dedications, and so on, are encouraged.

Note on genre: BFAW students may compile a creative manuscript of poetry, fiction, creative nonfiction, drama, or work that is cross-genre or hybrid in form. Students may also present a manuscript that contains work from more than one genre, with evidence of study and practice in each genre.

Critical Context Essay

The critical context essay, between 15 - 20 pages in length, is an essay that examines the aesthetic, philosophical, and historical foundations of the student's work through discussion of key influential artists and thinkers. The critical context paper is an opportunity for students to reflect on their creative decisions, influences, strategies, and goals. To that end, the paper includes the following topics, in any order:

- a discussion of the works of other writers and artists
- a discussion of formal choices

- a discussion of content-based choices
- ideas on poetics, literary theory, and/or reflections on language as an artistic medium

Writer in the World Reflective Essay

During Level 7, students submit an essay (as part of regular packet work) that discusses their ideas on the ethical responsibilities and challenges of the writer. This essay, given a title of the student's choice, addresses the act of writing from social, cultural, and/or political contexts. The essay may also be personal, yet informed by larger debates on the role of the arts. Students may begin thinking about these topics as soon as they start their studies at Goddard and, as writers, they may consider this contemplation part of their "thoughtful action" degree requirement. A final draft of this essay will be included in the student's final product submission, at packet #3 of level 8. The Writer in the World essay should be 10 - 12 pages long.

Bibliography, Annotated Bibliography, and Key Word list and Abstract

The bibliography is a list of the texts that the student has cited in the Critical Context essay and in the Writer in the World essay. The annotated bibliography, in MLA format, is a list of 10-15 sources of particular importance. These sources are annotated in one to three sentences. Students should consult with their advisor about culling their bibliographies and annotated bibliographies.

The key word list and abstract help future researchers and Goddard community members find student theses that are shelved at Goddard's Elliot Pratt Library and/or stored with Goddard's digital collection. A key word list is a list of five to seven key words that might help researchers find their work; an abstract is a one-paragraph, summary description of the project.

Level Eight: Requesting a Second Reader

During the level 8 residency, students should engage in conversations with other BFAW faculty in order to propose faculty whom they would like to be second readers on their projects. Second readers receive complete drafts of the senior study, due at packet three during level 8, and provide the primary advisor with feedback. The primary advisor then usually puts together a unified response from the two faculty perspectives.

Graduation Reading/Presentation

During the student's last residency, known as "the Commencement Residency," which is attended after completing level 8 and submitting their senior study, students give a reading of their work to the residency community. Students may present a writing activity, a talk on their influences, or display visual work and chapbooks, if relevant. Readings are followed by a question and answer period. This presentation is a requirement for successful completion of the BFA in Creative Writing degree.

APPENDICES

Student Planning/Advising Checklist

This advising worksheet is meant to provide an overview of the degree expectations and to assist students to focus on their areas of need during the study planning, progress review, and senior study processes.

1. Development of craft in more than one genre (conscious, carefully crafted work; commitment to revision; ability to articulate creative work in the context of literary traditions)

Completed: _____ Note genres and amount of work completed:

In progress _____ Note plans for this semester:

Residency workshop/s attended _____

Group Study/ies completed _____

2. Reading across cultures

Completed _____ Description:

In Progress _____ Description/ideas:

Need to begin _____ Description/ideas:

Residency workshop(s) attended: date(s) & workshop title(s) _____

3. Reading across eras

Completed _____ Description:

In Progress _____ Description/ideas:

Need to begin _____ Description/ideas:

Residency workshop(s) attended: date(s) & workshop title(s) _____

4. Literary Theory

Completed _____ Description:

In Progress _____ Description/ideas:

Need to begin _____ Description/ideas:

Residency workshop(s) attended: date(s) & workshop title(s) _____

5. Reading as a writer (articulates, in close readings, the construction of writing: structure, use of language, and other techniques of craft, and their impact on the reader)

Completed _____ Description:
In Progress _____ Description/ideas:
Need to begin _____ Description/ideas:
Residency workshop(s) attended: date(s) & workshop title(s) _____

6. The Writer in the World Essay-- Due in level 7.

Completed _____ Description:
In Progress _____ Description/ideas:
Needs to begin _____ Description/ideas:

7. The Critical Context Essay – Due in level 8

Completed _____ Description:
In Progress _____ Description/ideas:
Needs to begin _____ Description/ideas:

8. Group Studies: Writing Workshop & Publishing - complete 2-5 depending on level of entry into BFAW.

Group Study 1, date, title, instructor of group _____
Group Study 2, date, title, instructor of group _____
Group Study 3, date, title, instructor of group _____
Group Study 4, date, title, instructor of group _____
Group Study 5, date, title, instructor of group _____

Faculty Advising Checklist

This (optional) advising worksheet is meant to provide an overview of the degree expectations. It is designed for faculty to access students' areas of need during the study planning, progress review, and senior study processes.

