



**MFA in
Creative Writing
Program
&
Post-MFA Certificate
in the Teaching of
Creative Writing
Program**

Winter/Spring 2018 Residency & Semester
Student Handbook
December 7-17, 2017

MFA ACADEMIC CALENDAR 2018-2019

MFA WINTER/SPRING 2018 SEMESTER

MFA Application Deadline for Winter/Spring 2018----- August 15, 2017
Financial Aid Deadline for Winter/Spring 2018----- August 15, 2017

MFA Online Registration for Continuing Students begins-----Monday, October 30, 2017
(Note: \$100 late registration fee applies beginning November 30, 2017, last day of online registration.)

MFA Winter/Spring 2018 Residency----- Thursday, December 7, 2017–Sunday, December 17, 2017
MFA Winter/Spring 2018 Project Period----- Monday, December 25, 2017–Sunday, May 20, 2018

MFA SUMMER/FALL 2018 SEMESTER

MFA Application Deadline for Summer/Fall 2018----- February 15, 2018
Financial Aid Deadline for Summer/Fall 2018----- February 15, 2018

MFA Online Registration for Continuing Students begins-----Monday, April 23, 2018
(Note: \$100 late registration fee applies beginning June 7, 2018, last day of online registration.)

MFA Summer/Fall 2018 Residency----- Thursday, June 14, 2018–Saturday, June 24, 2018
MFA Summer/Fall Project Period----- Monday, June 25, 2018–Sunday, November 18, 2018

MFA WINTER/SPRING 2019 SEMESTER

MFA Application Deadline for Winter/Spring 2018----- August 15, 2018
Financial Aid Deadline for Winter/Spring 2018----- August 15, 2018

MFA Online Registration for Continuing Students begins-----Monday, October 29, 2018
(Note: \$100 late registration fee applies beginning November 29, 2018, last day of online registration.)

MFA Winter/Spring 2019 Residency----- Thursday, December 6, 2018–Sunday, December 16, 2018
MFA Winter/Spring 2018 Project Period----- Monday, December 24, 2018–Sunday, May 19, 2019

Antioch University Los Angeles Creative Writing Department
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<https://www.antioch.edu/los-angeles/degrees-programs/creative-writing-communication-studies/creative-writing-mfa/>

RESIDENCY AND SEMESTER STUDENT HANDBOOK

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**ANTIOCH UNIVERSITY LOS ANGELES
MFA IN CREATIVE WRITING PROGRAM****MISSION**

The MFA in Creative Writing program is designed to develop writers who work well in professional, academic, and/or community settings. Its two main goals are to train writers in the skills of their craft and to educate them about the role of the arts in society. The MFA program has a specific commitment to help develop awareness of and appreciation for culturally diverse writers and traditions.

MFA graduates will demonstrate:

- Mastery of creative writing skills of at least one of the following genres: fiction, poetry, creative nonfiction, and writing for young people.
- Critical reading, writing, and thinking skills required of a literary artist.
- Knowledge of ethical dilemmas and social values of the literary arts.
- Commitment to a broad range of issues and activities associated with a literary writer engaged with the societies in which the writer lives and works.

INSTRUCTIONS FOR READING THIS HANDBOOK

This handbook contains important information to help you prepare for the residency, which begins on Friday, December 8. This handbook should be read in conjunction with the AULA General Catalog, which may contain more detailed information on the topics covered here. Students may access the General Catalog at any time via this link on the website: aulacatalog.antioch.edu. In addition, entering MFA students are required to attend the New Student Orientation on Thursday, December 7 at 5:30 p.m. Continuing MFA and Post-MFA students should plan to arrive on campus on Friday morning, December 8, 2017. Please consult the residency schedule to determine the first activity for your color cohort. For scheduling purposes, each student is considered part of a color-designated cohort, based on your progress in the MFA program, which are as follows:

Final Residency MFA students:	Sienna Cohort (orange)
Fourth (4 th) semester MFA students:	Saffron Cohort (yellow)
Third (3 rd) semester MFA students:	Emerald Cohort (green)
Second (2 nd) semester MFA students:	Azure Cohort (blue)
First (1 st) semester MFA students:	Aubergine Cohort (purple)
Post-MFA students:	Post-MFA Cohort

(Dual Concentration and/or Professional Development Semester students in their 5th or 6th semesters do not fall into a specific group.)

Read carefully through the seminar descriptions in this handbook. In addition to helping you plan which learning activities to attend, the following information details the assignments to be done before you arrive on campus.

MFA students are required to attend a minimum of **seven** learning activities and first-semester. Post-MFA students are required to attend a minimum of **six** learning activities. A learning activity can be a seminar, panel, or Q & A taught by a faculty member or guest presenter, or a series of graduating student presentations. (Note: Graduating student presentations are grouped into series of two, three, or more presentations. Students are required to attend a full series of presentations in order for it to count as one learning activity.) Participation in your assigned MFA genre writing workshop or Post-MFA workshop—which meets four times—counts as one learning activity. Beyond the requirement, you are welcome and encouraged to attend as many seminars and lectures as you wish.

Various orientation meetings and group discussions are also held throughout the residency, some of which may be required for students in your color cohort. A complete listing of events required for all cohorts appears on page 16.

Note and complete any assignments that are required before attending seminars. These are identified in each seminar or presentation description under “Required Readings.” Though all students are welcome to attend any seminar, please do not participate in class discussion if you have not completed the reading, so that the discussion does not get off track. It is unlikely that you will have time during the residency to do much reading, so we strongly suggest you complete this reading before your arrival.

During each residency, time is set aside in the schedule for MFA students to read their work to fellow students. These are noted as “Brown Bag Student Readings.” Students generally request a ten-minute slot by email and are selected through a lottery. Student volunteers or faculty members host these readings and keep time for each student. Continuing students, new students, and Post-MFA students are all encouraged to participate, as these student readings are an excellent way to practice presenting your work.

For those interested in reading aloud, please come to the residency with an idea of the work you'd like to read.

Antioch's MFA program attempts to help new students feel welcome and comfortable by pairing each new student with one or more continuing student "buddies" as the transition is made to life as a graduate writing student. Buddies are asked to be available to entering students, by phone or by email, before students arrive on campus for the first residency, and then in the early days of the first residency. A "buddy lunch" is organized for the first Friday of the residency for entering students to have the opportunity to share a meal with their buddies and discuss their experiences in the program.

PROGRAM OPTIONS AND REQUIREMENTS

The Basic Program

The MFA in Creative Writing program is a two-year program. Students enroll for four semesters, entering in December or June. Each semester is comprised of a ten-day intensive residency on campus in Culver City, California, followed by a five-month project period, during which each student works on an individualized learning plan, called a Project Period Contract, under the mentorship of a faculty member. The schedule of the final semester (fourth semester for most students, fifth for dual concentration students) differs from the first three (or four) in that it includes a residency at both the beginning and the end of the semester. At the student's final MFA residency (fifth for most students, sixth for dual concentration students), each student presents a 20-minute graduating student presentation and performs a reading of their creative work.

Following are some alternatives to the basic two-year MFA program:

Mixed Concentration ("Genre Jumping")

During the residencies, all students are invited to participate in seminars across all genres. Students are not limited to seminars in their primary genres of study. Furthermore, during their second or third project period, students may request to study with a mentor in a genre other than the one that is their main focus of study. Upon returning from a project period spent in an alternate genre, the student participates in a writing workshop in that alternate genre.

Dual Concentration

Students choosing this option spend three terms in one genre and two terms in a second genre, thus spending two and one-half years in the program instead of the customary two years. Before the beginning of their fourth residency, students seeking this option: 1) must have spent their second or third term in the second genre; and 2) must have declared their intent to pursue a Dual Concentration. Students who complete the requirements for this track will have "Dual Concentration" officially designated on their transcripts.

Professional Development Semester

The MFA Professional Development Semester (PDS) is an optional fifth (or, in the case of dual concentrations, sixth) term of work toward the MFA that offers further development of each student's particular professional interests, in addition to the option of receiving mentoring in any of the following genres: fiction, poetry, creative nonfiction, Writing for Young People, or literary translation. Options for the PDS term include the following:

- Option A: Additional Mentoring (5 units)
- Option B: Online Teacher Training (5 units)

Students and alumni who enroll in a Professional Development Semester may choose option A, B, or A *and* B during the same Professional Development Semester.

The PDS consists of a single MFA project period that may be taken for a range of 5 or 10 units of credit, and is limited to currently enrolled MFA students who have already completed all requirements for the MFA except the final manuscript, and to Antioch MFA alumni. Continuing MFA students may take only one Professional Development Semester but may also return for additional PDS terms as alumni.

MFA students enrolled in their final semester must declare their intention to pursue a Professional Development Semester by either *September 1st* for a Winter/Spring PDS term or *March 1st* for Summer/Fall. MFA alumni may enroll in as many Professional Development Semesters as they desire. However, alumni pursuing the PDS do not qualify for financial aid.

For detailed information about the PDS, including units, tuition, and how to enroll, please refer to the information in Sakai Resources.

Post-MFA Certificate in the Teaching of Creative Writing

A Post-MFA Certificate in the Teaching of Creative Writing is available with an additional semester beyond the attainment of the Antioch MFA degree. In this post-graduate term, students participate in supervised teaching of creative writing, read broadly about the teaching of writing, and write a paper directed toward some aspect of the pedagogy of creative writing. In the residency preceding the project period, Post-MFA Certificate students participate in a workshop on creative writing pedagogy and fulfill other Certificate requirements. In their final residency, Post-MFA Certificate students either present a lecture related to the teaching of creative writing or participate in a pedagogy panel. A student may choose to pursue the Certificate at any point after earning their MFA in Creative Writing. Writers holding an MFA in Creative Writing from other accredited institutions besides Antioch may apply to pursue the Post-MFA Certificate.

MFA IN CREATIVE WRITING PROGRAM DEGREE REQUIREMENTS

What follows is an overview of the required activities leading to the MFA in Creative Writing degree at Antioch University Los Angeles. The requirements are to be completed at various points throughout the program and are listed here in roughly chronological order:

Genre Writing Workshops

Students meet in small groups during each residency with a faculty workshop leader to critique student work, to discuss and define personal aesthetics, to develop critical faculties, and (when appropriate) to participate in writing exercises. All genre writing workshop groups meet four times during the residency: The first meeting is a one-hour introductory session, and the remaining three sessions meet for three hours each. This requirement is waived for graduating MFA students in their final residency who are immediately entering the Post-MFA Certificate in the Teaching of Creative Writing program. These graduating MFA/new Post-MFA Certificate students will take a workshop in creative writing pedagogy instead.

Arts, Culture, & Society I and II

These foundation seminars introduce the writing student to a discussion of the roles of artists and the arts in culture and society. *Arts, Culture, and Society I (ACS I)* examines the intersections of historical, political, and literary movements and focuses on the importance of an understanding of the circumstances under which creative work is produced. *ACS I* is taken during the student's first residency. *Arts, Culture, and Society II (ACS II)* may be taken at any point during the program, and may be taken multiple times, as each residency offers new *ACS II* topics, theorists, and guest artists.

Monthly Packets

During the project periods, students are required to submit packets of their writing to their mentors on a monthly basis. Students may negotiate page lengths and projects undertaken directly with their mentors. Additionally, due dates and format of delivery, etc., are determined by students and their mentors, and this information is included in the Project Period Contract, which is signed by both the student and the mentor before the conclusion of each residency.

Wide leeway is given for students working on final manuscripts. However, the following is contained in a typical packet:

Prose: 20 pages of creative writing, or up to 30 pages of creative writing if it's a rewrite of work seen previously by the faculty mentor, plus two book annotations. If a student is working on a critical paper, the critical paper pages count as part of this total, though typically, an entire third-term critical paper will be turned in during the month it is completed, thereby exceeding the above page numbers.

Poetry: Five to ten pages of poetry (up to half of which can be revised poems), plus three to five book annotations.

Annotated Bibliographies

During the project periods, MFA students are required to submit monthly book annotations to their mentors. The length and style of these annotations will vary according to genre and mentor. At the end of every term, students must combine the annotations into a single short annotated bibliography, which will comprise brief versions of the annotations with Modern Language Association (MLA) formatting for the citations. The bibliographies include all books read as part of their project period work. Students may also include material read in preparation for the residencies in order to have as complete a documentation as possible of readings done during the program, but including material read for residency faculty seminars and 20-minute graduating and PDS student presentations is at the discretion of the student. The short annotated bibliographies are submitted to the mentors at the end of each semester.

At the end of the program, students must combine the short annotated bibliographies from the four (or five) semesters into one **final cumulative annotated bibliography**. This final version is submitted to the Creative Writing Department Program Office at the same time as the final manuscript. For guidelines and formatting requirements for all annotations, please refer to the annotated bibliography requirements document in the Resources section of Sakai.

Field Study

The MFA field study distinguishes AULA from other MFA programs by requiring students to use their knowledge and abilities as writers to serve *at least two* of the three goals of the program learning outcomes of the MFA in Creative Writing program: the education of literary artists, community service, and the pursuit of social justice. The field study is an experiential learning activity that allows students to serve this purpose in their local communities or some other place beyond the campus of AULA. The MFA field study also enhances student awareness of different possibilities in a writing life, such as editing, publishing, teaching and assistant teaching, working in media, developing websites, making books, or participating in a variety of supervised internships in which writing is a component.

Students design and complete this non-classroom learning experience sometime during their first two terms in the program. Students are required to attend the *Orientation to the Field Study*—which is offered at each residency—during their first or second residency, and prior to beginning their field study.

The project, including the planning stage, should take no less than four months and no longer than a year to complete, and it can extend from one term to another. While students notify their project period mentors of the nature of their field studies, the project period mentor neither supervises nor evaluates the field study. Instead, the field study is approved, coordinated, and mentored by a member of the MFA core faculty (faculty who are on campus year-round) and completed under the local supervision of an on-site field study supervisor, who also serves as evaluator. MFA students are assigned a core faculty field study mentor based on the nature of their proposed project. The MFA core faculty field study mentor must review and approve the student's field study contract, which must include a paragraph describing how the project serves *at least two* of the three goals of the MFA program's mission, as described above.

It is also the student's responsibility to locate an on-site field study supervisor for their project, to negotiate the particulars of their field study with that person, and to provide the Creative Writing Department Program Office and the core faculty field study mentor with copies of the supervisor's curriculum vitae or résumé (the on-site field study supervisor is often not a writer but a teacher, artist, or administrator of some sort). The student's MFA core faculty field study mentor must approve the selection of the on-site field study supervisor, as well as the field study contract.

Please refer to MFA Field Study Procedures in the Sakai Resources > Field Study Forms folder for step-by-step instructions on how to implement your field study.

The Art of Translation: Seminar and Online Conference

It is the intention of this seminar and conference to introduce writing students to the workings of language and how individual writers make language choices. At their second residency, students are required to participate in a translation seminar, which is offered at each residency. During their second project period, students are required to actively participate on a weekly basis in a 10-week online translation conference, discussing writing issues that arise through the practice of translation, including theories of translation and any learning applicable to the process of writing in general. Two 10-week conferences are offered during each semester; second term students sign-up for one of the online conferences during the seminar at the residency. It is not necessary to know a foreign language in order to take the seminar or participate in the conference.

The Practice Critical Paper: Second Term

During the second project period, each student writes a practice critical paper (five page minimum) to prepare for writing a longer paper during the third term. This paper is based on scholarly research methods and is a critical reaction to a topic agreed upon by the student and mentor. Students must submit the completed practice paper to their mentor by the end of their second project period. Students are not required to submit their practice paper to the Creative Writing Department Program Office or the format review.

Note: The practice paper may or may not form the basis for the third term critical paper, depending on the student's preference and, ultimately, the judgment of the student's third term mentor, who must approve the content of the critical paper.

The Critical Paper: Third Term

Each student completes the research and writing of a critical paper during their third semester in the MFA program. This paper is based on scholarly research methods and typically examines a literary, cultural, or craft issue relevant to the student's pursuits as a writer. Papers must be a minimum of 15 pages, excluding documentation. There is no maximum. Third-term students must include plans for the critical paper in their Project Period Contract. The mentor evaluates and approves the completed paper's content, using a Creative Writing Department-designed rubric. The paper's formatting must be reviewed and approved by a format reviewer assigned by the Creative Writing Department during the designated format review period. Both the paper's content and its formatting must be approved by the final day of the project period. Once the paper has received approval from both mentor and format reviewer, and the student has had it bound according to program guidelines, it is submitted to the Creative Writing Department Program Office during the fourth residency.

