

**Nebraska Wesleyan University
Student-Faculty Collaborative Research Fund Committee**

Application for Scholarship Grants – Research or Creative Endeavor

**Deadlines for 2017-2018 – 5:00 pm of the following dates:
September 15, 2017; November 17, 2017; January 26, 2018; March 30, 2018**

The application for the Student-Faculty Collaborative Scholarship Fund (SFCRF) consists of four parts:

- I. Abstract
- II. Project Proposal
- III. Project Budget and Budget Justification
- IV. Faculty Recommendation

Note: This application form is for Scholarship Projects – Research or Creative Endeavor. If your proposal is only for a project's presentation expenses, please complete the **Application for Presentation Award**.

The proposal should be a fully-conceived project that includes background support, all documentation, relevant research instruments (e.g. questionnaires or surveys), and additional letters of support, as needed. Awards may range from under \$150 to over \$2000.

If traveling internationally, students must comply with all policies for international student travel as set forth by the Global Engagement office. Applicants requesting funding for international travel must meet with Sarah Barr **prior to submitting this application** for approval from the Global Engagement office. All travel must conform to the Nebraska Wesleyan University travel policy – visit this link for information: <http://www.nebrwesleyan.edu/business-office/travel>.

Applicants should familiarize themselves with the Guidelines (available from the same source as this application) and inform their Division Representative or Student Representative on the Committee of their intent to apply. Applicants are highly encouraged to submit a draft of the proposal to their representative for comments prior to the deadline. No feedback can be provided once a final application is submitted.

The electronic copy of the completed application must be submitted by the collaborating faculty member. Please send an electronic and hardcopy of the completed application by 5 p.m. of the respective due date Fund Committee in care of:

Stephanie Plummer
Academic Affairs – Smith-Curtis 311
5000 Saint Paul Avenue
Nebraska Wesleyan University
Lincoln, NE 68504-2794
(splummer@nebrwesleyan.edu)



Nebraska Wesleyan University is a member of
The Council on Undergraduate Research (www.cur.org)

I. Abstract - The information that you provide in this section may be used in general publications as promotional material. This summary should be original and not an excerpt taken directly from the Project Proposal.

Name(s): Trevor Eichenberger

Name of Faculty Collaborator/Mentor: Dr. Brad Tice

Department and Division: English, Humanities

Title of Project: “Deeper Than Skin”: An Exploration of Themes in Queer Literature

Date: March 27, 2018

Abstract (maximum of 300 words)

My creative research project will focus on themes found in queer literature published from the early twentieth century to the present twenty-first century, and from these themes, I will craft a portfolio that utilizes the resources from the Juniper Summer Writing Institute. These resources include workshops and open mic readings. The opportunity to attend this institute will be beneficial in my growth as a writer. To begin the project, I will read five novels that fall under the queer spectrum and dissect the themes that emerge and compare the texts to find any overlap. I will then pull these themes and reinterpret them in my 15 to 20 pages of original creative writing, which will be shared with Doctor Tice for further revisions. I will take the start of my portfolio with me to the Juniper Summer Writing Institute at the University of Massachusetts Amherst, which will be the heart of the project. During my time there, I will have the opportunity to learn from distinguished writers like Noy Holland and Eileen Myles; the latter of the two has even written about their own “unabashed ‘lesbianity’” in their autobiographical novel, *Chelsea Girls*. This opportunity will surround me with constant creativity with a community of people who share the passion of writing. This engagement will transpire in workshops where I will receive responses from my peers. Once my time at the program ends, I will take what I have learned and apply it to my portfolio and continue to polish the pieces in consultation with Dr. Tice. I will conclude the project by submitting my pieces to literary journals, like *The Flintlock* and *The Gay & Lesbian Review*, and by sharing my experience, from the research process to my time at Juniper, by hosting a reading open to the campus.

II. Project Proposal

Name: Trevor Eichenberger
E-mail address: teichenb@nebrwesleyan.edu
Student Mailbox (UC applicants - mailing address): 3134
Major: English
Year: Sophomore
(Please provide information for all students involved.)

