

## **PROFESSIONAL DEVELOPMENT PLAN for Fall 2022 – Spring 2024**

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Submitted May 29, 2022

### **Criterion 1. Demonstrated ability to teach effectively and/or perform effectively in other current assignments**

- 1) In fall 2022, I will once again teach WRIT 300 Creative Writers, Identity and Race in the Twin Cities. As usual, I will also teach WRIT 354 Writing Poetry.
- 2) In spring 2023, in addition to WRIT 359 Boot Camp: Creative Writing, I will also teach WRIT 481 Advanced Creative Writing.
- 3) For Fall 2023 and Spring 2024, I anticipate being on sabbatical.

In teaching, my main goal is always to first and foremost instill my students with a passion and curiosity for reading and exploring their own lives and imaginations through language and reflection. I'm always revising past syllabi, exercises and class discussions in order to "speak" more fluently to my future students' evolving needs. I'm currently spending nine hours per week going through books, textbooks and syllabi, in order to get a strong sense of how best to speak to and inspire the ever-evolving Metro State University student population.

I always utilize course evaluations, frequent queries, one-on-one student meetings, and final reflection papers (reflecting on strengths and weaknesses, most useful texts and principles covered, etc. during the semester) in order to gage how students are responding to my teaching methodology. I revise and reconsider my pedagogy accordingly. Over the next two years, I'll once again focus my queries on whether or not student expectations are being met and evolved through my assignments, exercises, workshops, lectures and discussions.

In addition, I'm continually modifying my writing exercises and assignments to keep things fresh for both my students and for myself. In order to do this, I regularly visit other universities and conferences, and query other more experienced teachers of creative writing—to keep my finger on the pulse of what is going on in the local, national, and international creative writing/BFA/MFA/degree-granting communities. For instance, this past fall, I was invited to present a lecture and convene with other writers, artists, and instructors on ekphrastic literary art at the Ygrec Art Center of the Ecole Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC) in Paris, France. Among many things, the experience of working with both visual art and creative writing students in Paris helped me conceive a simple, but elegant prompt for our own Metro State Creative Writing students in relation to the Gordon Parks Art Gallery Spring Show. In addition, the experience helped me devise more elaborate writing prompts that I have already begun to

incorporate into my classes. I will continue to accept any such opportunities come my way, as my teaching schedule allows.

My student evaluations remain high, and I will continue to strive to improve my efficacy as an instructor. In Fall 2020, for WRIT 300 Creative Writers, Identity, and Race in the Twin Cities, my overall “excellent” instructor rating was 4.5 out of 5.0 and my overall “excellent” course rating was 4.7 out of 5.0 . In the same course in Fall 2021, my ratings increased to 4.9 and 5.0, respectively. In my spring 2020 WRIT 481 Advance Creative Writing course, my ratings were 4.8 and 4.8. In my fall 2021 WRIT 354 Writing Poetry class, my ratings were 4.1 and 4.5. (These are all the data I could find online; as more evaluations come in, I will update in future Professional Development Reports and Plans.)

Positive and Critical student evaluation qualitative comments include:

“Creative Writers, Identity and Race in the Twin Cities is the best writing course I’ve EVER taken so far in my academic life. The class was diverse, always interactive, always learning a different perspective. . . We talked about the hard things, and he supplied a safe place to discuss. No judgement, no quirky condescending replies, just honesty and safety.” (WRIT 300, Fall 2021)

“One of the most profound courses I have taken so far. Truly expanded my perspective on race, identity and creative writing.” (WRIT 300, Fall 2021)

“I left the class feeling more empowered, more knowledgeable, more curious about how I can apply what I learned in the future. I went in wondering how a middle age white woman would fit into the class and was heartened at how Ed was able to bring the group together in challenging, respectful, and cohesive manner that allowed for substantive conversations. . . In hindsight, I was able to see a positive difference in how students related to the class from day one, to the last class. I would recommend this class to anyone. There were many visible [sic], healthy, inclusive shifts of perspectives throughout [sic] the class. I was impressed that Ed was able to lead the class through difficult conversations while maintaining a respectful environment. . . Metro is lucky to have such an accomplished author and exceptional teacher...” (WRIT 300, Fall 2021)

