Best Points of Contact for MFA Students:
— Ander Monson, Director, 429 ML (ander@email.arizona.edu)
— Sharonne Meyerson, Program Assistant, 445 ML, (sharonne@email.arizona.edu)

Other Places to Go If You Have Questions or Concerns
— The Program Director (PD) is always available to talk about any concerns you may have or to answer any questions.
— Logistical questions are usually best directed to, in this order, the Program Assistant, or the PD.
— For anything you don’t feel comfortable bringing to the attention of the PD 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: If you’d rather not bring these to the PD, you may bring them to 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 (especially the PD) are good points of contact for your concerns, but 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 of the CW 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 2017-2018

2017

August 24  MFA Program Orientation @ Lucky Strike Bowling
August 21  Classes begin
September 1  200-level instructorship applications for Spring 2018 due at 5:00 PM
September 4  Labor Day, no classes
September 14  READING: Joy Williams (F / NF)
September 28  READING: Aimee Nezhukumatathil (Poetry Series)
October 12  READING: Martín Espada & Odilia Galván Rodriguez (Poetry Series)
October 19-21  READING: Thinking Its Presence conference (Poetry Series)
November 2  READING: Morgan Lucas Schuldt Memorial Reading: Layli Long Soldier & Timothy Yu (Poetry Series)
November 9  READING: Nonfiction writer and journalist Rubén Martínez and novelist, short story writer, and screenwriter Charles Yu.
November 10  Veteran’s Day, no classes
November 13  AWP Intro Journals Award and Foundation Awards entries due at 5:00 PM
November 23-26  Thanksgiving Break, no classes
December 6  Last day of classes
December 15  December graduates: Last day to turn in manuscript.
Dec 25-Jan 2  University closed
2018

January 10  Classes begin
January 15  Dr. Martin Luther King Jr. holiday, no classes
January 25  **READING:** graphic essayist Kristen Radkte
February 23  200-level instructorship applications for Fall 2018 and Spring 2019 due at 5:00 PM
March 3-11  Spring break, no classes
March 7-10  AWP in Tampa, FL
March 9-11  Tucson Festival of Books
March 16  English Summer Research Fellowship applications due at 5:00 PM
May 2  Last day of classes
May 3  Graduate Readings at the Poetry Center
May 10  SBS Convocation (see program assistant for details)
May 11  May graduates: Last day to turn in thesis manuscript (pdf)
PROGRAM DESCRIPTION

The University of Arizona MFA program is an energetic, demanding, and flexible fully-funded 3-year program (though it may be completed more quickly if a student prefers). 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 latest 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.
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
Associate Professor, Poetry
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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. In addition, Briante writes essays and creative nonfiction. Recent work has been published in *Gulf Coast, Black Warrior Review, Guernica* and *The Progressive*. Her poems and essays been collected in the anthologies, *Poems for Political Disaster, The Manifesto Project, The Force of What’s Possible, The*
Volta Book of Poets, The Arcadia Project: the North American Postmodern Pastoral, and the forthcoming A Body of Athletics: Contemporary Sports Literature among others. A translator, Briante lived in Mexico City from 1992-1997 working for the magazines Artes de México and Mandorla. She 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. She serves as the faculty liaison and educational facilitator for the Southwest Field Studies in Writing Program. Briante also produces and hosts the radio program Speedway and Swan, an hour of free-form poetry and music sponsored by the University of Arizona’s Poetry Center and KXCI 91.3 Tucson.

CHRISTOPHER COKINOS
[on leave Fall 2017 and Spring 2018]
Associate Professor, Nonfiction/Environmental Writing
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Christopher Cokinos is the author of three books of literary nonfiction: Hope Is the Thing with Feathers: A Personal Chronicle of Vanished Birds (Tarcher/Penguin); The Fallen Sky: An Intimate History of Shooting Stars (Tarcher/Penguin); and Bodies, of the Holocene (Truman). In 2016, the University of Arizona Press published his co-edited anthology (with Eric Magrane) The Sonoran Desert: A Literary Field Guide, which won a Southwest Book of the Year Award. The poet Gabriel Gudding has selected Cokinos's collection The Underneath as winner of the 2016 New American Press Poetry Prize. The collection is forthcoming in 2018.

