

PART 3: SABBATICAL DETAILS (LEAVE INFORMATION)

Please clearly identify each of the following sections in the narrative of your application.

Application questions and criteria for selection: Following the format outlined below, please address each of required sections. Responses should be well organized, thorough, and clear. Criteria for evaluation are listed below each section.

Required Sections

1. **Intent and Plan-** Outline what you intend to do if granted this leave. Be sure to include a detailed explanation of your goals, purpose, and any research objectives if your project has a research focus. To the best of your ability at this time, please describe your plan and explain what you would like to accomplish in detail. Please be specific and include details of proposed activities and itineraries for the entire leave time, timelines, appointments, etc. You may include information about any preparation you have done or will do prior to your proposed leave. If you intend to spread your sabbatical leave over more than one term (e.g. course reduction over the academic year), please explain why a typical one-term sabbatical leave is not conducive to your project. Also, how you will balance your project and your regular faculty work to ensure that you will dedicate sufficient time to the sabbatical project? (We understand that details of the timeline and your proposed plan may change.)

Note: In order to award sabbaticals to the greatest number of faculty members, the committee encourages one-term leaves (or the equivalent if spread out over more than one term). If you are asking for more than one term, please justify the need for this in your application. **(30 points)**

Criteria for evaluation:

- Description of:
- The goals of the proposed sabbatical
- Any research objectives if the project has a research focus
- Details of proposed activities and itineraries (week by week)
- Timelines, timetables, appointments, specificity

2. **Growth** – How will this activity contribute to your growth as a professional person? How will the proposed sabbatical improve your work as a faculty member? If you have taken a sabbatical in the past, explain how this leave will contribute to your professional development either building on or separate from your previous leave(s). **(25 points)**

Criteria for evaluation:

- Extent to which activity contributes to growth as a professional person
- How the proposed sabbatical will improve your work as a faculty member

3. **Relevance and Value** - How is this activity valuable and relevant to one or more of the following: division/department, discipline, program, profession, and/or students? You might consider the long-term sustainability of the project, if relevant. **(15 points)**

Criteria for evaluation:

- Demonstrated relevance and value to division/ department, discipline, program, profession, or students.

4. **College Core Values and Strategic Directions** - Choose one of the College core values or strategic directions and explain how this activity is relevant. Please include this response to a maximum of ½ page typed. (Please see <https://www.lanecc.edu/planning/vision-mission-values> for Lane’s Core Values and <https://www.lanecc.edu/planning/strategic-directions> for Lane’s Strategic Directions.) **(10 points)**

Criteria for evaluation:

- Demonstrated relevance to core values or strategic directions

5. **Evaluation of Success and Dissemination** –In addition to a written and oral report of your activities, it is expected that you will share your experience with other faculty. This can be formal or informal. What format might that take, and how can the committee assist you? **(10 points)**

Criteria for evaluation:

- Evaluation and dissemination, methods of evaluating success, and methods for disseminating and sharing sabbatical report.

The committee may award up to 20 additional points for the overall quality of the sabbatical application.

TOTAL POINTS POSSIBLE: 110

Applicants must receive at least 55 points in Section 3 to be considered for a sabbatical award.

ADDITIONAL POINTS

Provided you have a minimum of 55 points on Part 3, up to 25 points will be added to your score on the following basis:

- 12 points if this would be your first term of sabbatical leave,
- 6 points if this would be your second term of sabbatical leave, or
- 3 points if this would be your third term of sabbatical leave
- AND one point for each year since hire as a contracted faculty member including this year if you have never taken a sabbatical OR one point for each year since your last sabbatical.

Please calculate your potential additional points below.	Your Points
Enter 12 points if this would be your first term of sabbatical leave, 6 for second, or 3 for third.	
Enter one point for each year since hire as a contracted faculty member including this year if you have <u>never</u> taken a sabbatical OR one point for each year since your last sabbatical including this year.	

	Total Points
Total with limit – If the total is 25 or less, write your total here. If it is more than 25, enter 25 here. (25 is the maximum.)	