The following evaluation criteria will be applied by faculty who assess these papers:

- ability to formulate a thesis
- ability to conduct research to explore this thesis
- ability to blend the student's own thoughts on the topic with the research encountered

A Word About Point of View for Critical Papers

Use of third person point of view is typically employed in academic discourse and/or literary criticism. While third person point of view is preferred, a student may choose to write the paper in first person if the subject matter and approach dictate. Discussion with the mentor will help establish the best point of view for each student's approach.

For further information about critical papers, please consult the document titled "Critical Paper Guidelines" in the MFA Formatting Guidelines (How-to's) folder in the Resources section of Sakai.

The Final Manuscript

At the end of at least three successful semesters (four for Dual Concentration students), and with faculty mentor approval of the long critical paper, the student proceeds into the MFA capstone projects. This semester's work focuses primarily on the preparation of the final manuscript, an original manuscript of creative nonfiction, fiction, poetry, Writing for Young People, or translation (pending approval). While preparing the final manuscript, students collect, revise, and reflect on work written during their semesters in the program. This process is intended to provide students with the opportunity for shaping a volume of their own works. The minimum length for single genre concentrations is 40 pages for poetry, and 100 pages for prose (creative nonfiction, fiction, or Writing for Young People). Works of translation may be poetry or prose.

Students continuing into the Professional Development Semester must receive approval from their mentors on the content of their final manuscript during the term that precedes their PDS semester.

Students with a mixed genre concentration (3 semesters in one genre and 1 semester in another) submit a manuscript that combines material from their primary and secondary genres, with the following minimum page requirements: For students who choose poetry as the primary genre and prose as the secondary genre, the final manuscript should include at least 30 pages of poetry and at least 25 pages of prose. For poetry as the secondary genre of mixed concentration, the ratio should be at least 75 pages of prose and at least 10 pages of poems. For a mixed concentration that has two different genres of prose as primary and secondary genres, the minimum page counts are 75 pages in the primary genre, and 25 pages in the secondary genre.

For the Dual Concentration option (3 semesters in one genre and 2 in another), students must submit final manuscripts with the following page count requirements: For prose in a combination of creative nonfiction, fiction, or Writing for Young People, a minimum of 125 pages (at least 75 pages in the primary genre and no less than 50 pages in the secondary genre) is required. For creative nonfiction, fiction, or Writing for Young People as a primary genre combined with poetry, at least 75 pages of prose and not less than 20 pages of poetry. For poetry as a primary genre combined with creative nonfiction, fiction, or Writing for Young People as a secondary genre, at least 30 pages of poetry and not less than 50 pages of prose are required.

Dual Concentration students complete their final manuscript during their fifth project period. Students must include the final manuscript in their Project Period Contract and must submit their completed manuscript to their mentor before the end of their fourth project period (or fifth project period for Dual Concentration students). After the mentor approves the content and the student has formatted the paper according to Antioch University and MLA guidelines, the student must submit the paper for a formatting review before the end of the project period (see section below about the formatting review; PDS students will complete the formatting review during their PDS semester). Once the paper has received approval from both mentor and format reviewer, and the student has printed it according to program guidelines, it is submitted to the Creative Writing Department Program Office during the fourth (or fifth) residency. For further information about final manuscripts, please consult the document titled “Final Manuscript Guidelines” in the MFA Formatting Guidelines (How-to’s) folder in the Resources section of Sakai.

The Formatting Review

Approximately four weeks before the first day of every residency, third-term, graduating, and PDS students will be prompted to email their mentor-approved third term critical papers (third-term students), final manuscripts, and cumulative annotated bibliographies (graduating and PDS students) as Microsoft Word documents to a specially assigned staff person called a format reviewer for an online format review. *Students may only submit papers for the format review after receiving approval on the content from their mentors.* The format reviewer(s) will check the formatting for MLA and Antioch University style requirements electronically and advise students via email as to any formatting errors that must be corrected. Fourth or fifth-term students who are continuing into the Professional Development Semester (PDS) must receive approval on the content of their final manuscripts and cumulative annotated bibliographies from their final MFA term mentor. PDS students must also receive format approval on their signature page before submitting an original version of it to the Creative Writing Department Program Office during the residency subsequent to their 4th (or 5th term, for dual concentrations). *PDS students will complete the formatting review for the remainder of their final manuscripts during their PDS semester.*

The format reviewers will not proofread the papers or provide instruction on how to make corrections. Students are expected to refer to Antioch University MFA in Creative Writing guidelines (available on Sakai in the Resources folder), and other professional resources such as the *MLA Handbook* to learn about MLA formatting. Students must also fully proofread their papers prior to submitting them for the format review.

It is therefore advised that students have a final version of their manuscripts, approved by their mentor, ready for the format review approximately one month prior to the residency, or two weeks prior to the end of the term.

Students must receive approval from their assigned format reviewer prior to submitting papers to the Creative Writing Department Program Office during the residency.

Once the student receives final approval on the paper from the mentor and format reviewer, the student may then prepare the papers for submission in accordance to the guidelines posted in Sakai Resources. Students will also be prompted to email electronic (PDF) copies of third term critical papers and final manuscripts to the Creative Writing Department Program Office.

For more information about formatting, please refer to the Critical Paper Guidelines, Final Manuscript Guidelines, and Annotated Bibliography guidelines posted in Sakai Resources > Formatting Guidelines.

Graduating and Professional Development Semester Student Presentations

Graduating MFA and PDS students are required to deliver a 20-minute presentation during their final residency.

Students may choose to give a 20-minute talk about their field study and how it heightened their understanding of the writer as agent for social change or community engagement; or give a 20-minute “writer’s talk” on some aspect of writing and/or craft, thus simulating the format of a panel presentation at a professional conference (an activity that many MFA find themselves performing regularly as part of their literary and/or academic careers). All topics must be reviewed and approved by MFA core faculty.

These 20-minute lectures will be offered primarily in the first two hours of the day on given residency mornings, with students grouped by topic/genre into panels of two or three per each hour to hour-and-a-half. For students attending these presentations, please note that your attendance for the entire panel of presentations, covering two or three successive 20-minute lectures, will be required.

Graduating and PDS Student Reading

During the final residency, each graduating or PDS student delivers a 15-minute public reading of their creative work. The readings are held on campus, with the exception of one off-campus reading during every residency.

**POST-MFA CERTIFICATE IN THE TEACHING OF CREATIVE WRITING
PROGRAM REQUIREMENTS**

Note: Some of the Post-MFA Certificate residency requirements listed below may be waived if previously completed as part of the student's MFA program of study.

Readings in the Pedagogy of Creative Writing

This two-hour seminar taken during the student's first Post-MFA Certificate residency introduces and surveys contemporary theories, practices, textbooks, and professional organizations that support and inform the teaching of creative writing, with special attention to the evolution of discourse among theory, literature, and writing as uniquely defined areas of academia. A goal of this survey is to help students perceive developments in education, especially higher education, one of which includes outcomes-based assessment and the ways it has changed contemporary education. The seminar will conclude with informal discussion, during which time attendees can hone their interests toward specific areas of further reading, professional development, and research.

Teaching Academic Writing

Designed for students who aspire to teach composition, this seminar, taken during the student's first Post-MFA Certificate residency, will include a history of writing instruction, current textbooks and figures in the field, thematic course design, writing across the curriculum, teaching different academic discourses, connecting critical reading to writing, and teaching writing as a process. Substantial bibliographies are provided.

Post-MFA Certificate Residency Workshop in Writing Pedagogy

This workshop examines the ways creative writing and composition may be taught. Examples include types of existing creative workshops, such as learner-centered versus teacher-centered workshop models, and ways to read and respond to manuscripts, including: personal responses, diagnostic responses, evaluative responses, interpretative responses, contextual responses, and envisioning responses. The class will examine each of these approaches and discover their distinctive strengths and weaknesses. They have the opportunity to draft and discuss professional documents such as sample assignments, syllabi, teaching philosophy, and curriculum vitae. The ultimate aim is to help aspiring or experienced teachers construct or revise their own informed approaches to the teaching of writing.

Paper on Writing Pedagogy

This requirement is fulfilled during the five-month project period, during which the student reads widely in the field of creative writing and composition pedagogy, and writes a paper (8-15 pages in length) that examines a pedagogical issue related to their reading and perhaps to their experience during the on-site supervised teaching placement.

Annotated Bibliography of Readings in the Field of Writing Pedagogy

Like the pedagogy paper, this bibliography is turned in at the conclusion of the student's second and final Post-MFA Certificate residency. The annotated bibliography is compiled of required readings in pedagogy, as well as sources students read in the writing of their critical papers.

Online Conference on Creative Writing Pedagogy

During the project period, Post-MFA Certificate students participate in an online conference on creative writing pedagogy that includes discussion of required texts, as well as various classroom-inspired issues related to teaching methodology.

On-Site Supervised Teaching Experience

During the five-month project period the student gains teaching experienced in a supervised setting in their home community. The Chair of the MFA program assists the student in arranging a placement with an experienced instructor at a school or other forum where creative writing and/or composition are taught. Generally, the student should expect to teach at least ten weeks, the equivalent of one academic quarter. The On-Site Teaching Supervisor must provide a CV and be approved by the Creative Writing Department Chair.

Final Residency Pedagogy Presentation

At the student's final residency, each student gives a presentation—a stand-alone lecture or panel presentation—that examines some specific aspect of the student's reading, research, and supervised teaching during the Post-MFA Certificate project period.

REQUIRED ORIENTATIONS

Many different orientation seminars are offered at each residency to provide students with a working knowledge of specific required and optional aspects of the MFA and Post-MFA Certificate programs.

New Student Orientation, Parts I and II

These orientations provide an introduction on how to complete the degree or certificate program and information about the forms students use throughout the program.

Introduction to the Certificate Program and Readings in Pedagogy

In this seminar, general information is given about how to plan for and take appropriate course work, field study internships, and supervised training in the teaching of creative writing in order to obtain the Post-MFA Certificate in the Teaching of Creative Writing.

Orientation to Sakai and Antioch Gmail

Hands-on training is provided to acquaint new students and faculty with email and learning management systems that enable students, faculty, and the program office to communicate with one another and to construct an online community.

Introduction to Online Conferencing

Students and faculty learn about the function, purpose, and etiquette of online conferencing in the MFA program. Ethical guidelines and program rules for interacting in a positive and productive manner in an online community are discussed.

Library Orientation

During the library orientation, students will be introduced to helpful AULA library research resources and support. The library provides resources and support for the following MFA and Post-MFA requirements: annotated bibliographies, the critical paper outline and bibliography, the critical paper, and the pedagogy paper. The librarian will also highlight additional library resources such as the Teaching & Learning Center, which provides tutoring services.

Orientation to the Field Study

This seminar provides students with information regarding how to conceptualize a field study project, choose an evaluator, and fill out the appropriate forms. Also, students use this time to propose and discuss their ideas for field studies.

Lunch Ticket Orientation

This is required for all new and continuing students who wish to serve on the staff of *Lunch Ticket*, the MFA literary and visual arts online journal. *Lunch Ticket* offers one option for fulfilling the MFA field study requirement.

How to Prepare and Teach a 20-Minute Presentation

This is a required seminar for MFA students entering their final term and new Post-MFA students, and will detail how to prepare to give a 20-minute graduating student presentation. This seminar will offer helpful insights about time management on pedagogical strategies in preparation to present the graduating student lecture.

Orientation to the Final Term

This orientation is required for students about to enter their final term. Requirements for the final term and graduation will be detailed, including final manuscript length and formatting requirements, as well as directions for preparing for the graduating student presentation and graduating student reading.

Orientation to the Professional Development Semester

Required for Vermilions entering the PDS semester [*all options*]; recommended for alumni entering the PDS and any MFA students interested in the PDS.

Led by Creative Writing Department Chair Steve Heller and assisted by Online Creative Writing Pedagogy Specialist Curt Duffy and Book Coaching Specialist Kate Maruyama, this orientation will provide an overview of the MFA Professional Development Semester (PDS). Any MFA student or alum interested in learning about the PDS is welcome to attend. This activity is required for those who have registered for Option A or B (or both). The orientation will cover the following aspects of the PDS term:

- What must a continuing student complete prior to enrolling in the PDS term?
- Option A (Additional Mentoring, 5 units): How does this differ from mentoring in a regular MFA semester?
- Option B (Online Teacher Training, 5 units): CRW 5610 (Methods of Teaching Creative Writing Online), CRW 5620 (Methods of Online Book Coaching), and CRW 5630 (Practicum in Teaching Creative Writing Online)—how do these courses fit together?

The overview of Option B will set up separate seminars, offered later in the residency, on online creative writing pedagogy (Curt Duffy), and online book coaching and developmental editing (Kate Maruyama), as well as “Orientation to Online Teaching Training: CRW5610, 5620, & 5630,” which will address the specific content of each of those courses (Curt Duffy & Kate Maruyama).

RESIDENCY REQUIREMENTS BY COHORT**Required for Sienna Cohort**

Genre Writing Workshops*
Arts, Culture, and Society II (if not yet taken)
 Delivery of graduating/PDS student presentation
 and graduating/PDS student reading
 Introduction to the Certificate Program and
 Readings in Pedagogy (if applicable)

*waived for students immediately entering the
 Post-MFA Certificate in the Teaching of
 Creative Writing program

Required for Saffron Cohort

Genre Writing Workshops
 Group Meeting with Assigned Mentor
*How to Prepare and Teach a 20-Minute
 Presentation / Orientation to the Final Term*
Arts, Culture, and Society II (if not yet taken)
 Introduction to the Certificate Program and
 Readings in Pedagogy (if applicable)

Required for Emerald Cohort

Genre Writing Workshops
 Group Meeting with Assigned Mentor
Critical Paper Seminar (if not yet taken)
Arts, Culture, and Society II (if not yet taken)
 Introduction to the Certificate Program and
 Readings in Pedagogy (if applicable)

Required for Azure Cohort

Genre Writing Workshops
 Azure Cohort First Term Review
 Group Meeting with Assigned Mentor
Critical Paper Seminar
The Art of Translation Seminar
Arts, Culture, and Society II (if not yet taken)
 Orientation to the Field Study (if not yet taken)
 Introduction to the Certificate Program and
 Readings in Pedagogy (if applicable)

Required for Aubergine Cohort

Genre Writing Workshops
Reading As a Writer
 New Student Orientation, Parts I and II
 Orientation to Sakai/Antioch Gmail
 Group Meeting with Assigned Mentor
Arts, Culture, and Society I
 Orientation to the Field Study
 Orientation to *Lunch Ticket* if student is
 considering working on the MFA online
 journal as a field study
 Introduction to Online Conferencing

Required for PDS Cohort

Genre Writing Workshops
Arts, Culture, and Society II (if not yet taken)
 Delivery of graduating/PDS student presentation
 and graduating/PDS student reading
 Orientation to the Professional Development
 Semester
Methods of Teaching Creative Writing Online (if
 not yet taken)*
*Lizards and Lemurs: A Guide to Book
 Coaching, Developmental Editing and Tools
 for Your Own Manuscript Revision**
 Orientation to Option B PDS Courses: CRW
 5610, 5620, & 5630*

* only for PDS students enrolled in Option B

Required for Post-MFA Cohort

Pedagogy Workshops
 Post-MFA Certificate Check-in
 Post-MFA Writing Pedagogy Lecture Panel(s)
 Orientation to Sakai/Antioch Gmail *
 Group Meeting with Assigned Mentor
 Individual Meeting with Assigned Mentor
 Introduction to the Certificate Program and
 Readings in Pedagogy
*How to Prepare and Teach a 20-Minute
 Presentation**
*Teaching Academic Writing**
Methods of Teaching Creative Writing Online
 Introduction to Online Conferencing*

*waived if taken at a previous Antioch residency

THE READING MATERIAL

The required and recommended reading for the residency is listed after each seminar, panel, and presentation description. Students may purchase books at their local booksellers or from online vendors. There is no bookstore on campus.

Selected materials listed as being contained in the “Reader” are available in a Google Site approximately five weeks prior to the residency.

MENTOR SELECTION

Early in each residency, all MFA students attend genre-specific "Meet the Mentors" panel discussions to interview faculty members about their practices as mentors. Students then submit their top four mentor choices for the next semester to the program office. Although every effort will be made to place students with the mentors of their choice, it may happen that a student will be assigned to someone not listed on the form. Please note that students who are further along in their program are likely to receive higher priority in the assignment of mentors.