Cokinos is at work on new poetry and on a nonfiction project now tentatively titled Atlas of the Long Tomorrow: Radical Engineers, A Forgotten Journey and Our Quest for a Better World, which, among other things, will examine the promise and perils of large-scale and divisive environmental technologies, such as geoengineering and synthetic biology. He's received support for this project from the Udall Center for Environmental Policy at the University of Arizona and UCLA's Institute for Environment and Sustainability, where he was a Journalism and Media Fellow. In fall 2017 he
will be a fellow at the Rachel Carson Center for Environment and Society at Ludwig Maximillan University in Munich.

An Associate Professor English at the University of Arizona, Cokinos is the lead mentor in a science-communication program and is affiliated faculty with the Institute of the Environment and the Global Change program. He's won a Whiting Award, a Glasgow Prize and an N.S.F. Antarctic Visiting Artists and Writers Fellowship, among several prizes. In 2015, he won an Outstanding Mentor of Graduate/Professional Students Award at Arizona.

His poetry, essays, reviews and criticism have appeared in such venues as TYPO, Diagram, Ecotone, Orion, Pacific Standard, The Writer's Chronicle, Salon, Science and Extrapolation. He contributes semi-regularly to High Country News and the Los Angeles Times.

He divides his time between Tucson's Barrio Libre and Logan Canyon, Utah.

ALISON HAWTHORNE DEMING
Regents Professor, Nonfiction, Poetry
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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. A companion program Field Studies Southwest was launched this year. Both Field Studies projects are funded by the Agnese Nelms Haury Program.

JULIE IROMUANYA
[on leave Spring 2018]
Assistant Professor, Fiction
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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 Prize for Debut Fiction, the Etisalat Prize for Literature, and the National Book Critics Circle John Leonard Prize for Debut Fiction. Her scholarly-critical work is forthcoming in Callaloo: A Journal of African American Arts and Letters and Meridians: Feminism, Race, Transnationalism. 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, a Bread Loaf Bakeless / Camargo France Fellow, a Brown Foundation Fellow at the Dora Maar House, and a Jan Michalski Fellow at “The Treehouses.” Her work has also been supported by fellowships and residencies at the MacDowell Colony, the Vermont Studio Center, and the Ragdale Foundation. 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. She is an assistant professor in the creative writing MFA program at the University of Arizona. http://julieiromuanya.com

FENTON JOHNSON
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Fenton Johnson is the author most recently of *Everywhere Home: A Life in Essays* (Sarabande Press, 2017), new and selected essays. He is author as well of three novels, *Crossing the River; Scissors, Paper, Rock*; and *The Man Who Loved Birds*. He is author of *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 Creative Nonfiction. 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, on politics, and on human 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 *At 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.

FARID MATUK
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Farid Matuk is the author of *This Isa Nice Neighborhood* and the chapbook *My Daughter La Chola*. *This Isa 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. His poems have been anthologized in *American Odysseys: Writing by New Americans*, *The Volta Book of Poets*, *Please Excuse This Poem: 100 New Poets for the Next Generation*, *The Best American Experimental Poetry, 2014*, *Extraordinary Rendition: (American) Writers on Palestine*, and in *Angels of the Americlypse: An Anthology of New Latino@*
Writing. His translations from Spanish appear in Hotel Lautreamont: Contemporary Poetry from Uruguay 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, The Force of What's Possible: Writers on Accessibility and the Avant-Garde, The Racial Imaginary: Writers on Race in the Life of the Mind, The Boston Review, Entropy, and Cross-Cultural Poetics, among others. A chapbook, from Don’t Call It Reginald Denny, and his second full-length collection, The Real Horse, are forthcoming in 2018. 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
Program Director and Associate Professor, Nonfiction
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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 <thediagram.com> and March Shredness <marchshredness.com>, the website Essay Daily <essaydaily.org>, and the New Michigan Press. Though he writes and teaches fiction and poetry in addition to nonfiction, his specialties are primarily in literary nonfiction, the essay, hybrid texts, digital and visual texts, pop culture, and work that perforates and explores the spaces in between genre boundaries.

MANUEL MUÑOZ
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Train, American Short Fiction, and Southwest Review. Muñoz earned his MFA at Cornell University and his BA from Harvard.