The final selection will be based on attempting not to award too many sabbaticals within the same disciplines. (Please see 23.8.7.1 of the faculty contract for details.)

The decision of the Committee is final and is subject to appeal only on grounds specified by LCCEA Executive Board.

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1. Intent and Plan

Description

I will use my sabbatical to research and write a full-length academic book about Robert Epstein's work, including his original haiku, essays, and edited anthologies. The working title is *Robert Epstein, Haiku, and the Poetics of Healing*. Epstein is a psychotherapist and poet who has worked with haiku and related forms for decades. He has authored/co-authored twenty-five books, edited/co-edited fifteen anthologies, and written numerous essays and introductions (please see the attached bibliography for the works relevant to this project). A primary focus in most of his work has been the ability of poetry, primarily haiku and related forms, to help humans cope with illness, grief, aging, and mortality. A chapter will be dedicated to each of these topics respectively.

Writing and editing the book will take place in Eugene, OR.

The scope of this project necessitates two terms of release time. The first term will be used to research, outline, and begin writing, including modifying the first chapter into an article and submitting it to a journal (see my justification for this activity in the Proposed Activities and Itineraries section). The second term will be used to complete the writing and editing as well as the submission of a book proposal to a publisher. If it is not possible to award two terms, please grant the first term for Spring 2025 to be used for research, outlining, initial writing, and the article submission. I will spread the remaining work out over time and outside of my work at the college.

In preparation for this project, I will research the existing literature on poetry and healing. That material will form much of my literature review and provide context for Epstein's contributions. As the senior editor for a peer-reviewed journal of haiku scholarship, I am aware of the new and growing interest in haiku as a specifically helpful poetic form for healing.

Goals

1. Research and write a full-length academic book that demonstrates how the content and poetic forms of Epstein's work constructs a poetics of healing that can be adapted by others to their various circumstances.
2. Secure publication of the book from an academic publisher.

Research Objectives

1. To read and analyze all of Epstein's work on healing.
2. To determine the ways in which his editing, essays, and haiku construct a poetics of healings.
3. To write a clear, well-supported argument for this poetics and the ways in which it can be adapted by others.

Proposed Activities and Itineraries

Preparatory Work in Summer and Fall 2024:

1. Conduct a literature review focusing on books and articles that address poetry and healing (See attached bibliography for a preliminary list of texts). I have already begun this work as part of my initial exploration to determine the viability of this project.
2. Research potential publishers for the project and review their criteria for book proposals.
3. Create a filing system for electronic and print materials, including chapter drafts.

4. Obtain copies of any Epstein's books I do not already own at this point either by purchasing them or requesting them through Summit and interlibrary loan.

Sabbatical Work in Winter and Spring 2025:

Note: I have intentionally planned to complete the project in the first week of June 2025 and have also included some leeway between the end of one section of work and the beginning of the next. I did this to accommodate any activities that end up taking more time than I had initially budgeted.

January 2025, Weeks One and Two:

Analyze Epstein's book articles, interviews, and book introductions/prefaces (I have already done this work for several texts as part of my initial exploration to determine the viability of this project). Organize the notes into the corresponding chapters of the book: illness, grief, aging, mortality.

January 2025, Weeks Three and Four:

Analyze Epstein's original haiku and related forms. Organize them into sections matching the chapters of the book.

February 2025, Week One:

Continue analyzing Epstein's original haiku and related forms and organizing them into sections matching the chapters of the book.

February 2025, Weeks Two and Three:

Synthesize the information from Epstein's articles, interviews, book introductions/prefaces, and poetry. Develop a working thesis for each chapter of the book and draft detailed chapter outlines.

February 2025, Week Four:

Look for gaps in the research based on the outlines. Interview Epstein.

March 2025, Weeks One and Two:

Draft the first chapter.

Modify that chapter into an article and submit it to *The Journal of Poetry and Healing*.
Note: This step is important for securing a book publisher.

March 2025, Weeks Three and Four; April 2025, Week One:

Draft the second and third chapters.

