CREATIVE WRITING STUDENT GUIDE
2016 – 2017

Best Points of Contact for MFA Students:
— Ander Monson, Director, 429 ML (ander@email.arizona.edu)
— Sharonne Meyerson, Program Assistant (sharonne@email.arizona.edu)

Other Places to Go If You Have Questions or Concerns
— The Program Director is always available to talk about any concerns you may have or to answer any questions. Logistical questions are often best directed to the PD or the Program Assistant.
— For anything you don’t feel comfortable bringing to the attention of the Program Director for whatever reason, you may contact Lee Medovoi, Head of the English Dept (medovoi@email.arizona.edu)
— For anything, but especially for concerns that you feel may be shared by other graduate students in CW or English: The EGU (English Graduate Union), http://english.arizona.edu/english-graduate-union-egu; egucochairs@gmail.com
— For concerns about issues of diversity, equity, and inclusion: the CW Faculty Committee on Diversity, Inclusion, and Equity (Kate Bernheimer, Manuel Muñoz, Aurelie Sheehan)
— If you feel that you’ve witnessed or experienced discriminatory conduct, all of us are good points of contact for your concerns, but in these cases you should be aware that you may also report your concerns to The Office of Institutional Equity: http://equity.arizona.edu/. The University’s policy strictly prohibits retaliation against an individual for reporting perceived discrimination or participating in a resulting investigation.

Find us in person:
— Modern Languages 445 (CW and English mailboxes and Sharonne Meyerson)
— Modern Languages 429 (office of the Program Director)
— All Faculty offices are in Modern Languages

Find us online:
— MFA webpage: http://english.arizona.edu/creative-writing
— MFA twitter: https://twitter.com/ArizonaMFA
— MFA Facebook: https://www.facebook.com/University-of-Arizona-Creative-Writing-MFA-Program-248180475251405/
— email us: engl-cwmfa@email.arizona.edu
MFA Program Calendar 2016-2017

2016

August 19  MFA Program Orientation @ Lucky Strike Bowling
August 22  Classes begin
August 30  Meet with Beth Stahmer, SBSRI, 12:00-1:00 PM, ML 453
September 1  **READING:** Solmaz Sharif & Danniel Schoonebeek
September 5  Labor Day, no classes
September 8  **READING:** Julie Iromuanya & Karen Brennan (fiction)
September 16 **READING:** Claudia Rankine (nf/poetry)
September 30  200 level instructorship applications for Spring 2017 due
October 1  **READING:** Richard Shelton (memoir)
October 6  **READING:** Brenda Hillman & Robert Hass
October 13 **READING:** Aracelis Girmay
October 20 **READING:** Lawrence Lenhart, Benjamin Rybeck, and Natasha Stagg (nf, fic)
October 28  Foundation and AWP Intro Journals Award submissions due at 5:00 PM
October 28 **READING:** Francisco Cantú and Kati Standefer (nf, conversation in the afternoon & reading at Antigone)
November 3 **READING:** Alice Notley
November 4  Extended Semester Project requests due at 5:00 PM
November 11 Veteran’s Day, no classes
November 17 **READING:** Camille Dungy
November 24-25 Thanksgiving Break, no classes
December 7  Last day of classes
December 14 December graduates: Last day to turn in manuscript
Dec 26-29 University closed
January 11  Classes begin
January 16  Martin Luther King Jr. holiday, no classes
**February 2**  **READING:** *Lydia Millet and Jenny Offill (fiction)*
Feb 8-11  AWP Washington, DC
February 24  200-level instructorship applications for Fall 2017 due
March 11-19  Spring break, no classes
Mid-April  Faculty meet with first-year students regarding thesis advising
**April 13**  **READING:** *Elena Passarello and Kristen Radtke*
April 20  **READING:** Mary Ruefle (poetry/nf)
May 3  Last day of classes
May 3-4  Graduate Readings at the Poetry Center
May 10  May graduates: Last day to turn in thesis manuscript
May 13  SBS Convocation (rsvp required)
PROGRAM DESCRIPTION

The University of Arizona MFA program is an energetic and demanding, fully-funded 2-year program. The faculty are committed to providing the tools for student success, including extensive verbal and written feedback; safe and multivocal workshop spaces; challenging craft courses that build on foundational skills and extend them in complex ways; and building and respecting policies that protect against discrimination and that maintain appropriate professional boundaries. As well, the program is committed to widening canonical discussions to include voices that are representative of a deep history of diverse American and global literature while at the same time developing an understanding of the origins and contours of the history that got us here, from Romanticism to postmodernism. To that end, we include here the August 2016 iteration of the program’s Statement on Diversity, Inclusion, and Equity.

PROGRAM STATEMENT ON DIVERSITY, INCLUSION, AND EQUITY:

“The concepts contained in words like ‘freedom,’ ‘justice,’ ‘democracy’ are not common concepts,” writes James Baldwin. “On the contrary, they are rare. People are not born knowing what these are. It takes enormous and, above all, individual effort to arrive at the respect for other people that these words imply.”

So, too, might we consider words like “equity,” “diversity,” and “inclusion.” In March 2016, University of Arizona President Ann Weaver Hart called for a Diversity Task Force, stressing an understanding that such a project could help “all of us build a campus environment that values diversity and inclusion as core tenets of what it means to be a Wildcat” (see Diversity & Inclusion site for more information). This is an important step in anticipating campus-wide initiatives that advance our understanding of these concepts and their benefits to our campus. It is also an important call for us as creative writing faculty to consider what makes a better and stronger working environment for all.

As we welcome the new academic year, we ask what equity, diversity, and inclusion mean to the wide range of experiences and approaches that shape literary art. We recognize that the vitality and risk of art encourage us to produce differing and unique points of view. At the same time, we exist as an interconnected community that relies on discussion, debate, and appreciation to thrive. What is the writer’s role as an individual practitioner, and what is the writer’s role within the community? How do we intersect and what are the invisible currents that shape our lives? We believe that thinking about these questions is central to our program’s development as a place where writers assemble and grow.