AURELIE SHEEHAN
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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
[on leave Spring 2018]
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Joshua Marie Wilkinson is the author of Meadow Slasher (Black Ocean 2017) and several other books of poetry. He has edited five anthologies of essay, conversation, and poetry, and he is the co-director of a film about Califone (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). With Lisa Wells, he runs a small literary press called Letter Machine Editions and The Volta, a poetry and poetics journal. He teaches creative writing, literature, and film here at the University of Arizona, where he received the College of Humanities Distinguished Teaching Award.
PROGRAM REQUIREMENTS

The MFA degree requires 42 units (the equivalent of 14 three-unit classes), at least four semesters in residence, and the completion of an acceptable thesis project.

Course requirements:

- **Four Creative Writing workshops** in Fiction (604), Poetry (609), or Creative Nonfiction (501). At least three must be in the genre in which you were admitted. One workshop outside of your admitted genre may also be counted, if you like.

- **Four Creative Writing Craft Seminars** (596H): At least one in genre of admittance and one in another genre. We offer two to four 596h seminars each semester, in fiction, poetry, and nonfiction. Topics vary every semester.

- **At least three Electives**: Electives may include coursework in the English Department or in other departments, additional 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.

- **MFA Colloquium**, required for all MFA students, is a one-credit, pass/fail course that meets each Friday. While you don’t need to attend every meeting, you should plan on being there when you can. This course houses conversations with visiting writers, professional development, orientation, and a whole lot more of interest to MFA students and faculty.

Thesis requirement:

- **One Thesis Manuscript Independent Study** (ENG 909) taken during student’s final semester.

ACADEMIC PROCEDURES

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.

CHANGING THESIS ADVISER

At any point a student may make a formal request, with a specific rationale, to the program director to switch advisers. The PD will consider these requests in consultation with the student and faculty, as appropriate. As all faculty are well-prepared to work with all students, we strongly discourage thesis adviser change requests purely for reasons of aesthetic or affinity. Students will not be forced to work with faculty they are uncomfortable working with, and there will be no retaliation for the request. Because changing advisers typically means significant shifts in workload for faculty, it may not be possible for the program to accommodate requests for specific advisers.

DOUBLE GENRES

We encourage MFA students to take craft courses and workshops outside of their admitted genre. However, because the MFA is ideally used to pursue a significant mastery of a single genre (a complicated enough task in itself!), we encourage students to do thesis work in their genre of admission.

If an MFA student wants to apply to do thesis work in a genre outside of the one in which they were admitted (whether they want to switch genres or work in multiple genres, the process is the same), they must formally make an application to the faculty, typically no later than December of their second year, in which they declare their intention, a rationale with brief project proposal (< 5pp), and enclose a writing sample equivalent to the manuscript pages they would use to apply to the program (< 30pp of prose or < 10 poems). Because of workload and staffing limitations, the program is limited in its ability to accommodate these requests. So it may not be possible to accommodate any individual request, even though the work in question may well be accomplished and very promising.

FILING A GRIEVANCE

A student should first file the grievance with the Program Director. If the grievance is about the Program Director, or if the student feels otherwise
uncomfortable speaking directly with the Program Director, or if the student feels the issue has not been resolved, the student then takes the issue to the Department Head.

Graduate College grievance procedures are available to any student who has exhausted all options within their program and academic college. The Graduate College website provides guidelines to determine whether a complaint fall within its jurisdiction. 
https://grad.arizona.edu/policies/academic-policies/grievance-policy

FINANCIAL CONSIDERATIONS

The Program fully funds tuition for 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 (see information later in this document for more details).

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. (Be aware that because of changing faculty leave schedules, a leave of absence may result in your being assigned a different adviser.)

LISTSERVS

You will automatically be subscribed to the program listserv for general announcements, award announcements, and various other general Creative Writing MFA business. The subscribers to creativewriting@list.arizona.edu are all the faculty and students in the MFA program. All MFA students (and no faculty) are enrolled to the CW Student List: cwstudents@list.arizona.edu. This list is for topics specifically relevant to our students. We also have an Alumni list. If you are not sure which list to send to, please contact the program assistant.
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 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.

POLICIES, OTHER IMPORTANT UNIVERSITY

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

PROFESSIONAL CONDUCT FOR STUDENTS TO UPHOLD

Please see the UA’s Code of Academic Integrity. All graduate students must sign a responsible conduct of research statement in GradPath, the Graduate College’s academic progress and degree audit site here: https://grad.arizona.edu/gsas/gradpath. This form is an acknowledgement and acceptance of the University’s Academic Code of Integrity. For more step by step information on this form: https://www.youtube.com/watch?v=OROLVBAcZQ&feature=youtu.be.
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.