In addition to student preference and seniority, other variables are also considered. Students are advised to read the work of faculty mentors to gain a better understanding of their styles of writing and their range of topics. Students work with a different mentor each project period; however, students may request once to work with the same mentor for two semesters during their time in the program.

During the residency, students meet individually and in groups with their faculty mentor to discuss and design their learning plans for the project period. New students are oriented to the program model at these meetings and counseled in how to meet degree requirements. High value is also placed on students being resources for one another.

Mentor teaching philosophy statements are posted in “Faculty Teaching Statements” on Sakai, found under Resources.

Note: The mentor selection process for students entering their fifth (or, in the case of duals, sixth) semester for an optional PDS term is different. A description of the mentor selection process for these students may be found on Sakai.

MFA PROGRAM DOCUMENTATION TIMETABLE

Each student's progress in the MFA program is largely self-documented. You are required to submit completed documents at various intervals throughout the semester, as detailed below:

Title of Document	Graduating Students	All Other Students
<p>Final Manuscript (Siennas only)</p> <ul style="list-style-type: none"> Signed by mentor, original(s) and electronic copy to Creative Writing Dept. Program Office New PDS students turn in signed title/signature page only <p>Cumulative Annotated Bibliography (Siennas only)</p> <ul style="list-style-type: none"> Original to Creative Writing Dept. Program Office 	<p>Surnames beginning M-Z: Due 9:00 a.m. to 1:30 p.m. on Tuesday, December 13, Program Office (4th Floor)</p> <p>Surnames beginning A-L: Due 9:00 a.m. to 1:30 p.m. on Wednesday, December 13, Program Office (4th Floor)</p>	n/a
<p>Critical Paper (Saffrons only)</p> <ul style="list-style-type: none"> Signed by mentor & bound original and electronic copy to Creative Writing Dept. Program Office 	n/a	<p>Surnames beginning M-Z: Due 9:00 a.m. to 1:30 p.m. on Tuesday, December 13, Program Office (4th Floor)</p> <p>Surnames beginning A-L: Due 9:00 a.m. to 1:30 p.m. on Wednesday, December 13, Program Office (4th Floor)</p>
<p>Project Period Contract</p> <ul style="list-style-type: none"> Signed original to Creative Writing Dept. Program Office Copy to faculty mentor 	n/a	Hard copy due before 4:00 p.m. on Saturday, December 16, Program Coordinators' mailbox in Campus Services (A1030)
<p>Residency Log</p> <ul style="list-style-type: none"> Original to Creative Writing Dept. Program Office Copy to faculty mentor Include all seminars, writing workshops, orientations, & readings 	Hard copy due before 4:00 p.m. on Saturday, December 16, Program Coordinators' mailbox in Campus Services (A1030)	Hard copy due before 4:00 p.m. on Saturday, December 16, Program Coordinators' mailbox in Campus Services (A1030)
<p>Residency Learning Analysis</p> <ul style="list-style-type: none"> Original to Creative Writing Dept. Program Office Copy to faculty mentor Include all seminars, writing workshops, orientations, and readings No more than five pages 	Hard copy due before 4:00 p.m. on Saturday, December 16, Program Coordinators' mailbox in Campus Services (A1030)	Hard copy due by mail by Monday, January 8, 2018
<p>Residency Review</p> <ul style="list-style-type: none"> Is not part of student's permanent academic record For information purposes only 	Survey posted by Program Office due Monday, January 8, 2018	Survey posted by Program Office due Monday, January 8, 2018

Title of Document	Certificate Completion Students	All Other Students
Midterm Self-Evaluation <ul style="list-style-type: none"> • Is not part of student's permanent academic record • For information purposes only • No form used 	n/a	Due by Antioch Gmail around March 15, 2018 (Deadline will be posted on Sakai)
Project Period Student Learning Analysis <ul style="list-style-type: none"> • Signed original to Program Office • No more than three pages • Copy to faculty mentor (email) 	n/a	Hard copy due by mail no later than Sunday, May 20, 2018, directly to Creative Writing Dept. Program Office
Annotated Bibliography <ul style="list-style-type: none"> • List of all books read during project period cited in MLA format • <u>For your mentor only</u> 	n/a	Due by Sunday, May 20, 2018, directly to faculty mentor. (<u>Please do not mail a copy to the Program Office.</u>)
Student Evaluation of Mentor Faculty <ul style="list-style-type: none"> • Not part of student's permanent academic record • Confidential 	n/a	Due by Antioch Gmail or mail or submitted in person to Program Office on or before Friday, June 15, 2018
Field Study Submission #1 <ul style="list-style-type: none"> • Signed original of Field Study Contract • Field Study Evaluator's Résumé 	n/a	Submitted together by mail to core faculty preferably before 2 nd month of student's 2 nd semester
Field Study Submission #2 <ul style="list-style-type: none"> • Signed original of Field Study Student Learning Analysis • Field Study Evaluator's final evaluation 	n/a	Submitted together by mail to core faculty field study mentor preferably before end of student's 2 nd semester
Genre Workshop Submission for June 2018 residency	n/a	Submitted (properly formatted, via Antioch Gmail attachment) no later than April 1, 2018
Post-MFA Certificate Program Application (Graduating MFA students only)	Submitted to Admissions Office on or before February 15 (deadline is flexible)	n/a
Dual Concentration Form (if applicable)	n/a	Due to Program Office by midpoint of student's 3 rd semester
Format Review of critical papers, final manuscripts, and cumulative annotated bibliographies	Review runs approximately 4-5 weeks prior to end of project period	Review runs approximately 4-5 weeks prior to end of project period

Mail all required original, hard copies of documents to
Creative Writing Department Program Office
Antioch University Los Angeles
400 Corporate Pointe
Culver City, CA 90230

POST-MFA CERTIFICATE PROGRAM DOCUMENTATION TIMETABLE

Each student's progress in the Post-MFA program is largely self-documented. You are required to submit completed documents at various intervals throughout the semester, as detailed below:

Title of Document	Certificate Completion Students	All Other Students
Pedagogy Critical Paper • Signed by mentor, original(s) and electronic copy to Creative Writing Dept. Program Office	Due 9:00 a.m. to 12:00 p.m. on Saturday, December 11, 2017, Program Office (4 th Floor)	n/a
Cumulative Annotated Bibliography • Original to Creative Writing Dept. Program Office • No signature required	Due 9:00 a.m. to 12:00 p.m. on Saturday, December 11, 2017, Program Office (4 th Floor)	n/a
PLACEHOLDER Project Period/On-Site Supervised Teaching Contract • Signed original to Creative Writing Program Office • Copy to faculty mentor	n/a	Paper "placeholder copy" due before 4:00 p.m. on Saturday, December 16, 2017, to the Program Coordinators' mailbox in Campus Services (A1030)
FINAL Project Period/On-Site Supervised Teaching Contract & Curriculum Vita of Approved On-Site Teaching Supervisor • Signed original to Creative Writing Dept. Program Office • Copy to faculty mentor	n/a	Final version due one week after the approval of an on-site teaching supervisor by the Creative Writing Dept. Chair
Residency Log • Original to Program Office • Copy to faculty mentor • Include all seminars, writing workshops, orientations, & readings	None due	Hard copy due before 4:00 p.m. on Saturday, December 16, 2017, to the Program Coordinators' mailbox in Campus Services (A1030)

Title of Document	Certificate Completion Students	All Other Students
Residency Student Learning Analysis <ul style="list-style-type: none"> • Signed original to Creative Writing Program Office • Copy to faculty mentor • Include all seminars, writing workshops, orientations, and readings • No more than five pages 	None due	Hard copy due by mail by Monday, January 8, 2018
Residency Review <ul style="list-style-type: none"> • Is not part of student's permanent academic record • For information purposes only 	Survey posted by Program Office due Monday, January 8, 2018	Survey posted by Program Office due Monday, January 8, 2018
Midterm Self-Evaluation <ul style="list-style-type: none"> • Is not part of student's permanent academic record • For information purposes only • No form used 	n/a	Survey posted by Program Office due March 15, 2018 (Deadline will be posted on Sakai.)
Project Period Student Learning Analysis <ul style="list-style-type: none"> • Original to Creative Writing Dept. Program Office • Copy to faculty mentor (email) 	n/a	Hard copy due by mail no later than Sunday, May 20, 2018, to the Program Office (If supervised teaching extends later, consult with faculty mentor)
Annotated Bibliography <ul style="list-style-type: none"> • List of all books read during project period cited in MLA format • <u>For your mentor only</u>; not submitted to Program Office 	n/a	Due by Sunday, May 20, 2017, directly to faculty mentor
Student Evaluation of Mentor Faculty <ul style="list-style-type: none"> • Not part of student's permanent academic record • Confidential 	n/a	Due by Antioch Gmail or mail or submitted in person to the Program Office on or before Friday, June 15, 2018

Mail all required original, hard copies of documents to
Creative Writing Department Program Office
Antioch University Los Angeles
400 Corporate Pointe
Culver City, CA 90230

WINTER/SPRING 2018 RESIDENCY SCHEDULE**December 2017 Residency: December 7 through December 17***All activities in bold are required. Dates and times are subject to change.**Seminar locations are posted at the residency.***Thursday, December 7, 2017**

- 3:00-3:30 Faculty Nosh 'n' Chat
 3:30-5:00 All Faculty Meeting
5:30-8:30 New MFA Student Orientation, Part I, with Steve Heller, Bernadette Murphy, Howie Davidson, and Natalie Truhan (Required for Aubergine cohort)

Friday, December 8, 2017

- 8:15-9:15 Arrival and Student Check-in
9:00-10:00 Post-MFA Certificate Check-in with Faculty (required for Post-MFA Certificate students)
 9:00-11:00 ***Reading Like a Writer, with Steve Heller (required for Aubergine cohort)***
 9:00-11:00 *Stating Your Case: The Power of Occam's Razor, with Erin Aubry Kaplan*
 9:00-11:00 *Manipulating Time, with Victoria Patterson*
10:15-11:15 Post-MFA Writing Pedagogy Lecture Panel (required for Post-MFA students; open to all students) (2)
No Teacher Left Behind: Transcending "Teacher Overwhelm" as a New Adjunct Instructor, with Lisa MacDonald
Teaching Across the Knowledge Gap: How to Advance Students at Varying Levels of Ability, with Kiah Sherif
 11:00-1:00 Drop-in Late Registration (Integrated Student Services)
 11:30-12:50 Buddy Lunch (for new students and their assigned buddies)

Aubergine Cohort (See handout in residency folder given during New Student Orientation Part I to determine your group)

First Aubergine group:

- 1:00-2:15 New Student Orientation, Part II, with MFA Program Coordinator**
2:25-3:40 Orientation to Sakai and Antioch Gmail, with Ken Pienkos

Second Aubergine group:

- 1:00-2:15 Orientation to Sakai and Antioch Gmail, with Ken Pienkos**
2:25-3:40 New Student Orientation, Part II, with MFA Program Coordinator

Required for Azure cohort (Optional for Emerald cohort, recommended for Post-MFA students):

- 1:00-3:00 *Critical Paper Seminar, with Curt Duffy***

Saffron Cohort

- 1:00-3:00 *How to Prepare and Teach a 20-Minute Presentation/Orientation to the Final Term, with Bernadette Murphy (required for Saffron cohort and new Post-MFA Certificate students)***

- 3:45-4:45 Introduction to Genre Writing Workshops/Post-MFA Workshop/PDS Workshop**

- 5:00-6:30** **Tostada Dinner and Welcome (all students and faculty)**
 7:00-8:40 Sienna Readings (4): Jeffrey Clarke, Stephanie Lawrence, Jean Tschohl Quinn,
 Kim Stoker
 Faculty Reading: Alistair McCartney

Saturday, December 9, 2017

- 9:00-11:00** ***The Art of Translation*, with Dan Bellm (required for Azure cohort)**
 9:00-10:00 MFA Library Orientation, with Ken Pienkos, Reference and Instruction Librarian
9:00-10:00 **Post-MFA graduating students exit meeting with Tammy Lechner (required for
 graduating Post-MFA students)**
10:10-11:10 **Overview of the Professional Development Semester, with Steve Heller, Curt Duffy,
 and Kate Maruyama (required for Siennas entering the PDS semester
 [Options A&B]; recommended for alumni entering the PDS and MFA
 students interested in the PDS)**
 10:10-12:10 *Music in Poetry: Making Poems Sing*, with Victoria Chang
 10:10-12:10 *Tapping into the Geography of Childhood: The Early Memories and Opening the Door to
 Stories*, with Kerry Madden-Lunsford
 12:10-1:20 Lunch Break
12:15-1:15 **Brown Bag Student Readings (5)**
12:15-1:15 ***Lunch Ticket* editorial debriefing (Strongly recommended for Winter/Spring 2017
 Lunch Ticket staffers; Antioch will provide lunch)**
1:30-2:30 ***Lunch Ticket* orientation (Required for students who wish to serve as staff of the
 MFA online journal *Lunch Ticket*, and are new to the journal. *Lunch Ticket*
 is one option for fulfilling the MFA field study requirement.)**
2:10-3:10 **Brown-Bag Azure Cohort First Term Review, with MFA Faculty and Staff**
2:10-3:10 ***Introduction to the Certificate Program and Readings in Pedagogy*,
 with Tammy Lechner (required for students interested in pursuing
 the Post-MFA Certificate in the Teaching of Creative Writing)**
 3:20-5:20 Fiction Guest Seminar: *Fictive Distance, Propositional Content and the Possibility
 of Experimental Fiction*, with Percival Everett
 5:20-5:40 Break
 5:40 Sienna Readings (3): Alicia Gutierrez Brown, Jennifer Cree Swan, Alex Thurnher
 Guest Reading: Percival Everett

Sunday, December 10, 2017

- 9:00-10:30** **Post-MFA Writing Pedagogy Lecture Panel (required for Post-MFA students; open
 to all students) (2)**
 ***"I Could Be of Great Use to My Benighted People": Service Learning, Shifting
 Canons, and Authority*, with Precious Rasheeda Muhammad**
 ***Practical Help for Serious People: How to Serve the Working Learner*,
 with Joshua Roark**
 9:00-10:30 Sienna Graduating & PDS Student Presentations (3):
 When the World Throws You Off Track: Writing in the Midst of Grief or Loss,
 with Stephanie Lawrence
 The Gold Is in the Dark: Writing Underworlds in Times of Crisis, with Roberto Lovato
 We are the Griots: The Power of Story Telling, with Taaji Rauf
 9:00-10:30 Sienna Graduating & PDS Student Presentations (3):
 Perfect Pitch: Pitching Nonfiction Articles for Fun and Profit, with Laura Dorwart

Everybody Loves a Comeback: What Sports Can Teach Us About Storytelling,
with Emma Margraf
*You Still Need to Pay Your Bills and Eat: Welcome to the World of Content Writing,
Editing, and Copywriting*, with Susan Paretts

- 10:40-11:40** “Meet the Mentors” Panels
12:00-2:00 Lunch Break and Mentor Office Hours
2:00-5:00 **Genre Writing Workshops/ Post-MFA Workshop/PDS Workshop**
5:10-5:55 **Orientation to the Field Study, with Steve Heller (required for Aubergine cohort,
optional for Azure cohort)**
5:00-7:00 Break
7:00 Reading at Electric Lodge, **1416 Electric Avenue, Venice, CA 90291**
Sienna Readings (4): Mary Bowers, Angela Bullock, Brennan DeFrisco, Roberto Lovato
Guest Introduction: Julia Knowlton
Guest Reading: Juan Felipe Herrera

Monday, December 11, 2017

- By 9:00** Mentor selection forms due to Program Coordinator’s office or MFA Program
Coordinator’s mailbox
9:00-11:00 **Arts, Culture & Society II: Writing Fiction with Socio-Political Content in the Time
of Alt-Reality, with Gary Phillips**
9:00-11:00 *Wounded Healers, Wounded Writer*, with Alma Luz Villanueva
9:00-11:00 *Seeing Again and Digging Deeper: The Fine Art of Revision*, with Terry Wolverton
11:00-12:30 Lunch Break
11:20-12:20 *The Art of Translation* Brown-Bag Student Readings, hosted by Dan Bellm
12:30-2:30 **Teaching Academic Writing, with Ed Frankel (required for new Post-MFA students
optional for MFA students)**
1:00 **Mentor Assignments Posted**
12:30-2:30 Poetry Guest Seminar: *Thoughtful, Thoughtless & No-Thought— Chat on Milosz,
Douglass & Basho: Considerations for the Poet in the 21st Century*, with Juan
Felipe Herrera
12:30-2:30 *Media & Information Literacy: Critically Engaging in a Global Environment*,
with Ken Pienkos
2:40-3:40 **Group Meeting with Assigned Mentors for Winter/Spring 2018**
3:50-5:50 **Creative Nonfiction Guest Seminar (Arts, Culture & Society II): Writing About Race,
with Eula Biss**
5:50-6:20 Break
6:20 Sienna Readings (4): Marlenia Myers, Taaji Rauf, Melissa Tinker, Becca Wild
Guest Reading: Eula Biss