April 2025, Weeks Two, Three, and Four:

Draft the fourth chapter, introduction, and conclusion.

May 2025, Week One:

Draft the book proposal.

Send out permissions requests, as necessary.

Note: This step will depend on what the publisher requires. Some publishers do not require permissions for three or fewer lines of poetry (clearing all of Epstein's haiku for this project). Others require permissions for any poems used. Epstein holds the copyright for his work and will be the person granting permissions.

May 2025, Weeks Two and Three:

Complete front and end matter for the manuscript.

Edit and revise the manuscript.

Continue working on permissions as necessary.

May 2025, Week Four:

Make final revisions to the book proposal.

Submit book proposal

June 2025, Week One:

Proofread the manuscript.

Timelines, timetables, appointments, specificity

I plan to interview Robert Epstein by email in February 2025; however, I will only set up this interview if there is still information I need to know that Epstein doesn't address in previous interviews. Epstein is aware of my project and is very quick to reply to email. I anticipate a short interview with a fast turnaround time.

2. Growth

Growth as a professional person:

I have been an active researcher in American poetry for two-and-a-half decades. I primarily focus on American poetry, Japanese poetry, and poetry and care. I routinely present at conferences and publish articles, and I have occasionally published books. Conducting research and producing publishable work takes time, however, and I pursue these interests outside of my teaching and service at the college. It is rare that I can complete a project without having to stop in the middle when a new term begins or move that work into the limited time available outside of college work. This sabbatical will allow me to work straight through on my manuscript, which is incredibly inspiring when looking at such a large project. I am also very excited to draw together my three main research interests in a new way and make a significant contribution to my field.

Growth as a faculty member:

This sabbatical will have such a positive impact on me as a faculty member. I began teaching credit classes in 1996 at Portland Community College, and I have taught at the college-level in a part-time and full-time capacity since that time. I have never taken a sabbatical. The chance to temporarily step away from college work and dive into this book project is so exciting. While I absolutely love teaching poetry, whether in a literature class or a creative writing class, I am eager for new material and new ways to teach it. I know from the past that completing a project and sharing my work with students has a wonderful impact on my teaching and my energy level. For instance, when I co-authored *Care Ethics and Poetry*, a book that argued poetry has the potential to help us become more caring people, I brought that claim to my Introduction to Poetry students. We spent time in class discussing it and testing it by analyzing poems and their impact on us as readers. The students loved it! I also found myself more energized that term because of their enthusiasm and because I had closed the gap between my research/writing and my teaching. This sabbatical will help reinvigorate my teaching in a similar way, but the result will come much more quickly because I am not spreading the project out over years. I am already thinking about new ways to teach haiku and demonstrate the relationship between poetry and healing in my classes, to share what I've learned with my colleagues, and to create materials for the Lane Poetry Alliance (the student poetry club for which I serve as advisor).

3. Relevance and Value

Department: The Literature Program (housed within the Department of Writing and Literature) is in the second year of its program review cycle. Two areas we are addressing are the types of literature courses to offer in the future and the focus of study within those courses. My project augments our poetry and poetry writing courses (both of which I teach) by providing a new aspect of poetry to incorporate into those classes. Furthermore, it offers a model for thinking about other types of writing that foster healing, and these can be included in our other literature and creative writing courses.

Students: Haiku is a reasonably accessible form of poetry that can be taught in a short amount of time. Our students face the same experiences of illness, grief, and mortality that we all do; however, they do not always have successful coping mechanisms. They are also often under additional socio-economic pressures. Providing an accessible means of approaching healing through classes and workshops (see the classes mentioned above re: the department and the student-led workshops in #5 below) serves our students during difficult periods in their lives in ways that can help them with their own wellness and allow them to succeed in their classes and complete their academic goals.

Profession: Scholarship on English-language haiku is a growing area within the larger field of poetry. This project contributes to the existing scholarship in two ways: it offers a book-length study of a prolific and important haiku poet and editor, and it expands the existing scholarship on haiku and healing. It also provides a focus on haiku within the field of poetry therapy, rather than on lyrical and narrative poems.