SIMULTANEOUS WORKSHOPS

The program strongly discourages students from taking two workshop courses in one semester, because for most writers it will decrease the usefulness of and your performance in both workshops; choosing to do so requires the approval of the program director as well as both workshop professors.

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. The MFA in Playwriting offers courses appropriate for our students. We have world-class programs in many disciplines, and while some are highly specialized and require a very particular background, there are many opportunities for curious and dedicated students.

Taking courses outside of the English department will require the approval of the Program Director, usually given easily.

To register for graduate English Literature or English Applied Linguistics courses, please contact the Literature and EAL Graduate Programs Coordinator, Marcia Simon.

THESIS EXTENSIONS BEYOND PROGRAM TIME FRAME
This is a three-year MFA program, and we fund and support students for up to three years. 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 three years.

TRANSFER CREDITS
The program does not typically accept transfer credits.

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.

USEFUL LINKS
Department website: http://english.arizona.edu/
Graduate College (from here students may access Graduate College policies, contacts, information about resources, deadlines, GradPath forms, and other useful information): http://grad.arizona.edu/.
Resources for parents, for professional development, for health and wellness, etc: http://grad.arizona.edu/new-and-current-students
General catalog http://catalog.arizona.edu/ (link is external)
Academic integrity: http://deanofstudents.arizona.edu/codeofacademicintegrity (link is external)
Responsible Conduct of Research: http://www.orcr.arizona.edu/ (link is external)
Graduate Students are expected to follow the policies and procedures for both the UA Graduate College and for the Department English RCTE Program.

Policies are updated frequently and it is the student’s responsibility to comply with current policies. Graduate College policies can be viewed online at http://grad.arizona.edu/new-and-currentstudents; university policies can be found at http://catalog.arizona.edu/
FUNDING

TUITION & FEES
Without aid, a semester of tuition (not including fees) for a graduate student in the English Department in 2017-2018 is $15,718 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 $500-670 per semester.
For further details: http://www.bursar.arizona.edu/students-fees.

WRITING PROGRAM GRADUATE ASSISTANTSHIPS
Offered upon acceptance into the program, these .50 FTE assistantships are renewable for up to three years. They include a salary, tuition waiver, and student health insurance. The typical 2016-2017 salary was $15,500 per academic year (2 semesters) 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.

FINANCIAL ASSISTANCE FOR TRAVEL
The English Graduate Union (EGU) has limited funds available for travel. Please see: https://english.arizona.edu/gta-travel-fund for more details.
The Graduate and Professional Student Council (GPSC) also has limited funds available for travel (as well as other great opportunities on grants and awards for graduate students!) Please see: http://gpsc.arizona.edu/ for more details.
FUNDING OPPORTUNITIES

GPSC Research and Project (ReaP) grants:

— [http://www.gpsc.arizona.edu/research-grants](http://www.gpsc.arizona.edu/research-grants)
— $1000 for research projects

GPSC Professional Opportunities Development Funding

— [http://www.gpsc.arizona.edu/pod](http://www.gpsc.arizona.edu/pod)
— $1500
— “The GPSC recognizes that graduate and professional student education is advanced by events promoting the development of skills necessary to succeed in their fields of study. Therefore, the GPSC strives to support professional development initiatives of graduate and professional students through Professional Opportunity Development funding. Such initiatives and events include, but are not necessarily limited to academic seminars, conferences, meetings with industry representatives, etc. Any group of at least three graduate and/or professional students can apply to the GPSC for funding to support a POD event they are directly involved in planning.”

SBSRI Pre-doctoral dissertation grants

— [http://sbsri.sbs.arizona.edu/sbsri-funding](http://sbsri.sbs.arizona.edu/sbsri-funding)
— max amount: $500
— 2016/2017 deadlines: 5pm, Sept 19, 2016; 5pm, Jan 30, 2017
— “These provide up to $500 for PhD and Master’s research activities. Allowable expenses include research-related travel, subject payment, supplies, and small equipment. The student’s advisor or mentor must upload to GAS a recommendation letter before the student can submit the proposal.”