Tuesday, December 12, 2017

- 9:00-12:00 Individual Appointments with Assigned Mentors
9:00-1:30 **Final Manuscript, Annotated Bibliography, and Critical Paper check-in
(required for Siennas and Saffrons: surnames beginning with M-Z)**
9:00-10:30 Sienna Graduating & PDS Student Presentations (3):
*I love it, I hate it. A Lesson in Critiques and Subjective Comments, from F. Scott
Fitzgerald and Toni Morrison*, with Deirdre Fryer Baird
Syntactic Style: Use of the Cumulative Sentence, with Jacquie Cope
Just Gimme Some Truth: Anton Chekhov’s Influence on the Modern Short Story,
with Judy Gitterman

- 9:00-10:30 Sienna Graduating & PDS Student Presentations (3):
This Is Not A Poem: Modern Conflicts Between Academic & Performance Poetry,
with Brennan DeFrisco
Postcards from the Apocalypse: Poetry Written on the Brink of Disaster,
with Jonne Rhodes
Writing as Medicine, with Tristan Scremin
- 9:00-10:30 Sienna Graduating & PDS Student Presentations (3):
What? Are You Nuts? – A Mathematical Approach to Creating Voice,
with Jean Tschohl Quinn
*You May Want to Sit Down: How First, Second, and Third Person Point of View Deliver
Tragic Events in Flash Fiction*, with Jennifer Cree Swan
Aldous Huxley’s Utopia, with Alex Thurnher
- 10:40-12:40** ***Lizards and Lemurs: A Guide to Book Coaching, Developmental Editing and Tools for
Your Own Manuscript Revision*, with Kate Maruyama (required for PDS
[option B] Siennas; recommended for alumni entering the PDS,
new Post-MFA students, and all MFA students interested in developmental
editing)**
- 10:40-12:40 *It Didn't Happen Like That: Shaping Real Life Experience into Effective Story*,
with Christine Hale
- 10:40-12:40 *As the Gesture Between Them: Sound and Silence in Jorie Graham*, with Jenny Factor
- 12:40-2:00 Lunch Break
- 12:50-1:50 Brown Bag Student Readings (5)
- 2:00-4:00 Writers at Work Seminar: *Book Publicity 101*, with Holly Watson
- 2:00-4:00 *The New Old*, with Richard Garcia
- 2:00-4:00 *Grounding Your Prose*, with Brad Kessler
- 2:00-4:00 Individual Appointments with Assigned Mentors
- 4:00-4:30 Break
- 4:30 Sienna Readings (4): Anna Dorn, Laura Dorwart, Raj Persad, Jesus Sierra
Faculty Reading: Victoria Chang

Wednesday, December 13, 2017

- 9:00-1:30** **Final Manuscript, Annotated Bibliography, and Critical Paper check-in
(required for Siennas and Saffrons: surnames beginning with A-L)**
- 9:00-12:00 Individual Appointments with Assigned Mentors
- 9:00-11:00 *Is There a There There? Trends in Contemporary Poetry*, with Carol Potter
- 9:00-11:00** ***Arts, Culture & Society II: Writing for Change: Bearing Witness*, with Ana Maria
Spagna**
- 9:00-11:00** ***Methods of Teaching Creative Writing Online*, with Curt Duffy (required for PDS
[option B] Siennas; recommended for alumni entering the PDS
and other students interested in teaching creative writing online)**
- 11:00-1:00 Lunch Break
- 11:10-12:50** **Lunch Ticket Brown Bag Training #1 (required for students appointed to work on
the next issue of *Lunch Ticket*; bring your lunch)**
- 11:30-12:50 Brown Bag Student Readings (6)
- 1:00-4:00** **Genre Writing Workshops/Post-MFA Workshop/PDS Workshop**
- 5:10-7:00 Break
- 7:00-9:00 “Antioch MFA Night Out,” at Seventy7 Lounge
3843 Main St., Culver City, CA 90232
(310) 383-4844
-

Thursday, December 14, 2017

- 9:00-12:00 Individual Appointments with Assigned Mentors
- 9:00-11:00 *Writing About Writing*, with Gayle Brandeis
- 9:00-11:00 *Opening Paragraphs*, with Jim Krusoe
- 9:00-11:00 *A Fearless Heart: Research-Based Prose*, with Sharman Apt Russell
- 11:10-12:40 Sienna-Graduating & PDS Student Presentations (3):
Setting: The Secret Sauce of Un-put-downable Writing, with Mary Bowers
"I'll Bet You Don't Skip Dialogue": How to Enhance Your Confabulation and Perpetrate Less hooptedoodle in the Process, with Jeffrey Clarke
Structures and Stories: How Structural Engineering Helped Me Understand Writing Craft, with Jesus Sierra
- 11:10-12:40 Sienna-Graduating & PDS Student Presentations (3):
An American Artist's Responsibility to the word Nigger, with Angela Bullock
The Two Faces of Atticus Finch, with Raj Persad
A Colonial Reading of Jamaica Kincaid's "Girl", with Kim Stoker
- 11:10-12:40 Sienna Graduating & PDS Student Presentations (3):
The Anatomy of a Reliable Memoir - Blending Facts with Creativity for a Well-Balanced Body of Literary Art, with Alicia Gutierrez Brown
How Jennifer Egan's Look at Me Anticipated Reality Television's Feminist Vision, with Anna Dorn
It Chooses You: Your Next Creative Idea and the Philosophy of Miranda July, with Becca Wild
- 12:40-1:30 Lunch Break
- 12:50-1:30 Brown Bag Student Readings (4)
- 12:50-2:50 Lunch Ticket Brown Bag Training #2: Web Training (required for students appointed to work on the next issue of *Lunch Ticket*; bring your lunch)**
- 1:40-2:40 *Life after Antioch: A Brown Bag Lunch Discussion for Graduating Students and Visiting Alumni*, moderated by Steve Heller**
- 1:40-2:40 *Microsoft Word Formatting Review*, with Ken Pienkos, Reference and Instruction Librarian
- 2:50-4:50 *The Past Is Prologue: Finding the Heartbeat in Historical Fiction*, with Tananarive Due
- 2:50-4:50 Guest W4YP Seminar: *Earning the Transformation: Vital Concepts for Plotting and Shaping Compelling Novels*, with Todd Mitchell
- 2:50-4:50 ***Orientation to Option-B PDS Courses: CRW 5610, 5620, & 5630, with Curt Duffy and Kate Maruyama (required for Siennas entering the PDS [option B]; recommended for alumni entering the PDS [option B])***
NOTE: You must have pre-registered for the PDS term in order to participate
- 4:50-5:30 Break
- 5:30 Sienna Readings (4): Deirdre Fryer Baird, Judy Gitterman, Jonne Rhodes, Tristan Scremin
 Guest Reading: Todd Mitchell

Friday, December 15, 2017

- 9:00-10:00 Introduction to Online Conferencing, with MFA Faculty and Staff (Required for Aubergine cohort and new Post-MFA cohort)**
- 9:00-10:00 Sienna Graduating & PDS Student Presentations (2):
The Pen's Path to Social Change, with Marlenia Myers

- Are We Blue America, Red America, or One America? Getting Beyond the Fear of Communication in the Era of Polarized Politics, and How Creative Artists can Reshape the American Narrative for Generations to Come*, with Jayson Paretts
- 9:00-10:00 Sienna Graduating & PDS Student Presentations (2):
This Is a Translation: Writing About Movement and Embodied Experience, with Cameron Kelly
Middle School Is for Monsters: Writing and Creativity Groups for Adolescent Girls, with Melissa Tinker
- 10:10-11:10 MFA Library Orientation, with Reference and Instruction Librarian
- 10:10-1:10 *Narrative Structure Workshop*, with Alistair McCartney
(this is a closed workshop; only pre-enrolled participants may attend)
- 10:10-1:10 *Narrative Structure Workshop*, with Bernadette Murphy
(this is a closed workshop; only pre-enrolled participants may attend)
- 10:10-1:10 *Narrative Structure Workshop*, with Sarah Van Arsdale
(this is a closed workshop; only pre-enrolled participants may attend)
- 11:10-1:10 *Writers Anonymous: 12 Steps to Structuring Your Novel with Samples from Morrison, Hurston, Cisneros and More*, with Francesca Lia Block
- 11:10-1:10 Arts, Culture, & Society I: (required for Aubergine cohort) with David Ulin**
- 1:20-2:20 Mentor/Mentee Lunch (Brown Bag)**
- 2:30-4:30 *Writing Inside and Outside the Frame: Responding to Visual Art*, with Jim Daniels
- 2:30-4:30 *Unclassifiable: Writing that Bends, Blurs, and Defies Boundaries*, with Peter Selgin
- 4:50-6:25 Sienna Readings (5): Jacquie Cope, Cameron Kelly, Emma Margraf, Susan Paretts, Jayson Paretts
Faculty Reading: Gayle Brandeis

Saturday, December 16, 2017

- 9:00-12:00 Genre Writing Workshops/Post-MFA Workshop/PDS Workshop**
- 12:00-2:00 Lunch & Closing Conversation (lunch provided by Antioch)**
- 4:00 Project Period Contracts and Residency Logs to Program Coordinator's Mailbox in Campus Services (RSLAs due from Sienna cohort)**

Sunday, December 17, 2017

- 10:00 a.m. MFA Commencement Ceremony and Reception
(Check-in Panache Ballroom at the Hotel MdR
is at 8:45) 13480 Maxella Avenue
Marina del Rey, CA 90292
(310) 822-8555

Commencement Speaker: Percival Everett

Winter/Spring 2018 RESIDENCY LEARNING ACTIVITY DESCRIPTIONS
December 2017 Residency: December 7 through December 17

*Seminars and student panel presentations are listed in chronological order.
 Orientations, which do not count as learning activities, are described on pages 14 and 15.
 Dates and times are subject to change. Room locations are posted at the residency.*

**Reading Like a Writer: How Writers Read
 in Order to Learn How to Write**
 Steve Heller

Friday, December 8, 2017
 9:00 to 11:00 a.m.

This seminar, required for each entering cohort of MFA students, addresses what anyone who aspires to write literary prose should notice, analyze, and learn to appreciate in the prose of professional writers. Its content is partly based on Francine Prose's *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*, a book that core faculty recommend as a resource for all students in the MFA program. The examples we will examine are all taken from this book, including passages from the works of a variety of accomplished writers.

The seminar is divided into three parts:

How to read prose "critically"—that is, how to notice, examine, and appreciate how paragraphs, sentences, and even words themselves are constructed and employed to convey impressions, emotions, and meaning.

How to prepare for and participate in a creative writing workshop—how to read and critique a work-in-progress (and why we do this).

How to write literary annotations of books and other assigned readings.

The issues addressed in this seminar will re-emerge again and again during your time in the MFA program and throughout your life as a writer.

Recommended Reading:

Prose, Francine. *Reading Like a Writer: A Guide for People Who Love Books and For Those Who Want to Write Them*. New York, Harper Perennial, 2006. ISBN #978-0-06-077705-0

Stating Your Case: The Power of Occam's Razor
 Erin Aubry Kaplan

Friday, December 8, 2017
 9:00 to 11:00 a.m.

Writing effective nonfiction can adhere to the philosophical principle that the most obvious solution to a problem is often the simplest. But we as writers often refuse this principle on principle. We toil to create elaborate setups, structures, images, atmosphere and so on. We strive to suggest and imply rather than say things outright.

While such poetic impulses certainly have their place, they tend to overshadow the importance of expressing main ideas and big truths simply and clearly. In this seminar we will examine how the declarative sentence can actually anchor a narrative and, more than that, lay the groundwork for subtlety

and intricacy. We will see how declarative, unadorned sentences (i.e., I love dogs, I fear the dark) have a poetry and sense of metaphor all their own.

No required reading. Please come with at least three declarative sentences that obtain to some important truth in your life.

Manipulating Time

Victoria Patterson

Friday, December 8, 2017

9:00 to 11:00 a.m.

In this seminar, we'll practice manipulating time in our prose, and thereby deepening our narratives. In life, time feels unstable. A few seconds—especially when something traumatic is happening—can feel like hours. And yet a month can seem to pass in a day. How can we create psychological time to heighten a reader's awareness and deepen our narratives? First, we'll discern when and where to deepen and lengthen time, and then—through seven elements—we'll practice stretching time into its psychological equivalent.

No required reading.

Post-MFA Writing Pedagogy Lecture Panel (2)

Lisa MacDonald, Kiah Sherif

Friday, December 8, 2017

10:15 to 11:15 a.m.

No Teacher Left Behind: Transcending "Teacher Overwhelm" as a New Adjunct Instructor

Lisa MacDonald

According to some statistics, over half of new adjunct teachers will quit their job within the first five years. Much of the reason for this is "overwhelm." Typically, the new adjunct teacher is thrown in front of the classroom and expected to perform like a seasoned teacher without adequate training and support.

In this seminar, we will explore the proven techniques to manage expectations of self and others while starting to teach for the first time, understand where and how to swim within the culture and politics of the institution, and identify key organizational strategies to use, both at home and in the classroom, to keep the teaching stress down and constructive student learning up.

Recommended Reading:

Bain, Ken. *What the Best College Teachers Do*. Cambridge. Harvard University Press 2004.

Bluestein, Jane. "Learn the System." *Becoming a Win-Win Teacher: Survival Strategies for the Beginning Educator*, Corwin, 2010, pp. 103–123.

Duhigg, Charles. *The Power Of Habit*. Random House USA, 2014.

Kim, Jihyun, et al. "Burnout Contagion: Is It Due to Early Career Teachers' Social Networks or Organizational Exposure?" *Teaching & Teacher Education*, vol. 66, Aug. 2017, pp. 250-260.

Teaching Across the Knowledge Gap:**How to Advance Students at Varying Levels of Ability**

Kiah Sherif

In an ideal world, teachers would have students in their classrooms who all begin the semester with the same level of knowledge in the discipline. From there, teachers could map out how to advance all students from point A to B. But what if some students are not even at point A to begin with? What if they are far behind the rest of the class?

This presentation offers specific practical tips on how to address these situations and offer those types of students a deep and authentic learning experience that does not leave them behind. A key approach to this practice is beginning the semester with a flexible syllabus, quickly getting to know your students from day one, and involving students in constructing learning objectives that are both communal and individual.

Recommended Reading:

Freire, Paulo. *Pedagogy of the Oppressed*. Bloomsbury Academic, 2016.

Newkirk, Thomas, and Patricia A. Sullivan. *Nuts and Bolts: A Practical Guide to Teaching College Composition*. Boynton/Cook Publishers, 1993. p. 17-26.

Critical Paper Seminar

Curt Duffy

Friday, December 8, 2016

1:00 to 3:00 p.m.

The critical paper can be a challenging degree requirement. It can be an immobile walrus, an ant colony with mass hysteria, or a rapidly distending Latin-speaking amoeba. It doesn't have to be any of those things. Here are some basic heuristics I have found helpful with academic writing:

1. Don't try to be Nietzsche. Nietzsche wrote some pretty groundbreaking stuff. But then he went mad.
2. Pick a direction and go with it. At this point in the game (graduate school), your method of inquiry is more important than the inquiry itself.
3. Limit your scope. You could probably get five critical papers out of the opening paragraph of Zora Neale Hurston's *Their Eyes Were Watching God*.
4. Avoid Freud. Freud was right about a few things; he was wrong about a lot more.
5. Seek to discover rather than judge. Pretend you are Darwin. Your topic is your Galapagos. Keep a research journal and blend your findings into your paper.
6. Consider first person research and writing. I just did.
7. Don't forget ICE (Introduce, Cite, Explain).
8. Hire an MLA editor if necessary. Really.

In this orientation to the only MFA core requirement that spans two academic terms, each of you will propose a few critical paper topics and generate research questions for one of them. I will introduce you to the critical paper's writing process, research expectations, and project flow. Each of you will leave with a plan for making your critical paper a manageable, and perhaps even slightly enjoyable, endeavor.

Required Reading (in Reader):

Williams, Jeffrey J. "The New Modesty in Literary Criticism." *The Chronicle Review*, 05 Jan. 2015, www.chronicle.com/article/The-New-Modesty-in-Literary/150993/.