Audre Lorde describes difference as “a fund of necessary polarities between which our creativity can spark.” As working artists, our MFA community understands how essential and significant this concept is to the literary art we practice and teach. As a faculty, we embody a commitment to difference and embody it in diverse ways. We recognize that the core tenets described in this statement are vital to our primary commitment: the respectful mentoring, advising, training, and supervising of early-career artists. Each of us is in a unique position to consider carefully how the integrity of those interactions affects not only an individual’s artistic production, but also the spirit of openness and community that we support.

OTHER IMPORTANT UNIVERSITY POLICIES

The Nondiscrimination and Anti-Harassment Policy: http://policy.arizona.edu/human-resources/nondiscrimination-and-anti-harassment-policy

The Conflict of Interest Policy: http://policy.arizona.edu/employmenthuman-resources/conflict-interest
POLICY ON NON-MFA STUDENTS TAKING MFA COURSES

Graduate students not enrolled in the MFA program who seek admission to MFA courses must query the creative-writing program director in advance. Ideally, they should approach the program director in the previous semester, but in any case they must file a request at least two weeks in advance of the first class meeting. As part of their query they should attach: (1) a short (1-3 paragraph) narrative or bulleted summary of their writing and workshop experience at the undergraduate or graduate level and/or at short-term writing workshops, as well as any other pertinent study or career information; (2) a short (1-3 paragraph) statement of their interest in the course. In addition, they may be required to submit a short (5 to 15 pp.) writing sample. After appropriate faculty consultations, the program director will inform the applicant of the decision to allow enrollment or not. Exceptions to this policy may be made at the discretion of the faculty. Students seeking admission under this policy may be advised to consider other courses that may suit their needs, including enrolling in graduate-level independent studies that incorporate undergraduate creative-writing workshops for appropriate credit, with the graduate-level portion of the workload to be determined in consultation with the professor.
MFA FACULTY

KATE BERNHEIMER
Associate Professor, Fiction
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Kate Bernheimer has been called “one of the living masters of the fairy tale” (Tin House). She is the author of a novel trilogy and the story collections Horse, Flower, Bird and How a Mother Weaned Her Girl from Fairy Tales (both with Coffee House Press), and co-author, with Laird Hunt, of the novella Office at Night, which was a 2015 finalist for the Shirley Jackson Awards (Coffee House Press/The Walker Art Center). She has edited four influential fairy-tale anthologies including the World Fantasy Award winning and bestselling My Mother She Killed Me, My Father He Ate Me: Forty New Fairy Tales and the World Fantasy Award nominated xo Orpheus: 50 New Myths (both with Penguin Books). She also writes award-winning children's books, published by Penguin Random House Children's Books. Her books have been published in Korean, Spanish, Italian, French, Russian, Chinese, and Hebrew editions, among other languages. Her short fiction and short nonfiction have appeared such places as The New Yorker, The New York Times Sunday Book Review, Bookforum, Little Star Journal, Puerto del Sol, and The Massachusetts Review. Founder and Editor of Fairy Tale Review (Wayne State University Press Journals Division), she works with undergraduate and graduate students on the journal and is proud of their hard work and dedication to the thriving international fabulist tradition.

SUSAN BRIANTE
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The Kenyon Review calls Susan Briante’s most recent collection of poetry, The Market Wonders (Ahsahta Press), “masterful at every turn.” Briante is also the author of Pioneers in the Study of Motion and Utopia Minus (an Academy of American Poets Notable Book of 2011) both from Ahsahta Press. She writes essays on documentary poetics as well as on the relationship between place and cultural memory. Some of these can be found in Creative Non-Fiction, Rethinking History, Jacket2 and The Believer. Her poems and essays been collected in the anthologies The Force of What’s Possible, The Volta Book of Poets, Devouring the Green, The Arcadia Project: the North American Postmodern Pastoral, Starting Today: Poems for Obama’s First 100 Days, The Sonnets: Rewriting Shakespeare, and An Introduction to the Prose Poem. A translator, she lived in Mexico City from 1992-1997 working for the magazines Artes de México and Mandorla. Briante has received grants and awards from the Atlantic Monthly, the MacDowell Colony, the Academy of American Poets, the Dorothy Sargent Rosenberg Memorial Fund and the US-Mexico Fund for Culture. Her research and teaching interests include poetry and poetics, cross-genre writing, experimental autobiography, documentary studies, affect theory, and translation.

CHRISTOPHER COKINOS
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Christopher Cokinos is the author of The Fallen Sky: An Intimate History of Shooting Stars and Hope Is the Thing with Feathers: A Personal Chronicle of Vanished Birds, both from Tarcher/Penguin, as well as Bodies, of
the Holocene, from Truman. His co-edited anthology The Sonoran Desert: A Literary Field Guide is just out from the University of Arizona Press. His poems, reviews, interviews, microfiction and essays have appeared in Poetry, Pank, Western Humanities Review, New Delta Review, Pacific Standard, TYPO, Terrain, Salon, Science, Orion, the New York Times, and The American Scholar. Chris contributes essays semi-regularly to High Country News and the Los Angeles Times and publishes critical work on science fiction. He is the winner of a Whiting Award, the Glasgow Prize, a National Science Foundation Antarctic Visiting Artist and Writer Fellowship and the Sigurd Olson Nature Writing Award, among others. Chris’s poetry manuscript, “The Underneath,” was a recent semi-finalist for the Vassar Miller Prize and a finalist at Kentucky; his other poetry manuscript, “The Archive of Obsolete Futures,” is also circulating. His current prose project is titled “Re-Civilization: Six Heresies to Keep a Planet Running,” for which he has received fellowship support from Ucross, UCLA, the Udall Center and the Rachel Carson Center at the University of Munich. In 2015 he was named Mentor of the Year by the Graduate and Professional Student Council. He is Affiliated Faculty with the Institute of the Environment and lead mentor for the Carson Scholars science-communication program at UA.