1. Development of craft in more than one genre (conscious, carefully crafted work; commitment to revision; ability to articulate creative work in the context of literary traditions)

Confident about this _____

In progress _____

Needs for this semester _____

2. Reading across cultures

Completed _____ Description:

Is working on _____ Description/ideas:

Hasn't started _____ Description/ideas:

3. Reading across eras

Completed _____ Description:

Is working on _____ Description/ideas:

Hasn't started _____ Description/ideas:

4. Literary Theory

Confident about this _____ Description:

Is working on _____ Description/ideas:

Hasn't started _____ Description/ideas:

5. Reading as a writer (articulates, in close readings, the construction of writing: structure, use of language, and other techniques of craft, and their impact on the reader)

Confident about this _____

Is working on _____

6. The Writer in the World Essay – Due in level 7

- Has completed a draft _____
- Has begun thinking about this _____
- Needs to do some research and thinking on this _____
- Plans for this semester: _____

7. The Critical Context Essay – Due in level 8

- Has completed a draft _____
- Has begun thinking about this _____
- Needs to do some research and thinking on this _____
- Plans for this semester: _____

8. Group Studies: Writing Workshop & Publishing – complete 2-5 depending on level of entry into BFAW

- Group Study 1, date, title, instructor of group _____
- Group Study 2, date, title, instructor of group _____
- Group Study 3, date, title, instructor of group _____
- Group Study 4, date, title, instructor of group _____
- Group Study 5, date, title, instructor of group _____

Progressing through the BFAW degree

LEVEL 1

While addressing the Undergraduate Degree Requirements (wide knowledge requirements) in the first BFAW semester, the student will be oriented to the track through working with an assigned BFAW faculty advisor. Areas covered will include introductory skills in Genres and Craft; Literary Reading and Criticism; and Critical Writing. The student will also take a required Multi-Genre Craft Group Study focused on the fundamentals of a writing workshop.

BFAW Major Requirements	Advising	Group Studies (offered each semester)	Degree Requirements / Wide Knowledge
Attend Residency Creative Writing Workshop (3 parts)	BFAW faculty Advisor	Beginning Multi-Genre Craft Group Study (# offered depends on student numbers)	Areas of Study in Math/Natural & Social Sciences

Group Studies Sliding Scale: Students who enter at levels 1-3 must take five group studies to earn the BFAW degree. Students who enter at level 4 must take four group studies. Students who enter at level 5 must take 3 group studies. Students who enter at level 6 must take two group studies.

LEVEL 2

The student will continue to be oriented to the track by a BFAW advisor, intensifying focus on Genres and Craft; Literary Reading and Criticism; and Critical Writing. The student may begin work on the BFAW requirements to read across eras, cultures, and theories/criticism. The student will continue fulfilling the group-study requirement and may work on wide-knowledge requirements, while producing a draft of Progress Review I at packet 4.

BFAW Major Requirements	Advising	Group Studies (offered each semester)	Degree Requirements / Wide Knowledge
Attend Residency Creative Writing Workshop (3 parts)	BFAW faculty advisor	Multi-Genre Craft Group Study OR Critical Writing Group Study	Areas of Study in Math/Natural & Social Sciences Areas of Study in BFAW Requirements (Reading Across Eras, Cultures, and Theory/Criticism) Progress Review 1 Draft (packet 4)

LEVEL 3

In the third BFAW semester, the student will work with a UGP advisor from another discipline on a knowledge area that will satisfy wide-knowledge requirements. Students will also write creatively as an area of study and attend a required Group Study. Progress Review I is submitted at packet 3.