Name of Faculty Collaborator/Mentor: Dr. Brad Tice
Department and Division: English and Humanities
E-mail address: btice@nebrwesleyan.edu

Title of Project: “Deeper Than Skin”: An Exploration of Themes in Queer Literature
Amount Requested: \$3,074.78
Date: March 27, 2018

Period of performance: (June 17th) (June 24th)

Have you previously received a grant from the Student-Faculty Collaborative Research Fund? No.

If yes, what was the project number? n/a

What other funding sources may be available to you? There are no other funding sources available for this creative endeavor.

Does the research involve the use of human subjects? No.

If yes, state below that you acknowledge that your project will need IRB approval. Please visit <https://www.nebrwesleyan.edu/about-nwu/institutional-review-board> for more information on the IRB process and contacts.

Please respond to each of the following elements in the order presented. Total length of Project Proposal may not exceed five pages. Use Times New Roman, 12-pt. font, with 1” margins. **Since your project proposal is in competition with project proposals from other disciplines and will be judged by a small faculty/student panel which may not include a specialist in your area, you should write the proposal for a non-specialist audience and attempt to state your project proposal and its significance in relatively non-technical terms.**

1. Describe the purpose of your scholarship (research or creative endeavor).

The written word has been my second voice, and I evoke it as a tool to continually explore my identity. It has been a means of personal expression when I could not articulate the words in any other way. One area in my life that I have been able to cultivate with writing has been with my homosexuality. I recognized my non-traditional sexuality early on, but I was uncomfortable revealing this part of myself to anyone. I learned in my small town that it was more acceptable to throw gay around as an insult than to actually be gay. Yet, when I took my first creative writing class in high school, and I manifested the years of silence on the keyboard, I discovered how empowering and alleviating my second voice could be. This discovery has been my impetus as a creative writer.

By studying themes in queer literature and then reinterpreting them in my own writing, I will bridge my dual identities as a homosexual and as a writer. I believe nothing quite captures the movements of a community like the way that the arts do. For my creative endeavor, I will read five novels that have been published from 1928 to 2007. This 79-year span will encompass the community’s fluctuating perception among society. I will also seek to thread the intersectionality between sexual orientation with other social identities, like race and religion, by analyzing *Another Country* and *Call Me by Your Name* respectively.

Along with reading from James Baldwin and André Aciman, I will read novels by Radclyffe Hall, Rita Mae Brown, and Laura Albert, under the name JT LeRoy, and I will examine interconnected ideas which will be used as the foundation for my creative portfolio. The opportunity to study under prestigious writers, who are also acclaimed professors, at the Juniper Summer Writing Institute will help me build from the foundation I have gained from my time at Nebraska Wesleyan. Their knowledge and insights will help me to develop the tools necessary to tighten any story that will house a reader. While my time at the institute will be brief, the connections I make among the writing community and the counsel I receive in workshops will be an invaluable experience in my growth and maturity as a writer.

2. Describe your preparation for pursuing this project. Include both formal and informal training and relevant experiences.

While anymore it is trite for a writer to say that they have been writing all their life, or at least since they could hold a pencil, I have found that I have only written my best and strongest work since taking writing courses here at Nebraska Wesleyan under the guidance of Doctor Tice and Professor Hickman. Both individuals have been significant and influential figures in my development as a writer. The first time I was published in *The Flintlock* was for poems that I wrote in Professor Hickman's Writing and The Creative Arts course. In Doctor Tice's Advanced Fiction Writing class, I discovered my writer's voice spoke passionately for literature involving gender and sexualities. One of the predominant questions he asked the students to consider during the span of the semester was the author's role and whether that role included an individualistic or communal stance. I've mulled over that question quite a bit, and I hold a firm stance that I write for communities that have been silenced in the past.

I can state for a fact that all my English courses here have benefitted me as a developing writer. Even though classes with Doctor Stanfield or Doctor McClain are not necessarily creative writing courses, they still have asked me to explore the text closely and to pull out symbolism among the imagery and to consider different lenses while reading, like feminist and queer literary theories. These will be practical tools for my creative endeavor when I dissect the themes among each selected novel.

I also plan to utilize my experiences outside the classroom to fulfill this project. I have served as the Art Editor on *The Flintlock* for two years now which has familiarized me with the process of running a literary journal. Another similar experience I have is the period when I wrote on the *YIP*, Wesleyan's newspaper. While they are two different forms of publication, they have granted me the experience to work behind-the-scenes of publishing and editing. As a member of the Creative Writing Club on campus, I am accustomed to the workshop setting and how to collaborate feedback and ideas among peers. This will benefit me going into the Juniper Summer Writing Institute as the design of the program is setup as different workshops.