Recommended Reading:

Modern Language Association. *MLA Handbook*. 8th ed., Modern Language Association, 2016.

The Art of Translation

Dan Bellm

Saturday, December 9, 2017

9:00 to 11:00 a.m.

Literary translation is a fine art that combines the skills of close reading and disciplined writing—an excellent skill for any reader or writer to develop, and an incomparable way to encounter the world of words that extends far past our borders. This seminar, required for students who will be taking the ten-week online “Art of Translation” conference during the coming project period, will serve as an introduction to that conference. At the seminar, we will briefly review some translation theory; discuss our own multilingual experiences; try our hand at translating a brief text ourselves; and, as time permits, compare multiple translations of a literary text or two. It is not necessary to know a foreign language in order to take the seminar or participate in the conference.

Over the course of the ten-week conference, we will translate brief works of poetry or prose from such languages as French, German, Hebrew, Italian, Japanese, Nahuatl, Polish, Portuguese, Russian, Spanish, Swedish, Turkish and/or Zapotec. (Yes, we can!) Each week, along with the text in question, students will receive a basic glossary or line-by-line trot that will help them create a “literal,” rough-draft, first translation. Then, in conversation with fellow students in the online forum, each will develop a second, more refined version of the text. Since translation is an art of interpretation, no single version will be the “right” or “correct” one: engaging in dialogue online, and learning from how others have tackled the same assignment, will be a central part of the course.

Recommended Reading:

Don Ball, editor. *The Art of Empathy: Celebrating Literature in Translation* (National Endowment for the Arts, 2014). <http://arts.gov/sites/default/files/The%20Art%20of%20Empathy%20Translation.pdf>

Bellos, David. *Is That a Fish in Your Ear? Translation and the Meaning of Everything*. Faber & Faber, 2011. Print.

Biguenet, John & Rainer Schulte, eds. *The Craft of Translation*. University of Chicago Press, 1989. Print.

Grossman, Edith. *Why Translation Matters*. Yale University Press, 2010. Print.

Steiner, George. *After Babel: Aspects of Language and Translation*. Oxford University Press, 1992. Print.

Weinberger, Eliot & Octavio Paz. *Nineteen Ways of Looking at Wang Wei: How a Chinese Poem Is Translated*. Moyer Bell, 1987. Print.

Music in Poetry: Making Poems Sing

Victoria Chang

Saturday, December 9, 2017

10:10 a.m. to 12:10 p.m.

This seminar will focus on music in poetry—specifically how free verse poems can create music. We will discuss what craft elements might create music and discuss several contemporary poems such as Catherine Barnett’s “The Disbelieving,” Nicole Sealey’s “Medical History,” Jorie Graham’s “The Geese,” and Claudia Rankine’s first poem in *Citizen*. Bring a pen and paper or a laptop as we will also do a writing exercise at the end of class.

Required Reading:

Barnett, Catherine. “The Disbelieving.” *Into Perfect Spheres Such Holes Are Pierced*. Farmington, Maine: Alice James Books, 2004. Print. ISBN 978-1882295456.

Nicole Sealey. “Medical History.” *Ordinary Beast*. New York: Ecco Press, 2017. Print. ISBN 978-0062688804.

Graham, Jorie. “The Geese.” *From the New World: Poems 1976-2014*. New York: Ecco, 2016. Print. ISBN 978-0062315441.

Rankine, Claudia. “Untitled.” *Citizen*. Minneapolis, Minnesota: Graywolf Press, 2014. Print. ISBN 978-1555976903.

**Tapping into the Geography of Childhood:
The Early Memories and Opening the Door to Stories**
Kerry Madden-Lunsford

Saturday, December 9, 2017
10:10 a.m. to 12:10 p.m.

Set your words on fire and see if they will burn.

--Helen Norris Bell

Be gorgeous in your writing

--Ursula LeGuin

*I am writing in the garden. To write as one should of a garden one must not write outside it or merely
somewhere near it, but in the garden.*

--Frances Hodgson Burnett.

Fill the words with the breathings of your heart.

-- William Wordsworth

She slipped as a slippery fish through the slapping gurgle of sea waves.

-- Ursula LeGuin

In this seminar, it will be a combination of lecture, writing sparks, music, film, spices, and other sensory exercises to tap back into the work and world of childhood.

Required Reading:

<http://brevitymag.com/current-issue/the-shape-of-emptiness/>

<http://brevitymag.com/current-issue/good-faith/>

<http://brevitymag.com/current-issue/wishbone/>

**Fictive Distance, Propositional Content and the
Possibility of Experimental Fiction**
Percival Everett

Saturday, December 9, 2017
3:20 to 5:20 p.m.

Literary art is necessarily a product of our experience in and with the world. To varying degrees our fictions are retellings of lives, but how do you save our art from being mere reportage. Further, how are we or are we constrained by the rules of fiction? Can we break them and what does it mean to break them? Are there any such rules?

Post-MFA Writing Pedagogy Lecture Panel (2)
Precious Rasheeda Muhammad, Joshua Roark

Sunday, December 10, 2017
9:00 to 10:30 a.m.

**“I Could Be of Great Use to My Benighted People”:
Service Learning, Shifting Canons, and Authority**
Precious Rasheeda Muhammad

Using the text *The Autobiography of Nicholas Said*, this imaginative case study demonstrates how a curriculum combining authority-conscious creative writing pedagogy and service-learning

projects can guide students into greater access to marginalized voices in American literary history; provide students an active role in excavating and refining related voices in the present that have been all but doomed to literary obscurity; and contribute to students constructing new knowledge in the discipline that not only lessens the injustices of exclusionary canons going forward but also educates the greater American public in ways that bring communities together across seemingly intractable divides and around the power of literature.

Recommended Reading:

- Bain, Ken. *What the Best College Teachers Do*. Cambridge, Massachusetts: Harvard University Press, 2004. Print.
- Bates, Jordan. "Literary canons exclude works no matter how selective canon makers are." *The Daily Nebraskan* 25 April 2013: N.pag.Web. 2 Sept. 2017.
- "Connecting Community Service to the Classroom." Harvard Alumni, Harvard University, 16 Oct. 2014, alumni.harvard.edu/stories/connecting-community-service-to-classroom.
- Haake, Katherine. "Dismantling Authority: Teaching What We Do Not Know." *Power and Identity in the Creative Writing Classroom: The Authority Project*, edited by Anna Leahy, Multilingual Matters Ltd, 2005, pp. 141–151.
- Manolis, Argie. "Writing the Community: Service Learning in Creative Writing." *Power and Identity in the Creative Writing Classroom: The Authority Project*, edited by Anna Leahy, Multilingual Matters Ltd, 2005, pp. 141–151.
- Said, Nicholas. *The Autobiography of Nicholas Said, A Native of Bornou, Eastern Soudan, Central Africa*. Shotwell & Co., 1873.
- Straus, Emily E, and Dawn M Eckenrode. "Engaging Past and Present: Service-Learning in the College History Classroom." *History Teacher*, vol. 47, no. 2, 2014, pp. 253–266.

Practical Help for Serious People: How to Serve the Working Learner

Joshua Roark

Few Americans are able to disassociate their education from the market or their social position; for the vast majority of students, including those attending community colleges, education is the primary means to social equity and mobility in the market.

This seminar examines some pedagogical approaches necessary to build a natural critical learning environment for writing students who spend near to or more than 20 hours a week at an off-campus job. We will discover how to begin constructing a teaching toolkit of methods aimed specifically at engaging and motivating the employed student.

Recommended Reading:

- Perlas, Char A.. "Enhancing underrepresented, community college student motivation through blended curriculum." Capella University, ProQuest Dissertations Publishing, 2010. 3411962.
- Sanacore, J. (2008). Turning Reluctant Learners into Inspired Learners. *Clearing House: A Journal Of Educational Strategies, Issues And Ideas*, 82(1), 40-44.
- Savi, Kai Alina. "Community college student motivation and persistence to goals." University of Denver, ProQuest Dissertations Publishing, 2011. 3478410.

Graduating & PDS Student Presentations (3)
Stephanie Lawrence, Roberto Lovato, Taaji Rauf

Sunday, December 10, 2017
9:00 to 10:30 a.m.

When the World Throws You Off Track: Writing in the Midst of Grief or Loss

Stephanie Lawrence

This presentation will explore the benefits, strategies and difficulties that come from writing during times of trauma. By highlighting the major components of my field study, this lecture will analyze the discussions, writing prompts, activities and resources that a writer might access to help find peace when dealing with difficult life situations. Participants will also be exposed to how research and the opinions of various experts in the field of trauma writing have shown that writing can often facilitate the healing process and foster inspiration.

No required reading, handouts will be provided.

The Gold is in the Dark: Writing Underworlds in Times of Crisis

Roberto Lovato

This interactive lecture will incite writers to delve deeper into the underworld journeys that enrich our narratives—and our lives. Using examples from both classical and more contemporary literature of the underworld, we will explore the ways that writers use the mythical and real, the psychological and the criminal and other underworld quests to structure, move and animate their fiction, nonfiction, and poetry. The earthen core of our workshop is a simple but urgent idea: that underworlds are the ideal trope with which to foreground the ideas and emotions, the gods and the monsters bursting out of us in times of epic personal and political crises. Students are encouraged to bring their own examples of underworlds- personal, political and literary-that inform their work and lives, hopefully with an eye to freedom.

Required Reading:

Academy of Ideas, Carl Jung and the Shadow: The Hidden Power of Our Dark Side

Text and audio online: <http://academyofideas.com/2015/12/carl-jung-and-the-shadow-the-hidden-power-of-our-dark-side/>

Wachowsk, Larry and Andy, *The Matrix*, Warner Borthers, 1999, film

Text online: <http://www.imsdb.com/scripts/Matrix,-The.html>

Recommended Reading:

Alighieri, Dante, Hollander, Robert and Jean, Anchor; TRA BLG edition, 2002. Print

Handouts will be provided.

We are the Griots: The Power of Story Telling

Taaji Rauf

This course will explore the definition of a griot in the African culture. The strategies will be shared to participants on ways they can become a modern-day griot through art and within their self-identified culture. Then participants will be introduced to oral traditions that are used in specific countries around the world. Over the twenty-minute time period, participants will view power point slides that will show the different forms of storytelling. We are all here to tell stories. As writers, we have a responsibility to ourselves, our tribes, and community. By being storytellers we can create stories that impact the world. In these modern times, we can tell our stories in many forms. My form is fiction, but other forms will be discussed during the presentation.

In this course, students will:

- Students will explore oral traditions around the world.
- Students will be given strategies on ways to become a storyteller through their writing.

- Students will identify different craft elements that help a storyteller tell a great story in writing.
- Students will practice storytelling to improve specific craft elements such as point of view, characterizations, details, and setting.

No required reading.

Graduating & PDS Student Presentations (3)

Laura Dorwart, Emma Margraf, Susan Paretts

Sunday, December 10, 2017

9:00 to 10:30 a.m.

Perfect Pitch: Pitching Nonfiction Articles for Fun and Profit

Laura Dorwart

What's in a pitch? Pitching nonfiction articles to mainstream markets might seem intimidating, but it can pay the bills, help you hone your voice, or become your full-time job. In this class, which is informed by interviews with freelance writers and editors, we will explore the various types of paying markets, different kinds of content and article writing (from one-offs to regular gigs and full-time jobs), and the components of a successful pitch, as told by those who read them.

No required reading.

Everybody Loves a Comeback: What Sports Can Teach Us About Storytelling

Emma Margraf

Curt Schilling delivered a game winning pitching performance beat the evil Yankees and bring the Red Sox to the World Series while injured, with blood seeping through his socks. The curse of the bambino was over. The Golden State Warriors, a team of focused and studied underdogs, came back from a crushing NBA finals defeat to beat the Cavaliers, whose star is the greatest player in basketball. This presentation will detail how great sports stories feature all of the crucial aspects of storytelling: heroes, villains, obstacles overcome, and most importantly, lessons in understanding ourselves.

Recommended Reading:

Wallace, Carvelle. "Steph Curry and the Warriors Astonishing Season". *The New Yorker*, May 26, 2016.

Waldron, Travis. "WTF Happened to Curt Schilling?" *Huffpost*, April 15, 2017.

You Still Need to Pay Your Bills and Eat: Welcome to the World of Content Writing, Editing, and Copywriting

Susan Paretts

In this course, we will discuss ways the creative writer can financially support themselves through content writing, editing, and copywriting. Participants will be provided with an overview of what content writing, editing, and copywriting entails. This lecture will seek to educate the creative writer on the importance of seeking out a reliable means of financially supporting themselves while they engage on the path of being creative. This lecture will also give participants an overview of how they can tie content writing, editing, and copywriting into the pursuit of social justice, a key tenant in the MFA Creative Writing Program at Antioch University Los Angeles. From the real-life experiences of the presenter, students will learn how they can

become advocates for worthy causes such as animal rights, environmental issues, women's health, and care giving for the young and elderly, through their work in content writing, editing, and copywriting. The desired goal of the lecture is to demonstrate to the participants there is a path to being financially stable while you're being creative. Hence, you can have your cake and eat it too!

Learning Objectives:

1. Lecture participants will learn about the numerous forms of content writing, editing, and copywriting that are available in the employment marketplace and how they can identify and obtain such opportunities.
2. Students will gain a greater understanding of how they can become social justice advocates through their work as content writers, editors, and copywriters.
3. Students will gain a greater understanding of the desirable work habits, commitment, and goal setting that goes into being a successful content writer, editor, and copywriter and how these skills directly translate as a positive when used in creating their own written works of creativity.

No required reading.

Arts, Culture & Society II
Writing Fiction with Socio-Political Content in the
Time of Alt-Reality
 Gary Phillips

Monday, December 11, 2017
 9:00 to 11:00 a.m.

In an age of alt facts and public figures who impulsively tweet hogwash, how do you contend with such in your own work? What now is satire or over-the-top when notions like climate change is a hoax by the Chinese, Lada Gaga's Super Bowl halftime show was a satanic rite and millions of the undocumented voted in the presidential election are taken as gospel by millions of people? Using examples, group discussion and a writing exercise, this seminar will seek ways in which our fiction, as an instrument of pop culture, can be used to convert and/or reach an untapped readership to foster a mindset of resistance.

Recommended Reading:

Dayen, David, "Pop Culture is Far Ahead of Washington When it Comes to Tech Monopoly Politics," theintercept.com, September 16, 2017 -- <https://tinyurl.com/y7r5m62a>
 Freeman, Ian, "Chatting with the Women of 'Black Panther, World of Wakanda,'" theurbandaily.com, November 9, 2016 -- <https://tinyurl.com/yaaqqn2e>
 Scalzi, John, "During Trump's present, it's hard to write the future" *Los Angeles Times*, August 16, 2017 -- <https://tinyurl.com/y8jzvjc4>

Wounded Healers, Wounded Writers
 Alma Luz Villanueva

Monday, December 11, 2017
 9:00 to 11:00 a.m.

"I said: What are my eyes?
 He said: Keep them on the road.
 I said: What are my passions?
 He said: Keep it burning.

I said: What is my heart?
 He said: Tell me what you hold inside.
 I said: Pain and sorrow?
 He said: Stay with it. The wound is the
 place which through the light enters." Rumi

Carl Jung coined the term, *the wounded healer*, in his wonderful writing. He stressed that only the wounded healer is able to heal. Which brings us to the wounded writer, and it seems only the wounded writer can (ultimately) heal him/herself, others, through their light/words. The wound in which through the light enters us, through us, our words. Our passions. Our voice and vision.

As a poet/writer, I've come to value my wound, and my light...and I think/feel that all poets/writers have this wound and this light. Our eyes, our passions, our hearts, our pain and sorrow. Our words. In this seminar we'll investigate our wound and our light- how we continuously heal ourselves via our writing. How we enter each poem, story, novel with a burning question- and how the poem, story, novel always answers us.

Please bring a poem or a piece of writing that speaks of your wound, your light. And bring an object that symbolizes that wound, that light. Let's see what we come up with. Also, write a poem, a letter to *the other*, yes, in light of the KKK, Nazi rise, this time. The other- LGBT, Mexican, Muslim, Black, Jew, Native (Standing Rock). Of course, we know within our wound, our light, there is no 'other,' but let's speak/write in the Spirit of healing for the current time we're living in.

As a poet/writer I know I would have never, ever, written without my wound(s)...hey, lots of light. And so, let's dis-cover, compare and share our wounded poet/writer selves. With so much gratitude, pain and sorrow, joy and dance.