BFAW Major Requirements	Advising	Group Studies (offered each semester)	Degree Requirements: / Wide Knowledge
Attend Residency Creative Writing Workshop (3 parts)	Non-BFAW UGP faculty advisor	Beginning Multi-Genre Group Study OR Critical Writing Group Study	Progress Review I (packet 3) Areas of Study in Math/Natural & Social Sciences Areas of Study in BFAW Requirements (Reading across Eras, Cultures, and Theory/Criticism)

LEVEL 4

While continuing to address wide-knowledge requirements in the fourth BFAW semester, the student will again work with a UGP faculty advisor from another discipline, exploring connections between creative writing and other disciplines. This semester's group study will begin to prepare the student for an Advanced Group Study. Progress Review I may alternately be submitted in this semester.

BFAW Major Requirements	Advising	Group Studies (offered each semester)	Degree Requirements / Wide Knowledge
Attend Residency Creative Writing Workshop (3 parts)	UGP faculty advisor from another discipline.	Multi-Genre Group Study	Progress Review I Areas of Study in Math/Natural & Social Sciences Areas of Study in BFAW Requirements (see 3)

LEVEL 5

Continuing with a UGP advisor from another discipline, in level 5, students should work to complete remaining wide-knowledge requirements, while producing creative work that exhibits literary practice in a second genre. The required group study will continue to focus on editing and revision techniques. The student will consult with their advisor as to the number of group studies they still need to take. A draft of Progress Review II will be completed at packet four.

BFAW Major Requirements	Advising	Group Studies (offered each semester)	Degree Requirements / Wide Knowledge
Attend Residency Creative Writing Workshop (3 parts) Students can enter at level 5 if they have completed math AND science requirements	UGP faculty advisor from another discipline, unless student has entered at level 5, in which case they have a BFAW faculty advisor.	Beginning OR Advanced Multi-Genre Group Study AND/OR Critical Writing Group Study	Areas of Study in Math/Natural & Social Sciences Areas of Study in BFAW Requirements (see 3) Progress Review II Draft (packet 4)

LEVEL 6

Level 6 is the last semester at which transfer students (from within or outside Goddard) may enter BFAW. In their application portfolio, UGP students applying to BFAW must show strong evidence of an ongoing creative-writing practice. At this residency, the student will attend the Writer in the World and Critical Context essay workshops that are requirements for essays in the senior study. If entering at level five or six, the student will work with a BFAW advisor. Students new to BFAW, or returning students, must take an advanced group study. Progress Review II is submitted at packet 2 unless the student is an external transfer.

BFAW Major Requirements	Advising	Group Studies (offered each semester)	Degree Requirements / Wide Knowledge
Attend Residency Creative Writing workshop (3 parts) Attend residency workshops on Critical Context/Writer in World essays	BFAW faculty advisor	Attend Advanced Multi-Genre Group Study AND/OR Critical Writing Group Study	Progress Review II (packet 2) Areas of Study in BFAW Requirements (see 3) Areas of Study in Math/Natural & Social Sciences

LEVEL 7

Level seven inaugurates the process of the Senior Study with a proposal that is considered by the UGP faculty. The student will again work with a BFAW advisor to produce advanced creative work, continuing the practices of content generation, editing, citation, and revision while completing the Writer in the World and Critical Context essays for the Senior Study. Students who entered at early levels should complete the group-study requirement by level 7. Any remaining wide-knowledge requirements must be completed by this semester.

BFAW Major Requirements	Advising	Group Studies (offered each semester)	Degree Requirements / Wide Knowledge
Attend Residency Creative Writing Workshop (3 parts) Attend residency workshop on Critical Context/Writer in World essays	BFAW Faculty Advisor Senior Study Proposal	Attend Advanced Multi-Genre Group Study	Areas of Study in BFAW Requirements (see 3) Any remaining wide-knowledge requirements

LEVEL 8

In level eight, working with a BFAW advisor, the student will complete the Senior Study. Contents of the Senior Study include a substantial sample of creative work (75–150 pages of prose, 30–48 pages of poetry, dramatic writing and hybrid forms TBD); the Critical Context essay(15-20 pages) and the Writer in the World essay (10-12 pages); plus a bibliography of the works consulted for the Senior Study and a selection of reading annotations. The Senior Study will be digitally formatted as required, including an abstract, key words, and a table of contents.

BFAW Major Requirements	Advising	Group Studies (offered each semester)	Degree Requirements
Attend Residency Creative Writing Workshop (3 parts)	BFAW Faculty Advisor	Attend Advanced Multi-Genre Group Study	Senior Study

GLOSSARY

Annotated Bibliography: required element of the senior study, but usually created with each semester's packet work. A list of 10-15 influential texts or resources (such as books, essays, films, artworks, radio broadcasts), listed using MLA format, with a two or three sentence description of the resource and its connection to the student's study and research interests. Part of the senior study file.