Institute for the Environment Student Travel Awards

— [http://www.environment.arizona.edu/grad-student-travel-awards](http://www.environment.arizona.edu/grad-student-travel-awards)
— max amount: $500
— 2016/2017 deadlines: Nov 4, 2016; early May 2017
— “Environmental Graduate Student Travel Awards provide up to $500 in travel funding for graduate students engaged in interdisciplinary environmental research to present their work at academic or professional conferences or to travel for fieldwork in support of research. The purpose of this grant is to promote the professional
achievement of graduate students, especially their ability to compete for other grants, and help advance their research. Environmental research is defined broadly to include work on issues such as water, climate, biodiversity, pollution, energy, urban or food sustainability, and environmental health in the natural and social sciences, professional fields such as law and business, as well as engineering and public health.”

UA Confluencenter Graduate Fellowships:

— [http://www.confluencecenter.arizona.edu/graduate-fellowships](http://www.confluencecenter.arizona.edu/graduate-fellowships)
— $5000
— 2016/2017 deadline: Feb 17, 2017
— Confluencenter Graduate Fellowships support individual graduate students from the Colleges of Fine Arts, Humanities and Social Behavioral Sciences with creative interdisciplinary research projects. Graduate Fellowships are one-time awards for individual applicants. Applicants should propose activities that can be completed within one academic year.

Carson Scholarships

— [http://carson.arizona.edu/](http://carson.arizona.edu/)
— $5000
— 2016/2017 deadline: 5pm Sept 23
— Carson Scholarships are awarded to excellent and diverse graduate students at the University of Arizona who are studying renewable energy, environment and social justice. One-year scholarships of $5,000 will be awarded for the 2017 calendar year.

Field Studies in Writing / Grand Manan

Three awards will likely be available to current MFA candidates to participate in the Field Studies in Writing offered in summer 2017. Funding will cover travel expenses, lodging and per diem to bring three MFA students for two weeks to the Canadian Maritimes (Grand Manan Island, New Brunswick, Canada) to work on research and writing based on site visits, field trips into the fishery, archival research, oral histories and interviews. The project will also engage with island youth to help mentor them in telling their stories of coming of age in this place. This opportunity is open to application from MFA candidates in all three genres. Students whose thesis projects explore issues related to environment, community,
culture, sustainability, North American and border studies are encouraged to apply. Application deadline in February. Details to come.

Field Studies in Writing / Southwest

The new Field Studies Southwest project will be coordinated by recent MFA alumnus Paco Cantú; Associate Professor Susan Briante will serve as faculty facilitator. Ethnobotanist and Patagonia resident Gary Paul Nabhan also serves as consultant. Participants will spend two weeks in southern Arizona, working in collaboration with the Borderlands Earth Care Youth Institute. This program, sponsored by the Borderlands Habitat Network, engages marginalized youth in hands-on restoration work of the local ecosystem while providing leadership and educational opportunities. In March two MFA participants joined with graduate students from the Wake Forest University School of Theology, under the leadership of Fred Bahnson, author of Soil and Sacrament: A Spiritual Memoir of Food and Faith, to visit the Native Seeds/ Search farm in Patagonia and the Kino Border Initiative in preparation for the summer program.

AWP Intro Awards

Arizona’s MFA program nominates work in fiction, nonfiction, and poetry each year for the Associated Writing Programs (AWP) Intro Journals award. The 2016 deadline is October 28. This isn’t a financial award, but it is a prestigious one, and comes with publication in a leading literary journal. Submissions are judged by a panel of faculty members, and the nominees go into contention for the national award. Submissions welcome by students in any genre. More details on these submissions in fall.

Foundation Awards

The Bill Waller Award for Non-Fiction, John Weston Award for Fiction, and the Minnie Torrance Award for Poetry are competitive monetary awards in each genre each year. Submissions for these are October 28. Winners are read blind and selected by outside judges. 2016’s judges were Karen Brennan in fiction, Nicole Walker in nonfiction, and Solmaz Sharif in poetry. Submissions welcome by students in any genre. More details in the fall.
UA Poetry Center Student Contests

— [http://poetry.arizona.edu/opportunities/ua-student-contests](http://poetry.arizona.edu/opportunities/ua-student-contests)
— $100-$1000
— various deadlines
— The Hattie Lockett Awards, offered every fall semester. Three prizes in the amount of $300 are awarded.
— The Spring Poetry Contests, offered every spring semester. Five prizes in the amount of $100 to $200 each are awarded.
— The LaVerne Harrell Clark Fiction Prize, offered biannually. One prize of $1000 is awarded.

Writing Program Fellowships And Teaching Awards

By application for GTAs in the English Department, administered by the Writing Program.