Required Reading:

Alexie, Sherman. "Seven Love Songs Which Include the Collected History of the United States of America." *First Indian on the Moon*. New York: Hanging Loose Press, 1993.
 Harjo, Joy. "I Give You Back." *How We Became Human*. New York: W.W. Norton 2002.

Handouts will be provided.

Seeing Again and Digging Deeper:

The Fine Art of Revision

Terry Wolverton

Monday, December 11, 2017

9:00 to 11:00 a.m.

Despite poet Allen Ginsberg's claim of "First thought, best thought," most writers know that a work gains power and depth through revision (even Ginsberg revised his work.) This seminar will offer perspectives on the process of revision (whether you're working on your own, in response to peer or mentor feedback, or with an editor) and some guidelines for how to approach it. The discussion will pertain to all genres.

Be prepared to discuss your own experiences with revision, including where you get stuck.

No required reading.

Teaching Academic Writing

Monday, December 11, 2017

Ed Frankel

12:30 to 230 p.m.

I designed this course for those MFA students who—by choice, necessity, or kismet—may find themselves teaching some form of composition at the junior college or four-year college level. I'll walk you (run you?) through a quick history of writing instruction, stake out the theoretical territory, issues, and debates, and touch on enough of the methods and strategies to give you a broad sense of the discipline. I'll point out some of the important figures in the composition cosmology and provide a list of some keystone books with massive bibliographies that will give you enough sources and leads to fill in the blanks that time will not permit me to map out.

Topics will include: history of writing instruction; current textbooks and thematic course design: from workbooks to radical pedagogy; writing across the curriculum: teaching the different academic discourses; connecting critical reading to writing; what research is telling us: the “flashlight under the blanket” theory, et al, and why you should care; the writing process: from brainstorming to editing; dealing with grammar; characteristics of weak and strong college writers: sketching a developmental continuum; conferencing with students; responding to papers: alternatives to the bloody red pen; writing a prompt (an essay assignment); pros and cons of collaboration and group work; evaluating student writing: from tests to portfolios; multiple uses of student journals; teaching stylistics; ESL (English as a Second Language)—professional journals as resources: from “how to” cookbooks, written teacher to teacher, to esoteric publications from the ivory tower, reticulated with French continental theory and postmodern bricolage.

No required reading

Thoughtful, Thoughtless & No-Thought—Chat on Milosz, Douglass & Basho: Considerations for the Poet in the 21st Century

Juan Felipe Herrera

Monday, December 11, 2017

12:30 to 2:30 p.m.

Lately, I have been reading Milosz, Douglass & Basho — and have been delighted. “At last here is something I can dig into that is meaningful in these odd times of “Fake’ VS ‘Real reality” I said to myself upon getting a hold of these cool materials. For the poet, writer — for the moment — these are most significant insights that these three great authors propose. And they all relate to the larger questions of Power & Culture in society. We cannot ignore these three thinkers in a world of violence, terrorism and the quest for peace. Each author takes on a unique view in a unique epoch. None of these writers are contemporaries of our time, yet most welcome giants.

You may want to read a chapter or two of Douglass’s *Of Bondage and Freedom*, some pages from Milosz’s *Captive Mind* and Basho’s *The Narrow Road to the Deep North*. Get a sense of how these great writers, two of them poets, are examining and responding to the forces of power, whether Slavery, Hitlerism or the Urban City of things and desire. Just a taste is good enough, most of all — How do you respond to society today?— in your writing. What kind of pull—social, political, cultural, gender, class, color, religious—do you feel? How does this kind of “suction” affect your poetry? Is it about content, style, dialect, language, literally references, even the use of italics? Are you free? That’s what I want to get into with you. Ok? Have fun.

In the second hour of the seminar, we will experiment, read, draw, voice out, speak of **Big Picture Poetry**, another cool concern as of late.

No required reading.

**Media & Information Literacy: Critically Engaging
in a Global Environment**

Ken Pienkos

Monday, December 11, 2017
12:30 to 2:30 p.m.

This session boons a literacy framework for research and resources to support the MFA Critical Paper and Graduate Presentations with relevant and credible outcomes for references in literary scholarship and conversation. We will take a deep dive into the structures of Information Literacy including: multiliteracies, new literacies, and popular literacies.

The information literate student:

- Determines the nature and extent of the information needed
- Accesses needed information effectively and efficiently
- Evaluates information and its sources critically
- Uses information to accomplish a purpose
- Understands many of the economic, legal, and social issues surrounding the use of information and accesses and uses information ethically and legally.

Before the session: Please email kpienkos@antioch.edu a Topic Idea for lottery selection of the LIVE search for discovery and critical research learning.

Required Reading (in Reader):

Gross, Melissa, and Don Latham. "The Peritextual Literacy Framework: Using the Functions of Peritext to Support Critical Thinking." *Library and Information Science Research*, vol. 39, no. 2, 2017, pp. 116–123., doi:10.1016/j.lisr.2017.03.006.

**Arts, Culture & Society II
Writing About Race**

Eula Biss

Monday, December 11, 2017
3:50 to 5:50 p.m.

The author will talk about the intellectual, political, and artistic challenges of writing about race as a white woman.

Graduating & PDS Student Presentations (3)
Deirdre Fryer Baird, Jacque Cope, Judy GittermanTuesday, December 12, 2017
9:00 to 10:30 a.m.**I love it, I hate it. A Lesson in Critiques and Subjective Comments, from F. Scott Fitzgerald
and Toni Morrison**

Deirdre Fryer Baird

As writers, we are all exposed to critiques of our work, both positive and negative. How can we as writers' process inherently subjective feedback, in the most useful way possible, to improve out work. This seminar will present historical letters, comments and censure that F. Scott Fitzgerald received for *The Great Gatsby*, and Toni Morrison for *The Bluest Eye*, along with illustrations of how they used those criticisms. In addition, the presentation will offer practical tools to assist attendees in processing critiques, from readers, mentors and editors, without becoming overwhelmed.

Recommended Reading:

Fitzgerald, F. Scott. *The Great Gatsby*, Charles Scribner's Sons. 2004 edition. Print.
 Fitzgerald, F. Scott. *Trimalchio, An Early Version of The Great Gatsby*, Cambridge University Press. 2002. Print.
 Morrison, Toni. *The Bluest Eye*, First Vintage International Edition. 2007. Print.
 O'Connor, Acacia. *Read 'Em and Weep: Quotes from a Real, Live Book Censorship Debate over Toni Morrison's "The Bluest Eye."*. National Coalition Against Censorship. 2013. Blog

Syntactic Style: Use of the Cumulative Sentence

Jacqueline Cope

In this session, we'll review basic elements of syntax as they relate to style. We will focus with greater depth on understanding what Frances Christensen termed the "cumulative sentence," and consider several examples that demonstrate how writers have used this type of sentence in their prose and to what effect. We will also consider how cumulative syntax helps us generate new ideas in our writing in addition to improving our sentences. There will be a few writing exercises to gain experience and confidence incorporating this syntax in our writing.

No required reading.**Just Gimme Some Truth: Anton Chekhov's Influence on the Modern Short Story**

Judy Gitterman

Anton Chekhov has been widely acclaimed as the greatest short story writer who ever lived. Chekhov wrote that "artistic literature is called so because it depicts life as it really is. Its aim is truth—unconditional and honest." In this presentation, we will examine several key ways in which Chekhov broke the traditional rules of story-telling, examples of Chekhov's influence on the short fiction of Raymond Carver, Alice Munro and James Salter, and how you can use these techniques in your own fiction.

Recommended Reading:

Nabokov, Vladimir, *Lectures on Russian Literature*.
https://ia800708.us.archive.org/10/items/VladimirNabokovLecturesOnRussianLiterature/Vladimir_Nabokov_Lectures_on_Russian_LiteratureBookFi.org.pdf
 Chekhov, Anton. "The Lady with the Dog," *The Lady with the Dog and Other Stories*, Trans. By Constance Garnett.
https://archive.org/stream/chekhovstories00chekrich/chekhovstories00chekrich_djvu.txt

Graduating & PDS Student Presentations (3)
 Brennan DeFrisco, Jonne Rhodes, Tristan Scremin

Tuesday, December 12, 2017
 9:00 to 10:30 a.m.

This Is Not A Poem: Modern Conflicts Between Academic & Performance Poetry

Brennan DeFrisco

This course examines intersectional issues that shape and inform the conflict between academic and performance poetry, such as classism, accessibility, and cultural capital. The lecture/discussion format will engage students' critical thinking of literary issues and emphasize the importance of cross-genre literary citizenship. The work of contemporary poets with a background in performance will be examined as a model for demonstration of hybridization. The course also provides a framework from which students can increase their exposure to and

experience with performance poetry.

Required Reading:

Bolina, Jaswinder. "The Writing Class." Poetry Foundation, 12 Nov. 2014, www.poetryfoundation.org/features/articles/detail/70181.

Recommended Reading:

Gregory, Helen. "The Quiet Revolution of Poetry Slams: The Sustainability of Cultural Capital in the Light of Changing Artistic Conventions." *Ethnography and Education*, vol. 3, no.1, 2008, pp. 61-71.

Miller, Joyce. "Product Review: The Invisible Backpack of White Privilege from L.L. Bean." *McSweeney's*, 18 December 2014, www.mcsweeneys.net/articles/product-review-the-invisible-backpack-of-white-privilege-from-ll-bean.

Postcards from the Apocalypse: Poetry Written on the Brink of Disaster

Jonne Rhodes

We are, not so suddenly, living in days when the natural world is imperiled by a nuclear past or future. In Jeannine Hall Gailey's poems, black humor, super-heroine antics and a Martha Stewart how-to for apocalyptic living begin to fill a toolbox of heartfelt response to disease, the perils of nuclear waste, and the present nuclear peril we are living under. Our examination of two of her books will illustrate how Gailey's poetry can instruct us to write personal and global disaster, from every angle, with humor and serious fact-checking about serious topics. Handouts will be provided.

Recommended Reading:

Gailey, Jeannine Hall, *The Robot Scientist's Daughter*, Mayapple Press, 2015, ISBN: 1936419424.

—*Field Guide to the End of the World*, Moon City Press, 2016, ISBN: 0913785768.

Writing as Medicine

Tristan Scremin

There might be a time when you will be called to run a writing workshop focused on healing. This presentation will explore running and participating in writing workshops within the mental health community organization called Painted Brain. These writing workshops can heal wounds from the past and can create a space where true healing can begin. Writing in this type of workshop is some of the most courageous and difficult writing to produce but it can also be some of the most rewarding. As Natalie Goldberg said, "Write about what disturbs you, what you fear, what you have not been willing to speak about. Be willing to be split open." Through anecdotes and slides, this lecture will illustrate the importance of creating a safe space and allowing writers to give voice to their own experience. Handout will be provided

Recommended Viewing:

Paintedbrain.org

What? Are You Nuts? – A Mathematical Approach to Creating Voice

Jean Tschohl Quinn

Have your story lost its voice during revision? Do you find yourself expressing your writing process with trepidation and vagueries? Using interactive exercises and a playful, pseudo-mathematical definition for *voice*, we will explore and expand skills in creating consistent, unique voices for our stories. Beginning with a simple story arc, we will write and rewrite it to create a variety of narrative voices aided by the clarity of mathematical principles.

No required reading.

You May Want To Sit Down: How first, second, and third person point of view deliver tragic events in flash fiction

Jennifer Cree Swan

First, second, and third person point of view each have their own unique way of establishing a lens for which a reader sees through and experiences story. Flash fiction because of its innate brevity lends itself to exploring tragedy and its companions, intense emotion and transformation. Depending on a story's point of view, a reader's relationship to the tragedy at hand varies.

Through reading and discussion of flash fiction stories participants will explore the use of first, second, and third person points of view and how they form a reader's perspective and knowledge of tragic events. Additionally, through a brief writing exercise participants will write of a tragedy from two points of view to see how different voices shape story and where the reader stands in relation to the events. This presentation will provide participants with one way to think about selection of point of view and narrative voice when depicting tragic events.

Recommended Reading:

Smith, Curtis. "Illusion." *Greatjonesstreet.press*, Great Jones Street Press, 22 Jan. 15, www.greatjonesstreet.press/illusion-by-curtis-smith/ . Accessed 15 Aug. 17.

Reidel, James. "'Black Out'." *Fiction Southeast*, Fiction Southeast An Online Journal Dedicated To Short Fiction , 7 Mar. 15, fictionsoutheast.com/black-out/. Accessed 27 Aug. 2017.

Aldous Huxley's Utopia

Alex Thurnher

Island, a novel written by Aldous Huxley, attempts to transform the effects of societal inertia by questioning values: What makes a society great? Objective reality often clashes with the idealized notions of nationhood. Many across the globe likely believe we are living in an anti-utopia or dystopia. Huxley's *Island* has themes that are controversial. Still, it forces readers to evaluate whether their lives are sources of, or subject to oppression. If books are meant to transform lives mostly for the better, what must writers accomplish in the world of their narratives? The main question this seminar will attempt to answer is whether utopian narratives are worth pursuing.

No Required Reading:

A brief group writing exercise will occur if time permits.

**Lizards and Lemurs: A Guide to Book Coaching,
Developmental Editing and Tools for
Your Own Manuscript Revision**
Kate Maruyama

Tuesday, December 12, 2017
10:40 a.m. to 12:40 p.m.

Developmental editing and book coaching involve a level of understanding of a manuscript as its own animal. It's not up to you to red-pen a manuscript, or to copy edit, nor is it up to you to turn someone else's manuscript into the book you want it to be, or to create a best seller from a pile of words. Your job is to turn the manuscript in front of you into the best version of itself possible.

In this class you will learn how to approach manuscripts and writers of varying temperaments. I'll give you specific tools for reviewing and giving notes on a manuscript as you track progression (much as in a piece of music) in character, plot, story, sequence, and point of view. All of these tools are useful not only for book coaching, but for finding work as a developmental editor and for revising your own work.

Developmental editing is a growing field in the publishing world and with the advent of self-publishing and indie startups, freelance dev editors are increasingly in demand.

No Required Reading. Handouts will be provided.

Recommended Reading:

Vandermeer, Jeff, *Wonderbook*. New York: Harry N. Abrams, 2013. ISBN 1419704427. Print.

**It Didn't Happen Like That: Shaping Real Life
Experience into Effective Story**
Christine Hale

Tuesday, December 12, 2017
10:40 a.m. to 12:40 p.m.

Many of us are inspired to write stories--fiction or creative nonfiction--by the interesting, awful, and delightful things that happen to us in real life. Most of us experience some challenges transforming what really happened into story that effectively hooks and then moves a reader. In this discussion-based class, we'll look closely at some of the key tools for shaping story, including entry point, exit point, arc, point of view, tone, and temporality. First, we'll examine the deployment of these tools in a short work of published fiction based on personal experience. Then, applying in-class writing exercises to one of our own personal experiences and discussing some of the results, we'll seek to better understand the conscious choices writers make to recast life into art.

The goal of the seminar is for each participant to leave with one or more new craft tools to deploy in their own work, and a deepened appreciation for the architecture of story. The suggested reading will be available in the residency reader, and in a limited number of handouts at the seminar. Please come to class with a personal experience you're interested in transforming to story, whether as fiction or creative nonfiction.

Recommended Reading:

Jones, Edward P. "The First Day." *Lost in the City* (1992). New York: Harper Collins, 2012.
ISBN: 9780062193216

**As the Gesture Between Them: Sound and Silence in
Jorie Graham**

Tuesday, December 12, 2017
10:40 a.m. to 12:40 p.m.

Jenny Factor

"Each poem," Jorie Graham writes in the introduction to *The Best American Poetry 1990*, "is an act of the mind that tries – via precision of seeing, feeling, and thinking – to clean the language of its current lies, to make it capable of connecting us to the world."

Yet for a poet who describes poetry as an act of connection to the world and of saying, so much of the strength of Jorie Graham's work comes from her ability to pen silence, to write an expressive textured non-speech onto the page. Renowned literary critic, Helen Vendler first discovered Jorie Graham through three poems published in the *American Poetry Review*. She thought, "It's like hearing a new sound, like hearing Shostakovich after Tchaikovsky."

In this course, we will explore the first 20 years of Jorie Graham's career by reading her Pulitzer-winning book of selected poems, *The Dream of the Unified Field*. Together we will explore Graham's sounds and strategems: how hers is a philosophical poetry, suffused with history and myth, a poetry of cinematographically-resonant syntactic invention and risk, always less from the id than from the idea. Above all, we will look at her strategies of supercision and silence—at how she uses words and space to keep the direct (and necessarily unsatisfying) expression of the unsayable off the page in favor of the more ineffable.