4. College Core Values and Strategic Directions

My project supports Lane's first Core Value, "Learning," because it allows me and my colleagues to teach students ways to use poetry as a means for coping with, and healing from, difficult situations.

Working with students who are experiencing illness or grief, who have family members experiencing the challenges of aging, and/or who are themselves facing their own challenges of aging is common in our classrooms. Epstein's work provides the roadmap for faculty to demonstrate how haiku, and poetry in general, fit into a wellness framework. As my book will demonstrate, healing in Epstein's poetics is not synonymous with curing but with nurturing self-wellness within the individual's specific circumstances. That focus on specificity means that his approach recognizes and respects "the unique needs ... of each learner," thereby helping faculty "create a learning-centered environment" in their classes for every student. By attending to the students' wellness, faculty make it more possible for students to learn and to see real-world applications for what they are learning in their classes. It empowers them to add what they are learning about poetry in their classes to their own skillset for self-care.

The English Department offers several courses that can, and often do, include poetry: Asian American Literature; Black American Literature; Introduction to Imaginative Writing: Poetry; Introduction to Literature: Poetry; Latino/a Literature; Literature and Gender; Native American Literature; Myth, and Folklore; Nature Literature; Survey of American Literature I and II; Survey of British Literature I and II; Survey of World Literature I and II; Women's Literature; and World Literature. Each of these classes has the potential to offer a unit on haiku because of the vibrant histories of English-language haiku writing that exist within each of these subject areas. Alternatively, the haiku portion can be included within a larger unit on poetry. To be clear, I do not expect each of my colleagues teaching these classes to always offer a unit on haiku or poetry in general. My point is that, with so many opportunities and several colleagues already interested in the relationship between poetry and wellness, the English Department can consistently provide this material to students on an annual basis.

As the Dissemination of the Project's Information addresses, I intend to provide my colleagues with the materials necessary to incorporate this approach to haiku and poetry into their classes. I also intend to provide this information directly to students through the Lane Poetry Alliance and its outreach activities. The result will support the "caring community" within which the "Learning" Core Value seeks to "foster a culture of achievement."

5. Evaluation of Success and Dissemination

Evaluation of the Project's Success

1. The first clear indicator of the project's success is the completion of a written and edited manuscript.
2. The second clear indicator of the project's success is the completion and submittal of a book proposal to an academic publisher.

Dissemination of the Project's Information

1. I will give a haiku-focused "Poetics of Healing" workshop to members of the Department of Writing and Literature that addresses ways to apply Epstein's work in our own lives and to incorporate elements of his work into our ENG 106 Introduction to Poetry and CRWR 242 Introduction to Imaginative Writing – Poetry classes.
2. I will give an interdisciplinary "Poetics of Healing" workshop at the Center for Teaching and Learning's annual conference.
3. As the advisor for the Lane Poetry Alliance, I will facilitate student-led workshops on haiku and healing offered by the LPA for the benefit of other students.

PART 4: DIVISION DEAN ACKNOWLEDGEMENT AND COST ESTIMATE

Division Dean:

Please sign below to acknowledge receipt of a copy of this application and provide an estimate of the cost for a replacement. This acknowledgment is not used to determine a sabbatical award, but instead helps the division and FPD plan for a faculty member's potential leave. Thank you.

Signature: _____ Date: _____

Bibliography

Part One: Works Written or Edited by Robert Epstein Relevant to this Project

Books:

Nonfiction

Living Well with a Hidden Disability, with Stacy Taylor

Poor Robert's Almanac: Little Observations on Life

Suffering Buddha: The Zen Way Beyond Health and Illness, with Stacy Taylor

Haiku Anthologies, Editor

All the Way Home: Aging in Haiku

Beyond the Grave: Contemporary Afterlife Haiku

Dreams Wander On: Contemporary Poems of Death Awareness

Every Chicken, Cow, Fish and Frog: Animal Rights Haiku, co-edited with Miriam Wald