Bibliography: student's reading and resource list created each semester in MLA format. Included in final product (senior study).

Chapbook: a short book of poetry or prose sometimes self-published, often folded and stapled, and disseminated through non-commercial means.

Creative nonfiction: includes memoir, personal / travel / lyric essays, documentary forms, and imaginative works of literary theory. In the Goddard BFAW context, creative nonfiction does not include standard journalism.

Craft: the set of formal tools and approaches that a writer uses to communicate content. Craft refers to elements such as line breaks, point of view, sentence structure, and word choice. BFAW students are required to explore craft within at least two genres during their course of study.

Critical Context Essay: a 15-to-20 page culminating essay that puts the BFAW student's work within the context of literary and artistic movements, traditions, and innovations. Part of the senior study, this inward essay discusses student influences and creative process, commenting on not only what the student studied, but also how the student created the final creative manuscript.

Cultures, reading across: the BFAW curriculum requires students to read across cultures. This means that BFAW students will attempt to identify their own cultural point of view and step decidedly outside of that perspective to read works of literature with different points of view. Difference in this instance might be in regard to race, ethnicity, nationality, gender, region, or class. Students are encouraged to think comprehensively about culture and power and read from the fields of history, anthropology, and cultural studies, as well as literature, in order to gain a fuller understanding of themselves and others.

Duende: Goddard's own online, national, undergraduate literary journal published and edited by the students of the BFAW degree track, and open for submissions to any student of the undergraduate community and to writers outside Goddard.

Eras, reading across: BFAW students are required to read across eras during the course of their degree. This means that they will not only be reading contemporary and 20th century literature, but also reading works published before 1900. Students will work with their advisors to expand their reading lists into the history of literature for meaningful, student-centered studies.

Genre: refers to the fine-arts definition of fiction, poetry, creative nonfiction, drama, or some hybrid combination of any of these. “Genre fiction,” meaning mass-market science fiction, fantasy, horror, or romance is not encouraged. While a student might come to the BFAW degree track with an interest in mass-market books, Goddard studies focus on character-based works that do not follow formulaic plot lines. BFAW students must write in at least two genres, though one genre might be the primary focus of study while at Goddard.

Group Study: A small-group (often 6-10 students) learning experience that begins in the residency and continues into the semester, facilitated by a member of the BFAW faculty. Two to five group studies are required for the BFAW degree, depending on the level the student enrolled. Group studies are often organized around writers’ workshops, where students engage in writing activities, post what they write, and/or provide feedback to one another. Publishing workshops are either for the purpose of publishing *Duende*, Goddard’s undergraduate literary journal, or for learning Lo-fi publishing, which focuses on self-publishing and chapbook creation.

Individualized Bachelor of Arts (IBA): an undergraduate degree track at Goddard, with which the BFAW shares residency time in order to foster interdisciplinary thinking and experiences for writers and non-writers.

Literary Theory: a body of ideas and methods that helps readers to reveal what texts can mean, how texts make their own meaning and, as well, helps readers to discover the underlying structures that build a particular text’s “universe of ideas.” Because literary theories are principles that aid readers, it’s important to remember that theories are often applied to texts; they are not necessarily revealed in the text. Additionally, literary theory very often helps readers to think about reality and art; reality in art; culture and art; culture in art. Many literary theories are based in anthropological, psychological, linguistic, and sociological studies; thus, literary theories are often interdisciplinary. Some examples of literary theory: “New Criticism,” “Deconstruction,” “Marxism,” “(New) Structuralism,” “Feminist Theory,” “Postcolonial Theory,” “Queer Theory,” and “Reader-response Theory.” BFAW students should become well acquainted with at least one theoretical perspective (and preferably more) during their studies. Goddard recognizes that writers who write about their art, in the form of poetics statements, manifestos or process papers, are very likely engaged in a form of literary theory; however, it’s important to understand that literary theory and literary interpretation are two separate reading practices.

NOTE: Parts of this definition are paraphrased from IEP, the Internet Encyclopedia of Philosophy, a peer-reviewed academic resource.

Lo-fi: a term originating from music, short for “low-fidelity” recording. This term in the BFAW context refers to traditions in publishing such as the writer’s chapbook, self-publishing, or collaborative editorial projects by writers for writers.

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