In order to facilitate close reading of the poems, there will be a handout on Café MFA prior to the residency.

Required Reading:

The Dream of the Unified Field: Selected Poems 1974-1994, The Ecco Press, New Jersey 1995
(distributed by W.W. Norton and Co., New York), ISBN: 0-88001-438-5

Recommended Reading (in Reader):

Katie Ford on Jorie Graham from *Efforts and Affections: Women Poets on Mentorship*, Greenberg, Arielle and Rachel Zucker, eds, University of Iowa Press, 2008, ISBN: 158729639X

(Online)

Harvard Gazette article on her strengths as a teacher:
<http://news.harvard.edu/gazette/1999/10.07/graham.html>

Interview from the Academy of American Poets site:
<http://www.poets.org/viewmedia.php/prmMID/20176>

Book Publicity 101

Holly Watson

Tuesday, December 12, 2017

2:00 to 4:00 p.m.

This seminar will cover the basics of book publicity, what you might expect if you take a job in publicity at a book publishing house, and what you, as an author, can do for yourself in regards to publicity, and what is best handled by someone else.

Topics addressed will include: how to create a press kit; media list creation and timing of mailings, from galleys through finished books; how to schedule bookstore events; what a professional book publicist does and what an author can expect when working with one.

No required reading.

Grounding Your Prose

Brad Kessler

Tuesday, December 12, 2017

2:00 to 4:00 p.m.

In this seminar we will embark on a small field trip a short walk from campus in order to look and listen-- and then write. We will explore ways the writer can engage all of their senses (and the readers' senses). We will look to the physical world as a guide and jumping off point to the non-physical. Some in-class reading will lead the way to outdoor prompts.

Bring something to write with.

Seminar limited to 32 participants. Announcement for sign-up will be posted on Sakai before the residency.

The New Old

Richard Garcia

Tuesday, December 12, 2017

2:00 to 4:00 p.m.

In the past acrostics have been used in elegies, tribute poems, poems for children and valentines. Another ancient form of writing is the abecedarian, where the sequence of the alphabet is used to structure poems or stories. Both of these forms have been used in secret codes. In a similar manner we are seeing fragments, words, even entire poems embedded like secret messages in host poems. Poems forming the spines of other poems so we can read the poem horizontally or vertically. We will look at examples in poems by Tyehimba Jess, Gwendolyn Brooks, Marilyn Nelson, Barbara Hamby, Terrance Hayes and others.

Assignments:

Make up some short titles of poems you'd like to write. No poems, just titles, preferably ones that do not make sense to you yet. Here is one I made up: Velcro Babies.

Bring a short poem by a well-known poet. It could be a favorite poem or one you don't like at all; perhaps one you take issue with. It could be from a poet you love or a poet you despise. .

Suggested Reading:

Editors Peter Kahn, Ravi Shankar, Patricia Smith. *The Golden Shovel Anthology: New Poems Honoring Gwendolyn Brooks*. Fayetteville Ark: University of Arkansas Press, 2017. ISBN- 978-1-68226-021-1

Is There a There There?**Trends in Contemporary Poetry**

Carol Potter

Wednesday, December 13, 2017

9:00 to 11:00 a.m.

Contemporary Poetry: What's new & contemporary about it? What are we doing, where might we be going, and are we bringing "news that is still news" How are current socio-political-economic-literary movements, events, and anxieties reflected in style, tone, voice, mechanics, content, sense of place, authorial custody, narrative, and form? We will be looking at recent journal publications as well as poems by Victoria Chang, Carolyn Forché, Terrance Hayes, Tyehimba Jess, Matthea Harvey, Tony Hoagland, and Dean Young.

In her prose poem (1981), “The Colonel”, Carolyn Forché writes, “There is no other way to say this.” “The Colonel” is a poem of certainty. “What you have heard is true. I was in his house.” Is certainty gone? Has voice become vague? What new ways have poets adopted in response to the disruption, and yes, sometimes, the joy in their lives? If a god appears, what kind of a god? Is there a there there anymore? Was it once there? Is the certainty less certain than the uncertainty of the fly buzzing in Dickinson’s poem #465 written circa 1863? “With Blue—uncertain—stumbling buzz/Between the Light— and Me”.

A packet of poems will be distributed at the seminar, and students are asked to bring in one poem which they see as emblematic of post-9/11 poetry.

Arts, Culture & Society II
Writing for Change: Bearing Witness
 Ana Maria Spagna

Wednesday, December 13, 2017
 9:00 to 11:00 a.m.

In response to the current political situation, many writers are feeling a sense of urgency, a need to write for change. But what exactly might we mean by that phrase? And how can we avoid familiar pitfalls like being too didactic or preaching to the choir? This session proposes that one tried-and-true way is simply to bear witness: to share experiences, especially traumatic ones. In a combination of lecture, discussion, reading (in-class), and writing exercises, we’ll explore specific techniques for bearing witness to personal experience, on behalf of others, and/or for the non-human world.

Methods of Teaching Creative Writing Online
 Curt Duffy

Wednesday, December 13, 2017
 9:00 to 11:00 a.m.

This seminar is required for any student who plans to take CRW 5610: *Methods of Teaching Creative Writing Online* this project period. It is also recommended for any student with an interest in teaching writing online.

Methods of Teaching Creative Writing Online begins with a brief history of the academy and then explains how new modes of communication and the corporatization of education have led to today’s online learning environments, including specific learning management systems (LMS) such as Sakai 10.4. This seminar also explores the unique skills required for teaching writing in the online modality as well as how the Internet and other new technologies are impacting the nature of what we read. Lastly, *Methods of Teaching Creative Writing Online* details how Antioch’s emerging Inspiration to Publication program is uniquely positioned to meet these changes in education and the literary arts—while continuing the MFA program’s commitment to community engagement and the pursuit of social justice.

Students taking CRW 5610 this semester are also required to attend an orientation, which focuses on the operational aspects of the course, held at a different time during the residency.

No required reading.

Opening Paragraphs
 Jim Krusoe

Thursday, December 14, 2017
 9:00 to 11:00 a.m.

The importance of a strong opening cannot be overemphasized. We will examine the characteristics of a strong paragraph, using examples from published writing and unpublished, student work. Bring samples from your own work.

Writing About Writing

Gayle Brandeis

Thursday, December 14, 2017

9:00 to 11:00 a.m.

“Ye who write, make choice of a subject suitable to your abilities,” wrote Horace in his *Ars Poetica* (“The Art of Poetry”) around 19BCE; what better choice of subject for a writer to write about than writing itself? Some people warn that writing about writing is a masturbatory exercise—and indeed, it can be self-referentially pleasurable—but it can also be a fun, illuminating, outward-reaching way to connect with the writing community and beyond. Through a mix of lecture, discussion, and in class writing, we’ll look at the history of writing about writing (in creative nonfiction, fiction, poetry, and film) and explore how cultural ideas about writers and writing are evolving as more diverse voices create *Ars Poetica*.

No required reading. Please feel free to bring examples of your favorite (or least favorite) writings about writing in any genre.

A Fearless Heart: Research-Based Prose

Sharman Apt Russell

Thursday, December 14, 2017

9:00 to 11:00 a.m.

*I got me a fearless heart
strong enough to get you through the scary part
It's been broken many times before
a fearless heart just comes back for more...
I admit I fall in love a lot
I nearly always give it my best shot
I know you must think I'm the reckless kind...
I got me a fearless heart*
Country-western rocker Steve Earle, “A Fearless Heart”

As well as one novel set 11,000 years ago and a YA in the sixteenth century of the American Southwest, I have written eight books of creative nonfiction ranging in subject from archaeology to butterflies, hunger to pantheism. My current project *Within Our Grasp: Feeding the World's Children for a Better and Greener Future* (Pantheism, 2019) is about successful approaches to ending childhood malnutrition and why this is an environmental concern. All my books involve research. *I know I fall in love a lot. I nearly always give it my best shot. I got me a fearless heart.*

In a combination of lecture and group discussion, this class will explore research-based prose. Although my focus is on creative nonfiction, similar techniques can be used for fiction or poetry. I’ll discuss how I approach researching and writing about a subject in which I am not an expert—some of the sorrows and some of the joys.

We will also talk about how to weave research into our creative writing. The poet Dick Hugo once said that some poets ask truth to conform to musicality and some ask musicality to conform to truth. He was in the first camp. But how do we get both? How do we marry facts, statistics, and the raw, clunky stuff of information with our personal lyricism?

No required reading. Instead, I will pass out material in class.

Graduating & PDS Student Presentations (3)

Mary Bowers, Jeffrey Clarke, Jesus Sierra

Thursday, December 14, 2017

11:10 to 12:40 p.m.

Setting: The Secret Sauce of Un-put-downable Writing

Mary Bowers

Anyone who's had to switch tables in their middle school lunch room knows that a shift of five feet can mean the difference between safety and terror. Setting is everything. As Eudora Welty said, "Every story would be another story . . . if it took up its characters and plot and happened somewhere else . . . Fiction depends for its life on place." If your prose has all the pep of a sleepy sloth at a slumber party, you might be missing fiction's unsung hero: setting. We'll do writing exercises that explore how to use setting to ratchet up tension, mood, and suspense—and make your writing unputdownable.

No required reading.**“I’ll Bet You Don’t Skip Dialogue”: How to enhance your confabulation and perpetrate less hooptedoodle in the process**

Jeffrey Clarke

In "Writers on Writing: Easy on the Adverbs, Exclamation Points and Especially Hooptedoodle", Elmore Leonard suggests, "Try to leave out the part that readers tend to skip. A rule that came to mind in 1983. Think of what you skip reading a novel: thick paragraphs of prose you can see have too many words in them...I'll bet you don't skip dialogue."

This course explores two related question: what *should* dialogue do, and what *can* it do?

As writers, we know that dialogue conveys character and provides a conduit for conflict. But dialogue can also be used to portray action, to physically describe characters and setting, or to serve as counterpoint to a character's interiority—bubbles on the surface that makes the current beneath richer and more interesting. Through lecture and group discussion, we will explore when and how to deploy dialogue for maximum impact, and students will evaluate practical examples of dialogue in order explore how this craft element can stretch while still serving its core purpose.

Recommended Reading:

Fitch, Janet. "A Few Thoughts About Dialogue." Janet Fitch's Blog, WordPress, 20 July 2010, janetfitchwrites.wordpress.com/2010/07/20/a-few-thoughts-about-dialogue/.

Leonard, Elmore. "Easy on the Adverbs, Exclamation Points and Especially Hooptedoodle." The New York Times, The New York Times, 15 July 2001, www.nytimes.com/2001/07/16/arts/writers-writing-easy-adverbs-exclamation-points-especially-hooptedoodle.html.

King, Stephen. *On Writing: a Memoir of the Craft*. New York: Pocket Books, 2002. Print.

Wood, James. *How Fiction Works*. New York: Farrar, Straus, and Giroux, 2008. Print.

Structures and Stories: How Structural Engineering Helped Me Understand Writing Craft

Jesus Sierra

This presentation will explore how the language and the art of Structural Engineering can help demystify the writing craft. By examining how certain terms commonly used in structural

engineering such as: "Tension", "Compression", "Live loads versus Dead Loads", "Site Specific Response" are defined in the field, we will show how the same terminology and meaning may be applicable to the writing craft and offer the writer more accessible and tangible ways of understanding story structure.

No required reading.

Graduating & PDS Student Presentations (3)

Angela Bullock, Raj Persad, Kim Stoker

Thursday, December 14, 2017

11:10 to 12:40 p.m.

An American Artist's Responsibility to the word Nigger

Angela Bullock

Uniquely American, nigger is considered to be "the most noxious racial epithet in the contemporary American lexicon" (Kennedy, 28). Others consider it "beautiful in its multiplicity of functions" (Kennedy, 37). As Americans, we all have the right to use it in our writing and to speak and read it out loud, but context is important. This presentation will explore the popular culture reemergence of the word, and the responsibility of the American literary artist to honor its injurious history while allowing for its continued evolution. Through etymological and historical exploration, this lecture will urge responsible American literary artists of all races to take part in creatively shaping the course of the word's continue usage, thereby defusing its violence and helping to move our culture forward.

Recommended Reading:

Kennedy, Randall, *Nigger The Strange Career of a Troublesome Word*, New York: Pantheon Books, 2002. ISBN 0-375-42172-6.

The Two Faces of Atticus Finch

Raj Persad

This graduating presentation will discuss the two different personalities of the character—Atticus Finch—in the book *To Kill A Mockingbird* by Harper Lee and the sequel *Go Set A Watchman* by Harper Lee. Students will gain critical understanding of whether the portrayal by Harper Lee of these two very different personalities of Atticus Finch is beneficial to the average reader or not. The presentation will be taught in lecture format only.

No required reading.

A Colonial Reading of Jamaica Kincaid's "Girl"

Kim Stoker

In her first published work of fiction, "Girl," Jamaica Kincaid delivered a short story that defied conventions of prose—was it memoir, autobiography, or even poetry? In a 650-word single-sentence monologue, a mother admonishes her young daughter about the perils of becoming a "slut" all the while listing the dos and don'ts of becoming a lady in a society where seemingly antiquated gender roles still resonate. But was that all there was to this genre-defying piece? Taking cues from Kincaid's own commentary about the British colonial legacy on her native Antigua, we will read and analyze the mother-daughter relationship vis-à-vis the role of colonizer and colonized, and discuss how fiction can be political in unexpected ways.

Required Reading:

Kincaid, Jamaica. "Girl." *The New Yorker*. June 26, 1978. <http://www.newyorker.com/magazine/1978/06/26/girl>

Graduating & PDS Student Presentations (3)

Alicia Gutierrez Brown, Anna Dorn, Becca Wild

Thursday, December 14, 2017

11:10 to 12:40 p.m.

The Anatomy of a Reliable Memoir - Blending Facts with Creativity for a Well-Balanced Body of Literary Art

Alicia Gutierrez Brown

This presentation will look at ways of creating reliable memoir, when the concept of 'truth' is far too subjective, susceptible to differing viewpoints and at the mercy of fragile, manipulated and constantly reinvented memories. I will present examples of both reliable memoirs, and works that were discredited due to fabrication and dishonesty. I will also examine techniques that a writer of memoir can use, even when memory is unclear or there are different versions of 'truth,' to ensure they are staying reliable in the minds of readers.

This presentation will use the human body as an analogy to creating a work of memoir: I will propose that the raw facts dredged up through memory, research, and careful investigation are a memoir's skeleton. Without these facts to stand on, a writer of creative nonfiction has no frame - no bones - with which to create the body of their work. And one cannot simply add bones to the skeleton where there are none. A body also cannot come to life without muscles, organs and blood, just as a memoir cannot come to life without filling in the bare bones of the story with voice, retrospection and the wisdom of the author. Skin is the finishing touch, smooth and young and silky, or rough, pox marked, wrinkled. It is up to the writer to decide what kind of skin they wish to wrap their memoir, their body, in.

No required reading.**How Jennifer Egan's *Look at Me* Anticipated Reality Television's Feminist Vision**

Anna Dorn

In Jennifer Egan's 2001 novel *Look at Me* eerily foreshadowed the the imminent popularity of reality television in that the protagonist, Charlotte, agrees to film herself 24/7 for a website called "Ordinary People" (*Look at Me* was released in 2001; *The Real Housewives* first aired in 2005). At one point, a character warns against internalizing the male gaze, pleading: "Don't look at yourself through their eyes - don't. Or they will have won" (Egan 146). This course explores how *Look at Me* anticipated reality TV's feminist vision; namely, how women can use reality TV to subvert the male gaze and impact mainstream views of women more generally. Ultimately Charlotte suffers because she is unable to conceal what women are conditioned to keep hidden: her sexuality, her brains, and her integrity. The same could be said for the women of *The Real Housewives* and *the Kardashians* -savvy, financially independent women living vibrantly in the public eye. I argue that in writing about, viewing, and consuming reality TV with a critical eye, we can disentangle the patriarchal forces at play and move towards a culture in which women are not punished for putting their lives in the public sphere on their own terms. While problematic in many ways, reality TV shows like the *Real Housewives* franchise and *Keeping Up with the Kardashians* are radically feminist in that they present a world in which women and our stories reign supreme.

No required reading.

Recommended Reading:

Navartnam, Subashini. "Saving Face: On Battling Social Death." *Pop Matters*. 7 Oct. 2014.

Petersen, Anne Hellen. "How Kim Kardashian Pushed the Boundaries of Celebrity Pregnancy." *Buzzfeed*. 15 June 2017.