“Great teacher.” (WRIT 300, Fall 2021)

“I learned things in my past I never considered, which explains how I got to who I am today. having this understanding about myself gives me the confidence to share my story. The great thing about Ed is that he encourages me to tell it creatively too. (WRIT 300, Fall 2021)

“Ed’s patience and persistence helped shape this class into a very special memory. The class was emotionally demanding and intellectually rigorous. . . Ed demonstrated a calculated ability to get everyone involved and thinking. I would take the class over.” (WRIT 300, Fall 2021)

“I thought it was an exceptional course. It was amazing to do work in a creative writing setting that was full of diverse viewpoints where everyone seemed to have unique takes on the issues. . . I really don’t care for online courses, but its [sic] courses like this that made me glad I stayed in school during this weird semester.” (WRIT 300, Fall 2020)

“I enjoyed Prof Lee’s teaching style. He gave students room to express and explore the subject matter in a meaningful way. I would enjoy taking another course with him! (WRIT 300, Fall 2020)

“From the first class to the last, I was challenged to grow in both my thinking, reading, and writing skills. The format and theme. . . related to everyone, and it dug deep into the hearts and minds; it also tapped into creative materials that might have been difficult to otherwise attain. Ed challenged us in class writing assignments that forces us to think way outside the box, but they were all relevant and beneficial. The weekly reading and writing assignments made us dig deep and spend quality time with the materials from which we learned new and exciting ways to write. Ed cultivated a new appreciation in me for poetry, which allowed me to explore new ways of express my thoughts and beliefs. I’m excited to continue writing more than ever, after taking Ed’s class. . . I can’t say enough how appreciative and grateful I am to have spent time in this class. Ed is a genuine asset to Metro State! Thank you” (WRIT 481, Spring 2020)

“Really enjoyed this class. One of the best classes I’ve taken.” (WRIT 354, Fall 2021)

“Not only was it a joy, it taught me a lot that I feel like I can apply to my everyday life and job in addition to my degree.” (WRIT 354, Fall 2021)

“I’ve been reading and writing poetry for about 30 years and this was my first poetry writing class and it was excellent. Ed is a solid, comfortable teacher of this class and the classmates were also great. I’d take this class again! I can tell you that the class was not only important and good for me, but for all the classmates.” (WRIT 354, Fall 2021)

In terms of room for improvement:

“The biggest issue I had for the course was that the intersectionality of people’s identity can be a bit lost. . . Like there were times to talk about gender and how it relates in, especially with a few of the pieces, but it wasn’t discussed.” (WRIT 300, Fall 2021)

NOTE: This was for a RIGR course emphasizing race. However, I always try to cover intersectionality and all forms of marginalization. Based on this comment, I will direct greater awareness toward future student needs in relation to discussions on the topic of gender.

“It was my opinion that this teacher was himself not prepared to teach during a pandemic or be compassionate to his adult students. Not everyone has the finest internet and many are struggling with mental health problems due to the current state of the world. . . I went in with a passion for poetry but now, after the term, I don’t think I’ll be willing to openly wrote [sic] it or seek it out. . . I understand that Edward is a new father and his child takes up his time. Why is it then he punished other parents when their children ran onto screen? Calling them out for being parent? . . . My overall thought, is that one: this professor shouldn’t be facilitating a classroom during a global pandemic and two: If he is going to teach it shouldn’t be at a college meant for adults. It should be at a private institute where this behavior is more tolerated.” (WRIT 354, Fall 2021)

NOTE: From the strange logic and recollection of reality in this student’s writing, I am quite certain that this particular creative writing major, is the same student that I and my colleague, Professor Suzanne Nielsen, have struggled with repeatedly in the past. The student often speaks incoherently and, in my two classes with them, rarely if ever comes prepared. I’m also quite certain that no one else in this class would corroborate their recollection that I “punished” another parent for a child running onto the screen. Once again, I’m completely baffled by this student’s depiction of reality. If I were to make any changes, it would be for administration to have a very clear policy that faculty can follow in dealing with students who do not self-disclose mental illness, but whose behavior

strongly and repeatedly suggests mental and intellectual abnormalities. Dealing with such students is incredibly exhausting and time-consuming, and detracts from the other students' experience in a given class. The administration should make this a high priority.