ALISON HAWTHORNE DEMING
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Alison Hawthorne Deming is Agnese Nelms Haury Chair of Environment and Social Justice and a 2015-16 Guggenheim Fellow. Her most recent nonfiction book is Zoologies: On Animals and the Human Spirit (Milkweed 2014). She is the author of five poetry books including Stairway to Heaven (Penguin 2016) out in September, Rope (Penguin 2009), Genius Loci (Penguin 2005), The Monarchs: A Poem Sequence (LSU 1997) and Science and Other Poems (LSU 1994), winner of the Walt Whitman Award. Death Valley: Painted Light (George F. Thompson), her collaboration with photographer Stephen Strom also came out this year. Additional nonfiction books include: Temporary Homelands, The Edges of the Civilized World, and Writing the Sacred Into the Real. She edited Poetry of the American West: A Columbia Anthology and coedited with Lauret Savoy The Colors of Nature: Essays on Culture, Identity and the Natural World (Milkweed 2011). Her work has been widely published and anthologized, including in The Norton Book of Nature Writing and Best American Science and Nature Writing. Among her awards are two National Endowment for the Arts Fellowships, Stegner Fellowship, and Fine Art Work Center Fellowship. Her recent craft classes include: Literatures of Science, The Essay is Dead: Long Live the Essay, Poetry Forms and The Researched Memoir. She served as Poet-in-Residence at the Jacksonville Zoo and Gardens for The Language of Conservation project run by Poet’s House in NYC. In summer 2015 she launched Field Studies in Writing, a pilot program bringing three MFA students for two weeks for research and writing on Grand Manan Island in New Brunswick, Canada, where she makes her summer home. Read more about the project, which will continue for a total of five years, in her blog at www.alisonhawthornedeming.com.

JULIE IROMUANYA
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Julie Iromuanya is the author of Mr. and Mrs. Doctor (Coffee House Press), a finalist for the PEN/Faulkner Award, the PEN/Robert W. Bingham Award for Debut Fiction, and the National Book Critics Circle John Leonard Debut Fiction Award. Her scholarly-critical work most recently appears in Converging Identities: Blackness in the Modern Diaspora (Carolina Academic Press). She was the inaugural Herbert W. Martin
Fellow in Creative Writing at the University of Dayton. She has also been a Jane Tinkham Broughton Fellow in Fiction at Bread Loaf Writers’ Conference, a Tennessee Williams Scholar at the Sewanee Writers’ Conference, and a Bakeless / Camargo France Fellow. Her work has also been supported by fellowships at the MacDowell Colony and the Vermont Studio Center. Iromuanya earned her B.A. at the University of Central Florida and her M.A. and Ph.D. at the University of Nebraska-Lincoln where she was a Presidential Fellow and award-winning teacher. [http://julieiromuanya.com](http://julieiromuanya.com)

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Fenton Johnson is the author of three novels, *Crossing the River*, *Scissors, Paper, Rock*, and *The Man Who Loved Birds*. He is author as well as *Geography of the Heart: A Memoir*, which received the American Library Association Award and the Lambda Literary Award for best creative nonfiction. His *Keeping Faith: A Skeptic's Journey among Christian and Buddhist Monks* received the Lambda Literary Award for best gay/lesbian nonfiction and the Kentucky Literary Award in Nonfiction. *Everywhere Home: A Life in Essays* is forthcoming from Sarabande Press in 2017. He has served as a staff writer for the *New York Times Magazine* and is currently a contributor to *Harper’s Magazine*, in which he has published three cover essays. He is also a regular columnist for various opinion pages, including the *Los Angeles Times*, on issues of faith, spirituality, and religion, and on LGBT civil rights. His awards include a Guggenheim Fellowship, National Endowment for the Arts fellowships in fiction and nonfiction, and Stegner and Michener Fellowships in fiction. He has been a scriptwriter for award-winning PBS documentaries, and his commentaries have been aired on National Public Radio. He is currently at work on *The Center of All Beauty: The Dignity and Challenge of Solitude*, a book-length meditation on solitude and solitaries to be published by W.W. Norton in 2018.

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Farid Matuk is the author of *This Is a Nice Neighborhood* (Letter Machine) and the chapbook *My Daughter La Chola* (Ahsahta). *This Is a Nice Neighborhood* was awarded an Honorable Mention in the 2011 Arab American Book Awards, named a finalist for the Norma Farber First Book Award by the Poetry Society of America, and included in the Poetry Society of America’s New American Poets series. The Poetry Foundation and *The Volta* named *My Daughter La Chola* among the best books of 2013. It was also recognized with an &Now Award for innovative writing and an Honorable Mention in the 2014 Arab American Book Awards. Selections from *My Daughter La Chola* have been anthologized in *The Best American Experimental Poetry, 2014* (Omnidawn) and in *Angels of the Americlypse: An Anthology of New Latino@ Writing* (Counterpath). New poems appear or are forthcoming in *Floor: A Journal of Aesthetic Experiments, Boundary 2, Poetry, Cream City Review, Poem (UK)* and *White Wall Review* (Canada), and *Callaloo*. Matuk’s poems have also been anthologized in *American Odysseys: Writing by New Americans* (Dalkey Archive), *The Volta Book of Poets* (Sidebrow), and *Please Excuse This Poem: 100 New Poets for the Next Generation* (Viking). His translations from Spanish appear in *Hotel Lautreamont: Contemporary Poetry from Uruguay* (Shearsman) and in such journals as *Kadar Koli* and *Translation Review*. His essays can be found in *Scubadivers and Chrysanthemums: Essays on the Poetry of Araki Yasusada* (Shearsman), *The Force of What’s Possible: Writers on Accessibility and the Avant-Garde* (Nightboat), *The Racial Imaginary: Writers on Race in the Life of the Mind* (Fence), *The Boston Review*, and *The Boston Review*. 
Entropy, and Cross-Cultural Poetics, among others. A chapbook, Don't Call It Reginald Denny, is forthcoming from Society Press, and a full-length version of the My Daughter La Chola project, currently titled The Real Horse, is forthcoming from Ahshata in 2017. Matuk serves as poetry editor for Fence, on the Board of Directors for the conference Thinking Its Presence: Race & Creative Writing, and teaches as an Assistant Professor of English and Creative Writing at the University of Arizona.