Perhaps the most important concept that has been instilled in me during my time here at Wesleyan is that it is not crazy or futile to pursue a career in creative writing. The writers the English department pull together as part of the Visiting Writers Series are prime examples of this idea, that until recently, seemed like a myth to me. Now, I don't dread the inevitable question of "What will you do with an English degree" relatives are prone in asking. Towards the end of this project, I will have a polished portfolio ready to submit to different journals. The skills and persistence to start and follow through with a project will not only benefit me as a writer but in any future endeavor I may pursue.

3. Describe how you intend to accomplish your project, the project steps and timeline, the method(s) or processes chosen and how they are appropriate for the discipline. Explain the feasibility of your activity. (Consider time

and funding restraints as well as other factors.) If more than one student is involved, please describe exactly what each student will do.

My creative endeavor can be divided into three components: research, writing, and publishing. I will begin the research process shortly after the school year ends by reading *The Well of Loneliness* and *Another Country*. The entire research process comprises of reading and analyzing five novels that each heavily focus on some aspect in the queer community, such as homosexuality and gender fluidity. The order in which I will examine each novel is based chronologically on the publication date. To ensure that I capture the meticulous attention to the unfolding themes that a close reading requires, I will keep an account of reflections and personal musings in a journal will launch the endeavor's writing component.

Once I finish those two novels, and before I go to the Juniper Summer Writing Institute, I will begin to draft original work employing the themes found in Hall's and Baldwin's novels. From June 17th to the 24th, I will further revise and refine my work at the institute by utilizing workshops, readings, and open mic opportunities that will provide valuable opportunities for critique from peers and accomplished faculty. I will apply the insight that I gain from the community at Juniper to the final portfolio that I will submit to literary magazines. When I return, I will finish my research by once again reading and analyzing *Rubyfruit Jungle*, *Sarah*, and *Call Me by Your Name*. I will practice the same strategy of recording careful reflections and my own personal thoughts. I will finish the fifteen to twenty pages of my portfolio as well as finalize the editing process. Throughout the summer, I will be in contact with my faculty collaborator by sending him my work for further criticism and editing.

The creative endeavor will conclude when I submit my final portfolio for publication in literary magazines and journals like Wesleyan's own *The Flintlock* and *The Gay & Lesbian Review*. I will also host a reading at the beginning of the all semester on campus to engage with the population like so many writers often do. The success of this project depends upon the completion of each component in a timely manner. I have no doubt in my ability to maintain an appropriate schedule as this creative endeavor is something I am truly excited for. This opportunity will bridge my identity in the queer community with my identity as a writer.

4. What is your expected graduation date? My expected graduation date is May of 2020.

How many credit hours are needed to complete your degree? I will need 38 credit hours to complete my degree.

5. Describe the role of your faculty mentor or faculty collaborator. How will s/he be involved in your project?

My faculty collaborator, Doctor Tice, will be another invaluable pair of eyes improving my creative work by providing diligent critique. As someone who has taken his Advanced Fiction Writing class, I know that his assessments and suggested edits are always thought through with a reason. Doctor Tice is an accomplished writer himself who will be able to work closely with me in the themes of queer literature as he has written and published books that grapple with subjects like sexuality. His expertise will be an influential voice I plan to listen to throughout the development of my 15 to 20-page portfolio. I saw my writing strengthen while in his class, and I'm sure that it will continue to cultivate under his mentorship.

6. Describe your plan for a discipline appropriate dissemination of your scholarship beyond the Nebraska Wesleyan Student Symposium at the end of the Spring semester (e.g., peer-reviewed journal publication, oral presentation, poster presentation, performance, juried competition and/or exhibition).

A common conflict that many writers grapple with is how they plan to give their work a life outside their own private space. Inviting the reader in almost always answers the question, for the reader is just as important to the writer as the writer is to the reader. By the end of my creative endeavor, I will have a polished 15 to 20-page portfolio that has been carefully examined by the community at the Juniper Institute and by Doctor Tice. I will utilize the campus literary magazine, *The Flintlock*, as well as other magazines, like *The Gay & Lesbian Review*, that publish work with themes pertinent to the queer community. By submitting my work to these magazines, I will further subject myself, and my work to criticism that will nurture my growth as a writer.