"I always learn a lot from Ed but I wish he was more clear, from the beginning of the semester, around the dates and requirements on the syllabus." (WRIT 481, Spring 2020)

NOTE: I have updated the formatting and wording of my WRIT 481 syllabus with this comment in mind.

In a recent Professional Development Report submitted since spring of 2020, I noted what seems to be a recent trend in my classes which impinge upon issue of race, otherness, inclusion, and justice. The trend, which continues, was well articulated by a student two years back in my WRIT 481 Advanced Creative Writing course. The student, who publicly self-identifies as "white, non-binary" wrote the following (excerpted) in their Final Reflection Paper for this Creative Writing Capstone course:

"Our best work happens in creative spaces, and that is how we build literary communities. I also think it would be good if professors in the creative writing program had more freedom to be more honest in critique. Sometimes it seems as though our teachers have to tread too lightly so as to avoid students going to the dean with complaints (I am thinking specifically of Eric, actually). Writing is about being exposed. It is about vulnerability and nakedness and challenge. If a student is not ready or willing for their worldview, even their sense of self, to be challenged, then a 500-level [sic] writing course is not the place for them just yet. I think each student this semester, at some point in the workshopping, felt challenged or even a little angry or fragile – and that is a good thing. When we have strong emotional reactions to discussions about art, it means we are improving. I actually think your Creative Writing About Race course should be a pre-requisite to the Advanced Creative Writing course for this very reason. When we engage in workshops, we need to be able to go into any and every subject matter fearlessly."

Two years later, this observation has stayed with me. I will continue to attempt to tailor my pedagogy to this highly charged period of American history through which we are living. Once example, in WRIT 481 Advanced Creative Writing, WRIT 359 Boot Camp, and WRIT 300 Creative Writers, Identity, and Race in the Twin Cities, I have begun to include the book, *We Are Meant to Rise: Voices of Justice from Minneapolis to the World* (University of Minnesota Press). Since doing so, some examples of unsolicited student encomia via email include:

"Allow me to say I love your class. I love the diversity, discussions, guest speakers, and assignments; I love this class. I have the assignments beginning drafts, but they are only a couple of lines, except for the poetry. If I pick up a pen and write w/o using the computer, it will come, but I have to write it out first." (Fall 2021: Carmelle, who self-identified as Black and "elderly")

"Hello Professor, [sic] I just wanted to thank you for the amazing class and for being such a great professor. I enjoyed every moment of the class and all the fun stories and activities we did in class and we all were like a family. Thank you" (Fall 2021: Faisal, who self-identified as an Afghan war refugee)

"And thank you for another fucking awesome class." (Spring 2022: Andrew)

## **Criterion 2. Scholarly or creative achievement or research**

In January 2022, *Smiling in an Old Photograph: Poems by Kim Ki-Taek* (OHM Editions), a chapbook of Korean poems in English, was published. I was a co-translator of the book along with a colleague in Seoul, Yang Eun-mi. I also wrote the introduction to this major South Korean poet's first collection in English. Additionally, aside from the publication of this chapbook, an essay of mine, "Pandemic Love," was included in *We Are Meant to Rise: Voices of Justice from Minneapolis to the World* (University of Minnesota Press). (NOTE: I have never before assigned or taught a book of my own to my students, before this one. This book features well over a dozen local BIPOC writers, who are responding to the aftermath of the murder of George Floyd. In any class in which I've assigned this book, I exclude my own essay as required reading.) An earlier version of this essay was first presented at the 2020 Asian Literature Festival in Gwangju, South Korea (via Zoom), where I was a featured international author. Based on the responses I have received on this essay, I am currently working on a cycle of prose poem essays. It is too early to determine what they will ultimately become. My third book of poems, *Mitochondrial Night* (Coffee House Press, 2019) came together in this way. As I work on my fourth book, I look forward to evolving as a writer-scholar each and every year in new and surprising ways.