ANDER MONSON
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Ander Monson is the author of six books of nonfiction, fiction, and poetry, most recently Letter to a Future Lover (Graywolf, 2015), and a website <otherelectricities.com>, among other things. He edits the magazines DIAGRAM and March Xness, the website Essay Daily, and the New Michigan Press. Though he writes and teaches fiction and poetry in addition to nonfiction, his specialties are in literary nonfiction, the essay, hybrid texts, digital and visual texts, and work that perforates and explores the spaces in between genre boundaries.

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Aurelie Sheehan is the author of two novels and three short story collections, including History Lesson for Girls (Viking) and Jewelry Box: A Collection of Histories (BOA Editions). Her novella, This Blue, was published as a Ploughshares Solo in 2014. Individual stories and essays have appeared in Alaska Quarterly, Conjunctions, Epoch, Fence, Mississippi Review, New England Review, The New York Times, Ploughshares, and The Southern Review, among other journals. She has received a Pushcart, a Jack Kerouac Literary Award, a Camargo Fellowship, and an Artists Projects Award from the Arizona Commission on the Arts. Her interests include the novel and short story, flash fiction, the novella, and cross-genre writing.
Joshua Marie Wilkinson is the author of eight books of poetry, including *The Courier’s Archive & Hymnal* (Sidebrow Books 2014) and *Meadow Slasher* (Black Ocean 2017). He has edited five anthologies of essays, conversations, and poetry, and he is the co-director of a film about Califone, entitled *Made a Machine by Describing the Landscape* (IndiePix Films 2011). He earned an MFA. from the University of Arizona, an MA in Film Studies from University College Dublin, and a PhD in English from University of Denver. His writing has appeared in *American Letters & Commentary*, *Boston Review*, *Denver Quarterly*, *Harvard Review*, *New American Writing*, *Pen America*, *Verse*, and in the *Postmodern American Poetry* anthology (W.W. Norton 2013). He is a founding editor of a small press called Letter Machine Editions (which has been a finalist for the National Book Award, the *LA Times* Book Prize, and several others) as well as *The Volta*, a poetry and poetics site (recipient of the Pushcart Prize and included in The *Best American Poetry* anthology edited by Sherman Alexie).
PROGRAM REQUIREMENTS

The MFA degree requires 36 units (12 classes), four semesters in residence, and the completion of a thesis project.

Course requirements:

- FOUR writing workshops in Fiction (604), Poetry (609), or Creative Nonfiction (501): Three of your workshops MUST be in your genre, however your fourth may be in another genre, space permitting.
- TWO creative writing craft seminars (596H): one in your genre and one outside of it or multi-genre. We offer two to four 596h seminars each semester, in fiction, poetry, nonfiction, or multi-genre. Topics vary every semester.
- FIVE electives: Electives may include coursework in the English Department or in other departments, workshops outside primary genre, additional ENG 596h seminars, internships (up to 6 units), and preceptorship credits (up to 6 units for Writing Program GATs). Courses outside English require CW Program Director approval.

Thesis project requirement:

- ONE manuscript thesis course (ENG 909) taken during student’s final semester, and successful completion of a thesis project. (Details on thesis project appear later in this guide.)

ACADEMIC PROCEDURES

REGISTRATION

The creative writing program assistant registers students for courses, independent studies, and internships, and provides information about registering for classes outside of the English Department.**

During preregistration each semester, the program assistant will email students descriptions and ask for their course choices. Students in their primary genre are given priority for workshops and craft seminars. Second-year students who may not have another chance to work with a certain professor or who need a course for graduation will be given priority over first-year students.

**Courses in other departments require creative writing program director approval before registration.

TRANSFER CREDITS

The program does not accept transfer credits.

TAKING COURSES OUTSIDE OF THE CREATIVE WRITING PROGRAM

You are encouraged to take courses outside the Creative Writing program that support your work. For example, almost every semester the Art Department at the University of Arizona offers courses in letterpress printing and bookbinding. For more information please see http://art.arizona.edu/facilities/book-art-and-letterpress-lab.

To register for graduate English Literature or English Applied Linguistics courses, please contact the Graduate Programs Coordinator, Marcia Simon.
WORKSHOPS IN OTHER GENRES

Graduate students are accepted into the MFA program based on their work in one genre and are expected to complete their thesis project in their genre of acceptance, but we encourage our students to experiment in other genres. Workshops are open to all students in the program when space is available and with the professor's consent. In-genre students receive first priority. One out-of-genre workshop course may count to fulfill workshop requirements; after that, workshops in a secondary genre will count as electives. The program strongly discourages students from taking two workshop courses in one semester; choosing to do so requires the approval of the program director as well as both workshop professors.

CHANGING GENRES

In order to change primary genre, the student must complete at least one workshop in the proposed new genre. A writing sample of at least 30 pages of prose or 10 poems must then be submitted to the director to be read by the faculty in the proposed new genre. The faculty will determine the student's likelihood of successful coursework and thesis production in the new genre and accept or deny the application.

DOUBLE GENRES

On rare occasions, students who have demonstrated extraordinary ability in more than one genre may be allowed to submit MFA thesis projects in two genres. The degree will not be conferred until both projects have been approved. In order to qualify, a student must have been approved for admission to the second genre, and must be prepared to complete all other requirements in the second genre, including four workshops. Before being considered for a double genre, students must take a workshop in the second genre and then submit a manuscript (6-10 poems or 30 pages of fiction or nonfiction) to be considered by the faculty in the second genre.

PROGRAM EXTENSIONS

Second-year students in their fall semester may apply for what we are now calling an Extended Project Semester, allowing the student to have one additional semester (the following fall) to complete thesis work, including support in the form of a tuition waiver (for 3 thesis credits and 3 credits coursework) and a Writing Program assistantship contingent on the Writing Program’s ability to provide the GTAship.