I also plan to give my creative endeavor life by hosting a reading on campus inspired by the wonderful writers that visit campus every semester. While an event like this would push me outside my comfort zone, it would be a beneficial experience that directly positions the writer in front of an audience. An event like a reading will help me build confidence in presenting my work, an important trait that distinguishes writers.

III. Project Budget

Name(s) of Student(s): Trevor Eichenberger

Name of Faculty Collaborator/Mentor: Dr. Tice

Title of Project: "Deeper Than Skin": An Exploration of Themes in Queer Literature

A. Itemized Budget

Your itemized budget proposal must be submitted on the provided Excel spreadsheet. **All expenses should have documentation supporting the cost** (supply a copy of a price list or website order form, etc).

You must identify priority needs and total minimum amount needed in case the full project cannot be funded.

B. BUDGET JUSTIFICATION

Explain your budget, describing each line item (justification and the basis of the cost). Identify any costs allocated directly to faculty (e.g., travel). For both the narrative and the itemized budget, be sure to consider the following:

- a. Equipment: e.g., camera, mazes for mice
- b. Supplies: e.g., chemicals, media, resin, paper, CDs, DVDs, art supplies; remember to include items needed for your presentation (e.g. copy costs, poster materials)
- c. Travel: This can include living expenses for scholarship completed during winter term or in the summer. Personal vehicle mileage should be calculated at current rate. You are expected to find and document both the preferred and the most economical options before selecting the mode of travel, accommodations, etc. Meals may be reimbursed within the limits of the proposed budget. Grant funds may not be used to purchase alcoholic beverages. If traveling internationally, students must submit the **Pre-Approval for International Travel** form signed by the Director of Global Engagement with the grant application. Upon notification of funding, students must meet with the Director of Global Engagement to verify compliance with all policies for international student travel as set forth by the Global Engagement office. No funding will be disbursed without the approval of the Office of Global Engagement. All non-international travel must conform to the Nebraska Wesleyan University travel policy which can be viewed at the following link: <http://www.nebrwesleyan.edu/business-office/travel>.
- d. Other: e.g., mice and husbandry costs, theatre props, survey instruments, special training, translation services, other services not available through NWU

a. Equipment (Please indicate the department's contribution toward the purchase of permanent equipment or software). \$0

b. Supplies Books (\$84.78), including three books for faculty collaborator

c. Travel Airfare (\$900.00, including cost for luggage fees), Busfare (\$106.00)

d. Other Tuition (\$1,600.00, I have applied for a \$500.00 scholarship from Juniper, and I should find out within the next couple of weeks if I will receive it), Housing Fees (\$384.00)

IV. Faculty Recommendation

Student Instructions:

Have your faculty mentor/collaborator write a letter of recommendation to the Committee.

Instructions for Faculty Mentor or Collaborator:

In your letter of recommendation, be sure to address the following:

- Explain the value of this collaborative project.
- Explain how this is a discipline-appropriate example of scholarship.
- Will the student be able to accomplish it in the proposed timeline? Please note: Stipends are paid after the Final Report of the project is submitted.
- How will this project promote the student's development?
- Has the student accurately described your role as faculty mentor or faculty collaborator in Part II, Item 4 of the project proposal?
- Are the budget needs accurately described by the student? Why or why not?
- Explain how the dissemination of this project is appropriate to this discipline.
- Collaborating faculty members are entitled to a stipend proportional to the extent of project involvement
 - This stipend is considered separately from the proposed project budget, and *should not be included on the project budget form*. The stipend is protected in this way to recognize the importance of faculty involvement.
 - Please indicate your proposed Faculty Stipend: \$250, \$500, or \$1000, along with amount justification. The typical stipend is \$500.

Please send letter of recommendation by e-mail to the Student-Faculty Collaborative Research Fund Committee in care of:

Stephanie Plummer
Academic Affairs – Smith-Curtis 311
5000 Saint Paul Avenue
Nebraska Wesleyan University
Lincoln, NE 68504-2794
(splummer@nebrwesleyan.edu)