I am currently serving as the contributing poetry editor at *Water-Stone Review*, a national literary journal affiliated with the MFA Program in Creative Writing at Hamline University. For several months, I have been compiling poems to be included in this annual hard copy (and online) contemporary literary journal. As I write this, I've secured the rights to include the work of several South Korean poets and their poems translated into English (for the first time) by various translators based all over the world. For most of these poets, it will be the first time that an English-language literary journal will be publishing their work. I've also arranged for this international poetry in translation to be included on the literary journal's online vision, with live links, so that anyone can read the poems wherever they are in the world. This forthcoming issue will also feature several BIOPIC and queer writers who have never before been published. Overall, my efforts in serving as contributing editor constitute one example of my broader mission to help introduce urgent, powerful local, national, and international voices to the mainstream American reading public.

I will continue to regularly read and perform my own work as a poet at colleges, universities, educational organizations, podcasts, etc. Over the past two years during the pandemic, I was a featured author at the Asian Literature Festival (mentioned above) in Gwangju, South Korea, as well as a featured author/poet at the Brooklyn Poetry Reading Series, Ramsey Country Library: We Are Meant to Rise Panel Discussion; Banville-Locke Reading Series, Writing on the Door Poetry Conference; Moving Words Writers Across Minnesota (Worthington Public Library); Moving Words Writers Across Minnesota (Sauk Center Public Library); MinneCulture Podcast: What Are You Making, among other featured author events.

My scholarly/creative work often come together at events such as the Pankake Poetry series at the University of Minnesota, sponsored by the Elmer J. Anderson Library last month. There, I was the featured moderator for a career retrospective poetry reading by the nationally acclaimed Sansei poet, David Mura. (I have also served as the featured poet in this series, myself.) Other times, my poetry takes a form beyond traditional publication or talks on poetry. For instance, last year, a poem of mine was featured as part of *Poetry in the Windows*, a placekeeping project that is part of Pangea World Theater's Lake Street Arts!- Circling program. Twenty-one poems were installed by Pangea in the windows or boarded up windows of businesses along Lake Street from Bde Maka Ska to the Mississippi. The project connected poets, independent businesses, and the public together in mutual support. I look forward to continuing non-authorial opportunities such as these.

Forthcoming featured author appearances, thus far in the year, include: the Hennepin County Library Series: *Writer to Writer: Ed Bok lee and Kevin Yang* on May 4, 2022. I also am currently in the planning stages for a talk or residency at Plains Art Museum Cultural Change Program. I will continue to do interviews, read, perform, and give book talks whenever my faculty schedule allows.

Finally, over the past two years, as an Asian Americanist, I was interviewed by NBC News for an story on Asian American YA literature, as well as by MPR Morning Edition by Noel King for a piece, “For one Immigrant Community, George Floyd’s Death Isn’t Just About Black and White.” I look forward to continuing to contribute my thoughts and opinions as such opportunities present themselves in the future.

### **Criterion 3. Evidence of continuing preparation and study**

Over the course of the next two years, I will read no less than 110 books of poetry and fiction in preparation and support of my classes and general pedagogy.

I am deeply committed to continued growth and excellence in my preparation and study. In terms of teaching, my wide reading is always finding its way into my syllabi. I plan to continue this practice in order to strike a healthy balance between the tradition, cultural and social relevance, and the cutting-edge of literary art.

I am an active member of the arts community within the Twin Cities and, typically, rarely a week goes by without my virtual or in-person attendance at a reading, play, exhibit, talk, etc. The energy and exchange of ideas at these events fuel both my artistic practice and my teaching, and I regularly encourage students to attend and participate in these events. I will continue to enjoy all these commitments and privileges.