The intention is to award one slot per genre though the faculty reserve the right to adjust this formula should circumstances dictate. The MFA faculty will decide Extended Project Semesters primarily based on:

- Justification of need for additional time based on the clear need for more time for formal experimentation, additional research, further reading, etc.
- Strength of the writing sample and application package.
- Demonstrated accomplishment by the applicant as a student/community citizen, writer and teacher.

Students are asked to turn in a c.v.; an application statement making clear why the scope of the thesis project will benefit materially and significantly from additional time, including a timeline showing benchmarks for reading, research and drafting such that the program director and thesis adviser can see clearly what the applicant’s goals are; a writing sample from the thesis (no more than 10 pages); a report on your teaching from faculty supervisor(s); and a letter of support from the thesis adviser.

Students who believe they need additional time due to personal issues alone can discuss their situations with the program director.
POLICY ON THESIS EXTENSIONS BEYOND PROGRAM TIME FRAME

This is a two-year MFA program, and we fund and support students for two years (or sometimes, as determined by merit of application for an extended project semester, 5 semesters). Students may, however, have up until 6 years to complete their MFA, which includes turning in a thesis project, but the program cannot guarantee financial support nor faculty availability to direct that thesis to students beyond those two years.

LEAVE OF ABSENCE

Graduate students may be granted a leave of absence for any reason for up to one academic year. Students will be readmitted without reapplying to the department and the Graduate College. Please see the Program Assistant and / or the Graduate College website to access the necessary form and for more information on the Leave of Absence.

ACADEMIC PROBATION

Students with a GPA falling below 3.0 will be placed on academic probation by the Graduate College. These students will be required to meet with the director or their graduate adviser, discuss the steps to be taken to remedy whatever caused the probationary status, and submit a written plan of action to the student recruitment and retention specialist of the Graduate College.
FINANCIAL CONSIDERATIONS

The Program fully funds tuition for all of its incoming students through Graduate Teaching Assistantships (GTAships). Other aid may include Graduate Tuition Scholarships (GTS) and Graduate Fellowship money. Other financial aid opportunities are also available through the Graduate College.

TUITION & FEES

Without aid, a semester of tuition (not including fees) for a graduate student in the English Department in 2016-2017 was $5,686 for an AZ resident, and $15,562 for a non-resident. The Graduate Teaching Assistantship covers the entire cost of the tuition, but students are still responsible for student fees, typically in the range of $400-600.

For further details: http://www.bursar.arizona.edu/students-fees.

FORMS OF STUDENT SUPPORT

Writing Program Graduate Teaching Assistantships

Offered upon acceptance into the program, these .50 FTE assistantships are renewable for up to two years. They include a salary, tuition waiver, and student health insurance. The typical 2016-2017 salary was $14,808 per year for students teaching in the Writing Program. (Graduate students with Masters degrees earn a slightly higher stipend.)

CREATIVE WRITING TEACHING ASSISTANTSHIPS

By application for continuing students, these positions are one-class, one-semester assignments teaching an Introduction to Poetry (209), Fiction (210), or Creative Nonfiction (201) undergraduate workshop, or occasionally, if need arises, a 300-level workshop. Each semester students are invited to apply for these competitively-awarded positions. After faculty review of applications, invitations to teach these courses are made by the program director.

ENGLISH GRADUATE STUDENT UNION (EGU) TRAVEL GRANTS

By application for graduate students to support travel to conferences (up to $350). For information: http://english.arizona.edu/gta-travel-fund. You will need to fill out the Travel Authorization form first!

GRADUATE PROFESSIONAL STUDENT COUNCIL (GPSC) TRAVEL GRANTS

By application for all students, to travel to conferences (up to $750). For information: http://gpsc.arizona.edu/travel-grants. You will need to fill out the Travel Authorization form first!

WRITING PROGRAM FELLOWSHIPS AND TEACHING AWARDS

By application for GTAs in the English Department, administered by the Writing Program.
INSTITUTE OF THE ENVIRONMENT

By application for graduate students, travel grants and Carson Scholars Fellowships (http://www.environment.arizona.edu/).

CONFLUENCE CENTER FOR CREATIVE INQUIRY GRADUATE FELLOWSHIPS

By application, awards up to $5,000 given in spring. (http://www.confluencecenter.arizona.edu/funding-programs)
STEPS TO GRADUATING

SCHEDULING OVERVIEW

Students in their 2nd semester:

Meet with faculty in their genre to discuss the thesis process and subsequently submit three ranked choices for thesis adviser to the Program Director, who makes the assignments.

Students in their final semester:

1. Meet with adviser regularly and write, edit, and polish manuscript.
3. Make sure all your forms are complete on UA GradPath.

For more information, please contact the Program Assistant.

MFA THESIS ADVISING

Master’s thesis advisers will be assigned by the Director in consultation with genre faculty. Every attempt will be made to grant first choices. While the program will try to accommodate preferences when possible, it’s also necessary to distribute thesis direction more or less equally among faculty, and so it is not always possible for everyone to receive their first choice.

A call for requests will be made during the end of the second semester. Students will meet with faculty in genre and submit three ranked choices for manuscript adviser. Students may need to prepare and submit a proposal. Such items as: arrangement of meetings; range of discussions; expectations for the completed project; relation of a thesis to a first book, etc. will be discussed and mutually agreed upon before the project begins in earnest at the onset of the fourth semester.

When the assignments have been made, the candidate should make an appointment with the adviser and outline together a plan for the thesis.

The candidate will participate in a discussion with the adviser over the course of a semester concerning the shape of the manuscript, individual pieces within the manuscript, what has already been accomplished and what might need to be accomplished in the future to ready the manuscript for submission and publication. Faculty advisers have differing policies regarding how late in the semester they will accept rewritten material. Please develop a clear understanding of your schedule for turning in material early in the process.