Now This: Contemporary Poems of Beginnings, Renewals, and Firsts

The Breath of Surrender: A Collection of Recovery-Oriented Haiku

The Haiku Way to Healing: Including Senryu, Tanka, and Haiga

The Helping Hand Haiku Anthology (Including Senryu, Tanka & Haiga)

The Sacred in Contemporary Haiku

The Signature Haiku Anthology (Including Senryu and Tanka)

The Temple Bell Stops: Contemporary Poems of Grief, Loss and Change

They Gave Us Life: Celebrating Mothers, Fathers, & Others in Haiku

Haiku Poetry

A Congregation of Cows: Moo Haiku

A Walk around Spring Lake: Haiku

At the Train Crossing: Skin Cancer Haiku & Senryu

Checkout Time is Noon: Death Awareness Haiku

Checkout Time is Soon: More Death Awareness Haiku

Contemplating Nature: Pictures, Passages & Haiku

Finding My Way Home: Haiku & Senryu

Free to Dance Forever: Mourning Haiku for My Mother

Haiku Days of Remembrance: In Honor of My Father

Haiku Edge: New and Selected Poems

Haiku Forest Afterlife

Healing into Haiku: On Illness and Pain

Night Owl Haiku: A Long-Distance Collaboration, with David H. Rosen

Memo to Warhol: A Collaboration of Art & Haiku in Color, with Ed Markowski

Nothing is Empty: A Whole Haiku World

Pandemic Haiku: Living through COVID-19

Reckoning with Winter: A Haiku Hailstorm

Sitting Upright: Therapy Haiku & Senryu

Sticky Notes Haiku: This Life

Turkey Heaven: Animal Rights Haiku

Turning the Page to Old: Haiku & Senryu

What My Niece Said in My Head: Haiku & Senryu

Articles:

“Beyond the Subjective in Haiku.” charlottedigregorio.wordpress.com, 2022.

"Freshness in Haiku is Never Normative." *Modern Haiku*, 52.3, Autumn 2021.

"Haiku Questions: A Portal into Mystery." *Modern Haiku*, 51.2, Summer 2020.

"Motherloss and Mourning Haiku." *Modern Haiku*, 49.3, 2018.

"New to Haiku." *The Haiku Foundation*, July 11, 2021.

"Recovering the Suchness of Things." *Modern Haiku*, 49.1, 2018.

"The Transcendent Function of Haiku." *Frogpond*, 43:2, 2020. poetrysociety.org.nz

Interviews:

"Haiku and Wellness: An Interview with Robert Epstein" by Jay Friedenber. *Juxtapositions: Research and Scholarship in Haiku*. 8.1. 2022. 95-115.

"A Poet's Roving Thoughts: Robert Epstein interview with Naomi Wakan." neverendingstoryhaikutanka.blogspot.com, October 27, 2019.

"Robert Epstein interview with Amy Lozak." *Frogpond*, 41:3, Autumn 2018.

"Robert Epstein interview with Carolyn Hall." poetrysociety.org.nz, 2022.

"Three Questions." tobaccoroadpoet.blogspot.com, February 21, 2010.

Part Two: Works on Poetry and Healing

DiGregorio, Charlotte. *Ripples of Air: Poems of Healing*. Winnetka, IL: Artful Communicators, 2020.

Fox, John. *Poetic Medicine*. New York: Tarcher/Putnam, 1997

Longman, Madelaine Caritas. "'bird tweets turn into an orchestra': Haiku and Neurodiversity." *Juxtapositions: Research and Scholarship in Haiku*. 8.1. 2022. 63-92.

Mason, Scott. "Haiku and Human Flourishing." *Juxtapositions: Research and Scholarship in Haiku*. 8.1. 2022. 15-37.

Pieriedes, Stella. "Parkinson's Toolbox." *Juxtapositions: Research and Scholarship in Haiku*. 8.1. 2022. 37-61.

Young, Gideon. "Haiku Heart: An Interview with Roberta Beary." *Juxtapositions: Research and Scholarship in Haiku*. 8.1. 2022. 117-130.