I am fortunate to serve as a literary judge for a few to several different contests and publications in any given year, such as the upcoming 2022 Louise Bogan Award Poetry Judge at Trio House Press. In addition, I typically “blurb” a few to several national poetry books in any given year, such as most recently, for the back cover of the forthcoming

poetry books, *Concealed Words: Poems by Shin Yong-Mok* (Black Ocean Press) and the recently published, *Dear Excavator* (April Gloaming Press) by Evan Williams:

“Deep within the vast, intricate dioramas of Sin Yong-Mok’s worlds, wisdom sleeps, wildly dreaming, as sadness smiles down upon the truth through every open window. It is a liminal country of the poet’s rapturous vision, born of a refined species of hunger. In these exquisite translations, beauty not only aches, it soars, miraculously, somewhere future-bound between the fugitive wings of English and Korean. Sin’s singular memory of the world is to be celebrated and savored with those most ancient blessings of wonder and bewilderment.”

“To enter into *dear excavator* is to wade in an epic river—part sour dream mash, part metaphysical disquisition, part tinker’s time machine, all lifeline to the jugular sublime austral light in the tradition of William Christenberry, James Agee, Whitman, and Chagall. ‘think of Dante as an eight-year old boy standing/at the foot of Rumi’s deathbed,’ and somewhere in the middle of Evan D. Williams’ singularly post-Gothic landscape you’ll awaken to find yourself soaring through an Inner Americana exhumed back to miraculous life by the sheer forces of love and lyricism.”

This time-consuming, not-exactly-authorial, but rewarding work will continue. Through it, I gain much knowledge about what is going on on the ground, the cutting edge of literary arts nationally and internationally. This preparation and learning inevitably finds its way into my coursework and pedagogy.

#### **Criterion 4. Contribution to student growth and development**

Though this pandemic has been a doozy, it remains very important to me to participate in student life, growth, and development. Doing so allows me to interact with students outside of the classroom, which is no easy thing on our commuter campus, and even more difficult during a pandemic. As founder and coordinator of the Global Poetry each year, I am able to contribute to student life, growth and development in ways both personally meaningful and professional advantageous to students at Metro State. One of my main objectives with Global Poetry on campus is to foster community and increase awareness as to what poetry can be, and to whom. This event focuses on unifying awareness between Metro State students, staff, and faculty, and the greater Twin Cities community as a whole through the introduction of the state’s, nation’s, and world’s leading poets. In terms of audience, beyond Metro State students, faculty, staff and alumni, I publicize the event to the greater Twin Cities community. Each and every year we have between 125 and 200 audience members; most of these audience members are Metro State students. This past January 2022, 188 people attended the virtual Global Poetry event, co-presented by Rain Taxi: Contemporary Poetry of South Korea. I look forward to continuing the tradition of Global Poetry at Metro State, most likely at the Midtown Global Market next year (for an in-person event, if Covid-related infections continue to subside).

During the pandemic, Global Poetry has been online/virtual, where it is very difficult to attract audiences for poetry. More typically, I work extensively with Metro State poetry students in preparing them and their poems for a live, in-person, public recital. I plan to

return to this model when Global Poetry returns to an in-person event this coming year. Specifically, I work one-on-one with the students' and their poems, revising, editing, honing them to become as strong as possible. I then work one-on-one with them before they "perform" them at Global Poetry. The vast majority of Metro State student readers have never performed a poem in public, and so they tend to be very nervous, and not very clear or eloquent in their delivery. There is also the time I put into, of course, devising exercises for new course work that will "play" well in front of a live audience.

I will continue to co-curate with Professor Erica Rasmussen the annual Spring Student Salon's Poetry Reading series, with great help from Suzanne Nielsen whose suggestions for potential student readers are always valuable. Though I was unable to attend the event in person this year, I hand-selected the lineup, the reading order, the emcee, and worked with the emcee on the overall program and presentation. In addition, I devised a prompt based on each poet's experience of the Spring Art show's new work, to be included in their introductions. I was also "on call" at a distance for the emcee throughout the entire event, should anything go wrong. This spring poetry event typically features Metro State students from all majors and backgrounds. It gives students a good, safe, but public venue at which they can cut their teeth as readers of their own poetry in a supportive atmosphere. It also helps to introduce students who are interested primarily in the literary arts to branch out and engage with the wonderful visual arts programming, students, and faculty on campus.