MANUSCRIPT COMMITTEE & DEFENSE

The thesis process concludes with a final meeting of some sort. Some advisers call this an editorial meeting or exit interview. Some conduct it as a thesis defense. Sitting for a defense is not a requirement of the program but it is recommended, and students may request one if they like. A defense typically involves a committee assembled by the student under the guidance of the thesis adviser. Defense committees will consist of three people maximum (with a minimum of two creative writing faculty, including the thesis adviser, typically only one in-genre). The thesis adviser will read and relay comments, the other two will be readers only, and are only expected to read the final draft and be present for the final meeting.
GRAD PATH

You are required to fill out the following forms for graduation:

1. Responsible Conduct of Research Statement (CRTVMFA)
2. Plan of Study (CRTVMFA)
3. Master’s/Specialist Committee Appointment Form (CRTVMFA)

The first one (RCR) is just a yes/no type thing.

Once you finish that, the Plan of Study (PS) form will open up and you fill that out. Then it gets routed to the Program Assistant, the Program Director, and finally the Graduate College.

Once that is done you will do the Master’s Committee Appointment Form.

That’s all you have to do: the fourth form is filled out by the program assistant once the thesis book is received.

MFA THESIS

The MFA thesis is a requirement of the program for all MFA degree candidates and represents the culmination of the writer’s workshop study. The suggested length for the manuscript is a minimum of 48 pages for poetry and 100 pages for prose. An aesthetic statement is required. The writing must achieve a professional standard throughout, this being more important than the page count. Exceptions to the page-count standard may be made at the discretion of the thesis adviser and/or program director. It is the student’s responsibility to meet with his or her thesis adviser early to work out expectations regarding length, subject, and form.

The deadline for submitting the book is listed in the program calendar. The degree will not be awarded until the program assistant receives the book.

All MFA theses are kept in perpetuity by the program and may be checked out through the Poetry Center.

MFA THESIS: AESTHETIC STATEMENT

The aesthetic statement invites the writer to create a cogent orientation of his or her work within a wider context. It must be included as the final pages in the bound manuscript, or as the introduction if appropriate.

For poets, the statement may explore notions of style, voice, linguistics, form, and so on. The poet may also place herself or himself within or without a historical, political, social, or spiritual tradition. The preparation of a precise statement of personal aesthetic implies that the candidate for the MFA is capable of analyzing the poetry and principles of historical and contemporary figures as well as his or her own.

Likewise for prose writers, the statement may discuss the elements of craft, or where the writer falls into or departs from a larger tradition. The aesthetic statement may be considered a statement of location, a creation myth of the writer as an artist, or solely as an introduction to the manuscript, a discussion of literary influences and future plans. The statement should serve the writer—in other words it should be true in an essential way for the writer as an artist.

The recommended length for the statement is two to four pages. While the timeline for review of the statement is up to the adviser and candidate, we recommend submitting a preliminary draft by the third week of the semester of graduation, with a final draft due no later than the eighth week of the semester.

If you would like to see samples of aesthetic statements please contact the program assistant.
MFA THESIS: PRINTING AND BINDING GUIDELINES

The program requires a bound hardcover or paperback MFA thesis as well as a digital copy for archival purposes.

Book cover/title page: Your name and the title must be on the spine of the book. Genre and year of graduation must be included inside, either on the title page, or the last page. This information is essential for archiving your book at the Poetry Center.

Table of contents: Include a table of contents with page numbers if your book is a collection of stories, essays, or poems.

Margins: Your bound manuscript must be approximately 8.5 X 11, 12 point font. Left margins should be about 1.5.” The top margin should be about 1.5” and the right and bottom margins should be about 1”. You can look at manuscripts in the Poetry Center in order to get a better idea of how the finished manuscript should look.
UNIVERSITY OF ARIZONA POETRY CENTER

The University of Arizona Poetry Center, an area of special emphasis within the College of Humanities, was founded in 1960 by writer and philanthropist Ruth Stephan. The Center’s nationally acclaimed special collection library of poetry contains over 50,000 items, including books, periodicals, audio and video recordings, rare and limited edition books, photographs and broadsides. Begun in 1962, the Visiting Poets and Writers Reading Series has featured over 1,000 readers, including most major contemporary U.S. poets, significant international visitors and emerging artists. In addition, the Poetry Center sponsors diverse outreach programs as part of its sustained effort to cultivate audiences for poetry and literature.

UA PROSE SERIES

Founded in 2001, the UA Prose Series brings writers of distinction to the University of Arizona. The Series is currently sponsored by the Department of English, and presented in cooperation with the University of Arizona Poetry Center. The Series has brought such writers as Lydia Davis, Junot Diaz, Francine Prose, and George Saunders to the U of A campus.

Q & A’s with the authors often take place in the afternoon prior to the reading or over a lunch on the day after, giving students the chance to speak with the writer in an informal setting. The Series relies on student help to put on the events so please join us in this effort. Prose Series readings can be found on the Poetry Center website as well as the CW program website.

WORKS IN PROGRESS (WIP) READING SERIES


ENGLISH GRADUATE STUDENT UNION (EGU)

The English Graduate Union is the association of graduate students in the Department of English. MFA students become members with enrollment in the program. Each year, two MFA students may serve as representatives to the EGU. Founded in 1991, the EGU monitors graduate student workload, advocates for graduate student concerns and issues on many departmental and administrative levels, and mobilizes graduate students across the campus around important issues like health care, tuition remission, and childcare.

Creative Writing EGU reps typically serve one-year terms, with one representative elected each semester. The reps serve as liaisons between the students and faculty on a variety of issues affecting the program. For more information on the EGU, please visit the EGU web page. The Creative Writing EGU rep is Jessica Malordy.

MANY VOICES: http://english.arizona.edu/many-voices

Many Voices is a club founded in 2014 to provide social and professional support to graduate students of color in the University of Arizona’s creative writing MFA program. Our goals include: increasing professional
development and networking opportunities for students of color; promoting community-building; advocating for a more diverse creative writing MFA program; disseminating information to UA writers of color pertaining to academic, financial, and social needs and supports, networking opportunities, literary events, and professional opportunities; serving as a liaison between faculty, staff, student organizations, and the community at large; increasing opportunities to study literary works by writers of color; and fostering the creative development of writers of color at the UA. For more information, contact us at manyvoices.uofa@gmail.com. Or follow us on Twitter @uamanyvoices.