Other Resources:

Graduate College Office of Fellowships:

— [https://grad.arizona.edu/ofce/](https://grad.arizona.edu/ofce/)

Grants & Funding are also available to student clubs via ASUA and GPSC.
STEPS TO GRADUATING

SCHEDULING OVERVIEW

Students in their 4th semester:
Meet with faculty during MFA colloquium 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 their thesis manuscript.
2. Complete and submit the MFA thesis in PDF and hardcopy to the program assistant. See MFA Thesis and MFA Manuscript Printing sections below.
3. Make sure all your forms are complete on UA GradPath.

For more information, please contact the Program Assistant.

MFA THESIS ADVISING

In the 4th semester in the program, MFA students will meet with faculty in all genres to talk about the thesis process and expectations. After that meeting, students will submit to the PD a 2-page thesis project proposal and a ranked list of preferred faculty advisers.

The PD pairs students with advisers based on four primary criteria:
— student’s stated preference (via her ranked list of faculty in order of preference) and timeline
— balancing thesis advising workload among faculty (considering faculty leaves and our many other commitments)
— the suitability of faculty’s aesthetic, research, and teaching interests to the proposed project;
— preference for advisers in genre will typically be given to students in genre
At any point a student may make a formal request, with a specific rationale, to the program director to switch advisers. The PD will consider these requests in consultation with the student and faculty, as appropriate. As all faculty are well-prepared to work with all students, we strongly discourage thesis adviser change requests purely for reasons of aesthetic or affinity. Students will not be forced to work with faculty they are uncomfortable working with, and there will be no retaliation for the request. Because changing advisers typically means significant shifts in workload for faculty, it may not be possible for the program to accommodate requests for specific advisers.

MANUSCRIPT COMMITTEE & DEFENSE

The thesis process concludes with a thesis defense. Some advisers call this “defense” an editorial meeting or exit interview. Some conduct it as a more formal defense of the thesis. Sitting for a formal 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. The third person on the committee is typically not a member of the CW faculty, and is approached by the student at least six months in advance.

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 or critical introduction 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 / CRITICAL INTRODUCTION
The aesthetic statement or critical introduction 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 at least two to four pages. The timeline for review of the statement is up to the adviser and candidate, but certainly it should be part of the manuscript submitted for the thesis defense.

If you would like to see samples of past 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.
OPPORTUNITIES AND CONNECTIONS

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, Joy Williams, and George Saunders to the U of A campus. Conversations with writers usually occur in MFA colloquium, though there are often other opportunities to connect with our visitors. 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

Join a genre-friendly, genre-bending reading series by and for emerging writers, poets, experimentalists & more in the University of Arizona’s MFA creative writing program. The Works in Progress (WIP) Reading Series coordinators for 2017-2018 WIP coordinators: Kathryn Gougelet and Gabriel Dozal.
UA PRESS

The University of Arizona Press, founded in 1959 as a department of the University of Arizona, is a nonprofit publisher of scholarly and regional books. As a delegate of the University of Arizona to the larger world, the Press publishes the work of scholars wherever they may be, concentrating upon scholarship that reflects the special strengths of the University of Arizona, Arizona State University, and Northern Arizona University.

The University of Arizona Press publishes about fifty-five books annually and has more than 1,000 books in print. These include scholarly titles in Native studies, anthropology, archaeology, environmental studies, geography, Chicano studies, history, Latin American studies, and the space sciences. It specializes in general interest books on Arizona and the Southwest borderlands. In addition, the Press publishes two series in literature: Sun Tracks: An American Indian Literary Series and Camino del Sol: A Chicana/o Literary Series.

MFA students have often interned or worked at the press, typically in editorial, production, or marketing roles, depending on their interest and background. To apply, send a cover letter, resume, and brief writing sample to internship@uapress.arizona.edu.

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 Eshani Agrawal.
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.

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 Joshua Riedel or Patrick Cline, the Editors-in-Chief for 2017-2018, 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](mailto: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 2017 the tournament was March Fadness (one-hit wonders of the 1990s). In 2018 it’s March Shredness, sweet and awful hair metal songs battling it out for the trophy. You can vote on matchups beginning in March 2018, but if you’d like to be involved in researching or writing about Poison, Def Leppard, Dokken, Lita Ford, and their like, 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. Please contact both mailto:pog@gopog.org 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 (mailto: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. For more information 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, ask Ander Monson for more information.