This past spring, I was able to help locate and coordinate several creative writing students, who were ultimately featured in a fabulous Fine Arts film for marketing by Professor Jeremy Bandow. It was a pleasure contributing in this small way to this excellent work. I look forward to further collaborations with my colleagues to help promote Fine Arts at Metro State.

Though I receive no advising credits, I regularly interact and meet with past, present, and future Metro State students, often while reading/speaking/presenting on poetry and creative writing throughout the Twin Cities. I am often able to informally advise them in relation to their general academic goals, dreams, anxieties, and, in particular, their questions about becoming a Creative Writing major at Metro State. My diverse professional background in publishing, journalism, editing, grant writing, playwriting, teaching, translating, and copywriting come in very handy. I look forward to continuing to serve in this capacity as opportunities frequently arise.

In addition, for many years now, I've regularly spent on average 20 to 200 minutes each week (beyond regular class time, grading, and prep) working with students of color, immigrant/refugee students, working class students, former inmates, and older students on their goals and anxieties as marginalized individuals and aspiring writers of color. (Again, often at my own authorial public presentations/readings/talks, which I regularly give throughout the community and beyond, I note that I teach related courses at Metro State. Frequently, a student (often a student of color) will approach and tell me that they either wish to, or have already come to Metro State specifically to study creative writing with one of the handful of creative writing resident faculty of color in the MnSCU

system). I note this only because I see great importance in mentoring all students, but it seems that students of color in particular often feel that I am able to offer a perspective or understanding that white instructors perhaps may not be able to do so as fluently. I do not know how to categorize this labor, but it takes a toll. Again, marginalized creative writing students have often never had a mentor who is experienced and fluent in matters relating to race on both a personal and professional level. One recent example involves working with an elderly, Black, transracially adopted student who was attempting to write about race for the first time in her life. She had never before felt she had the license to write about such things. Another Asian American male, who had served many years in prison, including Leavenworth, began writing about his criminal past for the first time in his life, which resulted in several hours of emails, conversations, and research on my part in terms of referring him to other professionals. He clearly stated that had he not had me, another Asian American man as a professor (in WRIT 300 Creative Writers, Identity, and Race in the Twin Cities—a RIGR course), he would not have begun writing a memoir about his past. Yet another recent example is a man who was kidnapped by his father as a boy and abused. When the pandemic began, he was working as a butcher. We had a number of long phone and text conversations about the memoir he is writing, and because I thought his story in the commercial meat industry was so compelling, I attempted to arrange an interview of him by a local journalist contact. I also worked on refining his insider's perspective on the pandemic, toward the goal of an article he wished to write and publish. All this came after he was no longer my student. I do not give these examples to imply that other professors do not go above and beyond the call of duty with their students. I know they do. My point is that often marginalized creative writing students (past, present, future) come with personal and professional issues that require a great amount of psychic labor on my part; labor that my white colleagues may not always be asked or equipped to take on.

As the only Fine Arts resident faculty of color for fifteen years, I understand that it is incumbent upon me to meet these students often very specialized needs. Usually, they have no other artistic mentors to turn to with their personal and professional problems related to racial and other experiences of marginalization that they have experienced. These are individuals who, as all Metro State faculty well know, are already often overstressed, underpaid, under-represented, etc.