EMAIL LISTS

The MFA students, faculty, and program office share a list through email: creativewriting@list.arizona.edu. A second list exists that is just students, with postings also from the program director and assistant: cwstudents@list.arizona.edu. Once you graduate you will be added to the alumni list cwalum@list.arizona.edu. The program assistant will sign you up for these lists when you begin the program.

AWP

Our subscription to the Associated Writing Programs Writer's Chronicle provides a copy for each student in our program. Copies are also available in the English Department Office. The AWP online job list is also a good place to look for jobs. Once the Program Assistant registers you for AWP membership (automatically done for every MFA student), you will receive an email with your personal login information.

POETS & WRITERS MAGAZINE

This magazine's lists of competitions and awards, as well as its deadlines for grant applications, are useful for writers. Published six times a year by Poets & Writers, Inc., you can subscribe to the magazine and also to the free newsletter online.

THE NATIONAL WRITERS UNION

The National Writers Union is the trade union for freelance writers of all genres, and even has a Poet & Fiction Writers Caucus. The NWU offers contract advice and grievance resolution, member education, job banks, networking, and social and professional events.

ARIZONA COMMISSION ON THE ARTS

The Arizona Commission on the Arts is the state agency that issues grants to individual artists and organizations, and can be a good source of funding for the projects of MFA students.

SONORA REVIEW

Sonora Review is one of the nation's oldest literary magazines, and is run entirely by MFA students. Positions available include Editor-in-Chief, Managing Editor, Fiction, Nonfiction, and Poetry genre editors, and assistant editor. Genre editors and Editors-in-Chief typically receive academic credit for their work in producing two
yearly issues. For more information please contact Danielle Geller or Sam Barber, the Editors-in-Chief for 2016-2017, or the faculty adviser, Ander Monson.

INFUSE SERIES

Administrative positions running student-based reading series and/or putting together literary salons. For more information, please email Ander Monson.

DIAGRAM

*DIAGRAM* <thediagram.com>, founded in 2000, is one of the oldest online literary journals. We publish six issues of art, text, and (found, original, and reprinted) schematics a year, sometimes also with art, audio, and digital work, and together with the New Michigan Press, sponsor a yearly chapbook contest with an April deadline. Though *DIAGRAM* is not a publication of the University of Arizona, it is housed here, since it's edited by Ander Monson. If you're interested in working on the magazine, we often need assistant editors (particularly in poetry) and readers for the chapbook contest.

ESSAY DAILY

*Essay Daily* <essaydaily.org> is a website fomenting conversations about nonfiction, particularly the essay (and its many offshoots and hybrid forms). If “essays are how we speak to one another in print,” to quote Edward Hoagland, *Essay Daily* is accelerating that process. Regular features include columns on the trans essay, the visual essay, Writing the Ellipsis, Rule-Breaking, International Essayists, and the Malcontent (a pseudonymous black hat column in which we’re cranky about writers that everyone seems to think are super awesome except for us). We publish an essay a week, sometimes two, and also feature conversations with editors and publishers of nonfiction, journal editors, and writers with collections of essays out. We’re pretty various. Want to get involved? Pitch us by contacting Will Slattery (wjaslattery@gmail.com) or Ander Monson. We're often looking for craft essays or those interested in conducting interviews with an emphasis on nonfiction, or lively, nonacademic engagements with contemporary or classic essays or essayists. Plus we run a yearly advent calendar, publishing an essay a day during Advent. We’re releasing our first anthology: *How We Speak to One Another: An Essay Daily Reader*, forthcoming in March 2017 from Coffee House Press.

MARCH XNESS

*March Xness* is an unusual literary magazine in the form of an interactive yearly March Madness-style tournament of songs featuring essays about the songs and/or interviews with the musicians. 64 songs enter, and we play the songs off against each other with live voting during the month of March each year. In 2016 the tournament was March Sadness (the best sad songs of the College Rock era, being roughly 1980-2001; you can find this online at [http://marchsadness2016.blogspot.com](http://marchsadness2016.blogspot.com). In 2017 it's March Fadness, the one-hit wonders of the 1990s battling it out. You can vote on matchups beginning in March 2017, but if you’d like to be involved in researching or writing about one of the one-hit-wonders of the 1990s (hello, Macarena!), get in touch with Ander Monson.
NEW MICHIGAN PRESS

New Michigan Press is a small chapbook press and the publisher of DIAGRAM. Together with DIAGRAM NMP runs a chapbook contest for prose, poetry, and hybrid work with an April deadline. We’ve published 59 chapbooks, plus five print anthologies. Our authors include Paul Guest, GC Waldrep, Melanie Rae Thon, UA’s own Joshua Marie Wilkinson, Mathias Svalina, Joshua Poteat, Ben Mirov, Kristy Bowen, and James Franco. If you’re interested in working on the magazine, we often need readers for our yearly chapbook contest (who read mostly in April-June). There may be other opportunities. Talk to Ander Monson if you’re interested.

COMMUNITY INTERNSHIPS

POG

POG is a nonprofit organization presenting poetry and multi-arts events to the Tucson community, and recording, arching, and presenting those events to the national and international communities through POGSound and PENNSound web sites. In its 15-year history POG has presented 200-plus writers, artists, musicians, and critics, including local, national, and international figures. Each year POG presents a minimum of 6 events, and sometimes as many as 11 events. In addition, POG partners with the Tucson Poetry Festival, the University of Arizona Poetry Center, Sonora Review, and other organizations to make a space in Tucson for avant-garde practices in poetry and related arts forms.