Given the especially contentious political climate over the course of these past several years, I have seen a great upsurge in my need to mentor one-on-one (largely) students of color who are working through a lot of personal issues related to racism, classism, trans-migration, and other related issues. In addition, Creative Writing, by its very nature, often elicits deeply personal issues and responses in students (especially if they are addressing past traumas for the first time in their lives in their creative writing). Creative Writing, perhaps, is a field of study unique even in the Humanities, in its regard. Once again, often, marginalized students have never had a creative writing class taught by a person of color. I am always quick to refer them to Student Services whenever their stated issue is related to mental health. And when these students simply wish to navigate the “mainstream” publishing world, as future authors of color, I address that on an individualized level, as well. Some students simply need special encouragement to speak

more in class and/or their writing; to allow the voices and stories that originate in their marginalized psyches to be told, without fear of judgment from their predominately white classmates or broader social circles. Others require much more than I can provide, and so I, again, direct them to Student Services and/or Counseling or an appropriate authority. Typically, I find it very rewarding to work with such individuals, to help them vocalize and give expression to often very deep-seeded trauma and issues related to being a marginalized person who has newly discovered the power of their own literary voice. Overall, I look forward to continue serving in this capacity, and contributing to student growth and development in this important way.

Additionally, I look forward to serving as the Writing Individual Internship Advisor for Creative Writing this coming academic year.

In general, wherever I go in the world, I continue to represent and support Creative Writing at Metro State University and its incredible students.

#### **Criterion 5. Service to the university and community**

Creative Writing Curriculum Coordination: I coordinate Metro State's Creative Writing Program. With the Fine Arts Chair(s), and always in consultation with my colleague, Suzanne Nielsen, I oversee the final planning and schedule of all creative writing courses and faculty. I also oversee and provide resources and support for our community faculty members. For my part, I've designed four new courses while at Metro State: WRIT 599/599G: Poetry in Society, WRIT 324 Topics: Writing About Family, WRIT 324 Topics: Writing Spoken Word, and MLS 620: Asian Poetry and Creative Writing (co-designed with Dr. Beverly Hill), and consulted significantly with Professor Emeritus Alison McGhee in the creation of WRIT 300: Creative Writers, Identity, and Race in the Twin Cities. Perhaps most importantly in this current climate (and pandemic), I work closely with faculty members to maximize enrollment. I look forward to continuing in all these tasks as Coordinator of Creative Writing.

Additionally, I look forward to serving as the Chair of the Carothers Writing Award (during Professor Suzanne Nielsen's sabbatical) this coming spring 2023.

I will continue to serve on various committees, such as, most recently, the Liberal Arts Major Committee and before that the Arts Events Committee for the College of Arts and Sciences.

Community Outreach/Service: I will give at least three author readings and discussions throughout the Twin Cities, where I'm actively recruiting prospective Metro State creative writing students. Specifically, at these readings/discussions, I will outline the Metropolitan State's creative writing program. I will remind audiences that many fledgling local (and now national) writers have been nurtured in the early stages of their

careers at Metropolitan State. The benefit to the community will include connecting community members with a potential education in Creative Writing. As the author of three books (American Book Award; Minnesota Book Award; Asian American Literary Award; PEN/Open Book Award; two books were national bestsellers in poetry) and numerous short stories, plays, and non-fiction publications, I will contribute to the greater awareness of Metro State's Creative Writing program, including within underrepresented communities of color. Two related goals will be greater general enrollment in Creative Writing classes at Metro State, and general PR for the university and Fine Arts program. Overall, I will contribute to the literary and arts enrichment of readers and fledgling writers in and throughout the Twin Cities' community (and beyond, in relation to Metro State's fully online Creative Writing options). Preparation, transit, and engagement time will be no less than thirty hours. Each time I agree to do a reading/book talk engagement in the community, it takes me at least ten hours to prepare a talk or craft a lecture, excerpt appropriate work for the given audience and occasion, etc.. There is also the transit and event time, as well as time spent after each engagement with attendees, in person and online. This service will contain no direct political activity. This community service opportunity fulfills requirements under Criterion Five: Service to the university and community. In addition, once again, my efforts will provide greater visibility for Metro State's Fine Arts department and Creative Writing program in particular, and Metro State as a whole. The timeline will cover Fall 2022 – Fall 2024.

Finally, I will continue to attend and participate in meetings as an active member of the Inter Faculty Organization (IFO) and, in recent years, the Faculty of Color caucus.

Respectfully Submitted,

*EBL*

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