The POG intern takes charge of distributing promotional materials for POG events. In addition, the POG intern is available to all POG directors, who may request the intern to be active in researching biographies of presenters, preparing publicity packets, assisting with grants research, assisting with web site updating, assisting with the preparation of materials needed for POG board meetings, and assisting with the recording and posting (online) of POG events. To serve these functions, the intern needs to have a somewhat flexible schedule to respond to requests from the POG President and directors as such requests occur. In addition, the POG intern needs to have transportation ability to distribute POG materials to various locations, primarily in the downtown, 4th Avenue, and university areas in Tucson. The POG intern must be available for POG events, which will be announced. There will be additional events as well, which have not yet been finally scheduled.

POG intern duties will normally not exceed 6 hours per week, and will often take less than 4 hours per week. However, in weeks when POG events occur, they may extend to 8 hours per week.

Please contact both pog@gopog.org and (520) 615-7803 for inquiries.

KORE PRESS

Kore Press is a non-profit literary arts organization that has been publishing women since 1993. As a community of literary activists devoted to bringing forth a diversity of voices through works that meet the highest artistic standards, we publish women’s writing that deepens awareness and advances progressive social change.

Publishing internships are available for summer and fall semesters (6-10 hours a week.) Duties may include assisting with publicity; maintaining website; filling book orders; promoting new titles; producing content for monthly email newsletter; communicating with authors; staffing tables at book fairs; general correspondence; grants research, assisting with readings and other events; coordinating fundraising activities and general administrative support. Interns are expected to attend weekly staff and occasional board meetings. Interns will report to Lisa Bowden, Publisher (lisa@korepress.org). Academic credit available.
THE CENTER FOR BIOLOGICAL DIVERSITY

Internships available in writing, editing, and design within this 20-year-old, national nonprofit conservation organization dedicated to the protection of endangered species and wild places. Hours to be determined, academic credit to be determined. For more information please visit http://www.biologicaldiversity.org/about/jobs/internships.html.

VOICES

Voices is a nonprofit that runs after-school programs for youth ages 14 to 21. Our mission is to provide youth with a safe space, positive relationships and the skills training to document real-life stories and the platform to share them with the world because we believe stories are an agent of change. Youth in our program learn rhetorical and visual analysis, writing and photography skills, interviewing skills and life skills. Our teaching approach is based on a "collaborative mentoring" model, where both adults and youth learn from each other. We are seeking two to four graduate students to help run programs. Graduate students will be supervised by our Writing Director, who is a Ph.D. candidate in Rhetoric and Composition at The University of Arizona. Graduate students will be spending four to six hours at our downtown Tucson location. This is an excellent opportunity for anyone who wants to further their careers as educators, community organizers, or professionals in the nonprofit field. We are looking for a commitment of four to six hours a week for one to two years. You can find more information on www.voicesinc.org.

TERRAIN.ORG: A JOURNAL OF THE BUILT & NATURAL ENVIRONMENTS

Terrain.org is a nonprofit, international online journal based in Tucson, Arizona, that publishes two theme-based issues per year at www.terrain.org. Founded in 1997, Terrain.org is unique because it combines both literary and technical work: editorials, poetry, essays, fiction, articles, reviews, an interview, the ARTerrain gallery, and the UnSprawl case study. We also maintain a regularly updated blog. The journal currently receives over 100,000 visits per issue.

Terrain.org seeks an editorial intern who will work 10 to 15 hours per week for academic credit. The intern will be responsible for assisting in all facets of issue production and marketing. Tasks include maintaining the Terrain.org blog, writing reviews and articles, assisting with Terrain.org's annual contest, developing and implementing marketing initiatives, coordinating issue launches and readings, and more. Because the intern works at her or his own location, hours can be flexible based on the student's schedule. The intern meets regularly with editor-in-chief Simmons Buntin, a graduate of the MFA program in creative writing at UA, and may also communicate regularly with genre editors and editorial board members located worldwide. Please contact: Simmons Buntin, Editor-in-Chief, Terrain.org.

EDIBLE BAJA ARIZONA

Edible Baja Arizona is published bi-monthly, with each issue focusing on a particular element of the foodways of Baja Arizona. Our stories are political, celebratory, humorous, educational, literary, investigative, and above all, local and seasonal. We choose writers and topics for each issue with the intention of balancing coverage and nurturing a wide and loyal readership. We’re particularly interested in stories that come from regions outside of Tucson and that speak to the diverse geographies, cultures and communities that we cover.
Topics that we cover include: Food producers, farms and ranches, restaurants and dining out, drinks and alcohol, Hispanic food and culture, Native American food and culture, food policy and politics, the economics of local, gardening and home food production, food-focused travel, health and nutrition, profiles of food-system innovators, and food-focused book reviews.

If you want to write for *Edible Baja Arizona*, please send an email to megan@ediblebajaarizona.com explaining your experience and interest in writing for the magazine or the blog, as well as links to published clips. Many of our story ideas are generated in-house and assigned to freelance writers. Stories are usually assigned at least two months before publication and due a month prior.

*Edible Baja Arizona* is committed to printing high-quality, high-resolution images captured by professional photographers. If you’re a photographer, please send us a link to an online portfolio or website. We also welcome inquiries from local illustrators.

*Edible Baja Arizona* pays upon publication. Pay ranges from $100 for a small feature to $600 for feature stories, commensurate with experience. Photographs fall in the same range but are negotiated on an individual basis. *Edible Baja Arizona* pays for first time rights to publication in print. Ownership of published articles and recipes reverts to the author after the current issue expires, but *Edible Baja Arizona* retains the right to run articles, recipes and photos online for no additional fees.

*Edible Baja Arizona* is a member of Edible Communities, a growing, James Beard award-winning, international series of community-based food publications whose mission is to transform the way communities shop for, cook, eat, and relate to the food that is grown and produced in their area. Please familiarize yourself with issues of other Edible Communities publications at ediblecommunities.com.

**THE UNIVERSITY OF ARIZONA MUSEUM OF ART**

The University of Arizona Museum of Art is interested in class visits and other collaborations with creative writers. To take your students there, contact the museum directly: artmuseum@email.arizona.edu. For other projects, such as readings, work with Chris Cokinos to partner with the museum.