Egan, Jennifer. *Look at Me: A Novel*. New York: N.A. Talese/Doubleday, 2001. Print.

It Chooses You: Your Next Creative Idea and the Philosophy of Miranda July

Becca Wild

Where is my next idea? As writers and artists, we tend to pressure ourselves to think of original, creative ideas constantly. We may not be so easy on ourselves when we come up dry. But what if all of the ideas that we need for our next creative endeavor are already in the world around us, waiting for us? In this workshop, we'll explore ways to find your next project or idea using the creative philosophy of LA writer, filmmaker, performance artist, director, actor, and more, Miranda July. In her 2001 non-fiction book, *It Chooses You*, she outlines the process she went through to break through her procrastination, self-doubt, and social anxiety to step out into the world to find the inspiration for the arc of her main character while writing the screenplay for her 2011 film, *The Future*.

You will be provided with real-life prompts and assignments designed to allow your next idea or creative project to stumble upon you.

Recommended Reading:

July, Miranda. *It Chooses You*. San Francisco: *McSweeney's*, 2011, ISBN:978-1-936365-01-2

Recommended Viewing:

The Future. Directed by Miranda July, performances by Miranda July, Hamish Linklater, and Joe Putterlik, Razor Film and The Match Factory, 2001. Film.

July, Miranda. "A Handy Tip for the Easily Distracted" *Vimeo*. 2011. Web.

<https://vimeo.com/85266653>

July, Miranda. "It Chooses You" *Vimeo*. 2011. Web. <https://vimeo.com/33785017>

The Past Is Prologue: Finding the Heartbeat in Historical Fiction

Tananarive Due

Thursday, December 14, 2017

2:50 to 4:50 p.m.

This seminar will discuss the tools and techniques that help writers create memorable and impactful historical fiction, including research, characterization, setting and theme. Learn how to write credible historical fiction that makes the past feel as real as the present, with characters--including historical figures--who come to life. The seminar will also discuss how to use theme to resonate with readers by mirroring present-day dilemmas. Prompt and writing exercise.

No required reading.

Earning the Transformation: Vital Concepts for

Thursday, December 14, 2017

Plotting and Shaping Compelling Novels

2:50 to 4:50 p.m.

Todd Mitchell

Sometimes books start with a story idea, sometimes with a character, but often what makes a story succeed is how well the character and plot work together to create a narrative that is both gripping and believable. In this interactive crash course on character and conflict, we'll explore some of the most effective techniques I've found for increasing conflict, revealing characters, and writing stories that readers (and editors) won't be able to put down.

Some topics covered will include:

- Spotting the difference between a story and a situation
- Developing sticky stories and elemental plots
- Creating effective hooks and discovering ways to begin in medias res
- The three most important things to know about your characters
- Pulling plot from character, and using plot to reveal character
- Increasing conflict, and manifesting internal conflict through external events
- Visualizing three act character arcs
- Pushing your character to the "end of the line" to earn the transformation
- Techniques for plotting novels (plot/counter plot, snowflake method...)
- Developing a living story map (not a straight jacket)

An extensive packet will be included with the session, as well as worksheets so you can immediately apply concepts to your stories and get feedback during the session. By the end of the session, participants should have a greater understanding of how to structure novels to engage readers while using plot to explore and reveal characters.

No required reading. Participants should bring pen and paper for some interactive activities.

Graduating & PDS Student Presentations (2)

Marlenia Myers, Jayson Paretts

Friday, December 15, 2017

9:00 to 10:00 a.m.

The Pen's Path to Social Change

Marlenia Myers

Do you believe your words can one day change the world (or at least one person's mind)? From Harriet Beecher Stowe to Elizabeth Kolbert, writers have used their pen to bring awareness and impact to important social issues. Their books, speeches, articles and even songs have changed hearts, minds, and laws. This lecture/discussion will explore a range of examples in which creatives have influenced social change through the written word. There will also be an introduction to practical tools from Louise Dunlap's "Undoing the Silence: Six Tools for Social Change Writing" so we can begin to understand how to release fear, speak truth and tap into a deeper insight.

No required reading.

Are We Blue America, Red America, or One America? Getting Beyond the Fear of Communication in the Era of Polarized Politics, and how Creative Artists can Reshape the American Narrative for Generations to Come

Jayson Paretts

In this course, we will discuss the negative impact of negative rhetoric in the modern political era. Special attention will be given to the rise of 24/7 cable media and how these outlets have fueled the fear of communication between liberals and conservatives in the United States. In addition, we will discuss the advent of the terms "Blue America" and "Red America." We will discuss how this type of categorization of individuals, based on ideology and geography is negatively impacting the ability of people of many different beliefs and backgrounds to talk to one another, learn from one another, and function together, as opposed to separately and fractured.

Learning Objectives:

1. All lecture participants will gain a greater understanding of how they, as creative artists, and social justice advocates, can begin to bridge the gap between "Blue America" and "Red America." We will discuss the divisive nature of such terminology and how we, as educated artists, can begin to change the narrative and reshape it into something meaningful and positive, for all Americans.
2. Students will gain a greater understanding in how to be "Communication Ambassadors" as emerging Creative Artists in our society.
3. Students will learn valuable skills to overcome fear and bias when dealing with individuals who differ in political and social ideology other than their own. They will learn how to speak to these individuals through their creative voices in order to usher in a new era of cooperation, understanding, and respect for "One America."

No required reading.

Graduating & PDS Student Presentations (2)

Cameron Kelly, Melissa Tinker

Friday, December 15, 2017

9:00 to 10:00 a.m.

This is a Translation: Writing About Movement and Embodied Experience

Cameron Kelly

This course presents examples and ways in to writing about movement, as a participant and an observer through the specific frame of somatics and Contact Improvisation. The lecture/exercise format provides both a context and practical application of writing about embodied experience. We will explore the ways that the body can be a gateway to the subconscious through experiential exercises that serve as prompts for writing, and we will also make connections between writing about the subjective body in movement and the art of translation. Participants will have the opportunity to apply the exercises to how their own writing projects. This course also provides an inroad to examining the role of the body in academic contexts.

No required reading.

Middle School Is for Monsters: Writing and Creativity Groups for Adolescent Girls

Melissa Tinker

Feminist perspectives within developmental psychology point to adolescence as a vulnerable developmental stage for female-identified children. This presentation will explore writing and creativity groups as a space where adolescent girls can claim and re-claim their voices as well as build community. We will dip into developmental and group theory and make use of quick

generative prompts so that attendees can gain both didactic and experiential understanding of the intrinsic healing properties of creativity and play.

Recommended Reading:

Barker, Melissa Benton. "Middle School Is for Monsters". *Lunch Ticket*. February 10, 2017. <http://lunchticket.org/middle-school-monsters/>

Barry, Lynda. *Syllabus: Notes from an accidental professor*. New York: Drawn & Quarterly. 2014.

Master Class Workshop:

Friday, December 15, 2017

Assessing Overall Narrative Structure and Plot

10:10 a.m. to 1:10 p.m.

Alistair McCartney, Bernadette Murphy, or Sarah Van Arsdale

This limited-enrollment workshop is designed for advanced fiction and CNF students who have completed a draft outline of a book-length work and wish to receive hands-on feedback on that more global perspective of the work. Similar to a genre-writing workshop, the session will be facilitated by a faculty member, and all members of the workshop will read and comment on each others' outlines. Unlike a genre-writing workshop, this workshop will meet for one three-hour session only. Outlines will be limited to three single-spaced pages. A short writing sample of your work--no more than two single-spaced pages--is also required in order to familiarize the readers with your work, style, and narrative direction. (A suggestion: select a page from the first chapter and one from the middle.)

To apply for the workshop, please submit a one-paragraph description of your book project, and a one-paragraph description of where you are in the process of completing the work. Students accepted into the workshop will be chosen by lottery.

Arts, Culture, & Society I: The Writer at Work—

Friday, December 15, 2017

The Writer as Literary Citizen

11:10 to 1:10 p.m.

David Ulin

As writers, it is our responsibility to participate in, even re-imagine, our culture on a constant basis. Such a process is by turns private and public, since as writers we often play both a personal and an external role. With that in mind, what does it mean to be a literary citizen, to think about writing as both a matter of individual expression and part of a larger discussion of culture? What is our responsibility to the literary community? Must we have one? If so, how does that responsibility effect not just how and what we write but also other activities, such as reading, reviewing, teaching and debate? In this seminar, we will discuss the nature of literary citizenship. In part, the class will address the need for writers to do (as suggested above) everything: teach, lecture, review, participate in and critique the cultural dialogue, as well as write; this, after all, is part of how we build a career. We will also discuss how such activities fit together in a cohesive approach to literature as practice and art. Such a process, of course, is different for everyone, depending on our interests and concerns. And yet, what we all share is an understanding that literature is about empathy; when it is working, it allows us to inhabit (and understand) other minds and worldviews.

Students should come prepared to share and discuss their own reading and ideas. What journals, magazines, and/or websites do you regularly look at or write for? Such relationships (reader/publication, writer/editor) are the building blocks of your literary sensibility, from which citizenship necessarily grows.

No required reading.

Writers Anonymous: 12 Steps to Structuring Your Novel with Samples from Morrison, Hurston, Cisneros and More

Francesca Lia Block

Friday, December 15, 2017

11:10 to 1:10 p.m.

What does your character want? What does she need? What is his gift? What is his flaw? Do you know her arc? Who is your main antagonist? How does setting enhance your story? How about your style/voice? Do you know you're the crisis of the book? The climax? The resolution? Finally, are you aware of your theme? Are many of these elements present in your first chapter, on your first page, even in your first paragraph or sentence?

In this seminar we will look at 12 questions to help structure your novel, short story or memoir by examining work by Toni Morrison, Zora Neale Hurston, Sandra Cisneros and others. Please come prepared with some general answers to the above questions in relation to your own work and one novel of your choice.

Recommended Reading:

Cisneros, Sandra. *The House on Mango Street*. New York: Vintage Books, 2009. ISBN 978-0-679-73477-2

Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: Harper Perennial, 1990. ISBN 0-06-112006-5

Morrison, Toni. *Beloved*. New York: Vintage Books, 2004. ISBN 1-4000-3341-1

**Writing Inside and Outside the Frame:
Responding to Visual Art**

Jim Daniels

Friday, December 15, 2017

2:30 to 4:30 p.m.

At its most basic level, writing about art—paintings, photos, etc—is a pretty simple proposition, an exercise that many writers attempt at some point, and it can very easily remain in the realm of exercise if you can't find a way to get beyond the obvious features that anyone looking at that work would notice. The writing can end up having a generic feel to it because you haven't found a way to insert yourself, your sensibilities, into the writing. You have to wrestle the piece away from the original artist and make it your own. Otherwise, the writing ends up being a poor substitute for the "real thing." Your writing has to become its own real thing. I will talk about my experiences writing about art, and suggest some possible ways of taking visual art and using it to create something new.

Unclassifiable: Writing that Bends, Blurs, and Defies Boundaries

Peter Selgin

Friday, December 15, 2017

2:30 to 4:30 p.m.

When Diaghilev told Cocteau "Etonne-moi!" ("Astonish me!"), Cocteau rose to the challenge with an unclassifiable creation: a "cubist ballet," with music by Eric Satie, sets and costumes by Picasso, and book by himself.

This course examines a series of “unclassifiable” literary performances, which—whatever else can be said about them—are provocative and often astonishing works of art. We’ll dip into works of literature written mostly in the past 75 years that combine genres and break boundaries in ways that put them beyond classification.

We’ll read works that conflate essay and autobiography, that blur memoir and fiction, private journals and public performance, that use travel or landscape as portals into biology, anthropology, surrealism, and absurdity. We’ll examine aphoristic and accidental works.

What is gained—and lost—in blurring or stretching boundaries and breaking with conventions? Can a novel exist without plot, characters, or scenes? Can any work of art that *doesn’t* in some way break new ground be truly great? What makes a work *readable*?

Those are some questions this seminar will wrestle with.

All reading material will be provided.

FACULTY AND GUEST BIOS

MENTOR FACULTY

Dan Bellm (literary translation, poetry) is a poet and translator living in Berkeley, California. His translations of poetry and fiction from Spanish and French include *Speaking in Song*, by Mexican poet Pura López Colomé (Shearsman Books, 2017); two works by Mexican poet Jorge Esquinca, *Description of a Flash of Cobalt Blue* (Unicorn Press, 2015) and *Nostalghia* (Mexico City: La Diéresis, 2015); several works by French poet Pierre Reverdy, including *The Song of the Dead* (Black Square Editions, 2016) and *Sun on the Ceiling* (*American Poetry Review*, 2009); *The Legend of the Wandering King*, a young adult novel by Laura Gallego García (Scholastic, 2005); and *Angel's Kite* by Alberto Blanco (Children's Book Press, 1994). He has published four books of poetry: *Deep Well* (Lavender Ink, 2017); *Practice* (Sixteen Rivers Press), winner of a 2009 California Book Award and named one of the top ten poetry books of 2008 by the *Virginia Quarterly Review*; *Buried Treasure* (1999), winner of the Poetry Society of America's Alice Fay DiCastagnola Award and the Cleveland State University Poetry Center Prize; and *One Hand on the Wheel* (Roundhouse Press, 1999). His poems have appeared in *Poetry*, *Ploughshares*, *Tin House*, *The Threepenny Review*, *Best American Spiritual Writing*, *Word of Mouth: An Anthology of Gay American Writing*, and *The Ecopoetry Anthology*. He has been awarded residencies at Yaddo and Dorset Colony House, an Artist's Fellowship in Literature from the California Arts Council, and a Literature Fellowship in Translation from the National Endowment for the Arts. www.danbellm.com.

Francesca Lia Block (fiction, writing for young people) has published over twenty-five works of fiction, non-fiction, short stories and poetry for adults, young adults and children including the Margaret A. Edwards Lifetime Achievement Award-winning and best-selling *Dangerous Angels*, a Time Magazine, NPR and Booklist Best Book For Young Adults. She has also been the recipient of a Rainbow Award, a Spectrum Award, a Phoenix Award, an American Library

Association Best Book Award and awards from Publisher's Weekly and Booklist. Her work has been translated into Italian, French, German Japanese, Danish, Norwegian, Swedish, Finnish and Portuguese. Francesca has also published stories, poems, essays and interviews in the *Los Angeles Times*, the *L.A. Review of Books*, *Spin*, *Nylon*, *Black Clock* and *Rattle* among others. She has taught at Antioch since 2013, at UCLA Extension, Writing Pad, Fine Arts Work Center, Idyllwild Arts Academy, Writing Workshops Los Angeles and as a Writer-in-Residence at Pasadena City College. She has written a screenplay based on her novel *Weetzie Bat* for Fox Searchlight.

Gayle Brandeis (fiction, writing for young people) is the author of *Fruitflesh: Seeds of Inspiration for Women Who Write* (HarperOne), *Dictionary Poems* (Pudding House), *The Book of Dead Birds* (HarperCollins), which won Barbara Kingsolver's Bellwether Prize for Socially Engaged Fiction, *Self Storage* (Ballantine), a Target Breakout Book, *Delta Girls* (Ballantine), named a "Best New Paperback" by Entertainment Weekly, and her first novel for young readers, *My Life with the Lincolns*, a statewide read in Wisconsin. Two books are forthcoming in 2017: a poetry collection, *The Selfless Bliss of the Body* (Finishing Line Press) and a memoir, *The Art of Misdiagnosis: Surviving My Mother's Suicide* (Beacon Press). Her poetry, fiction and essays have appeared in numerous magazines and anthologies (such as *Salon*, *The Rumpus*, *The Nation* and *The Mississippi Review*) and have received several awards, including the QPB/Story Magazine Short Story Award, a Barbara Mandigo Kelly Peace Poetry Award, and a grant from the Barbara Deming Memorial Fund. Her essay on the meaning of liberty was one of three included in the Statue of Liberty's Centennial time capsule in 1986, and in 2004, *The Writer* magazine named Gayle a Writer Who Makes a Difference. Gayle holds a BA in "Poetry and Movement: Arts of Expression, Meditation and Healing" from the University of Redlands and an MFA in Creative Writing / Fiction from Antioch University. She served as Inlandia Literary Laureate from 2012-2014. Gayle currently lives in Incline Village, Nevada and

teaches at Sierra Nevada College. Her kids were born in 1990, 1993 and 2009.

Victoria Chang (Interim Teaching Faculty, poetry) is a poet and writer living in Southern California. She won a Guggenheim Fellowship in 2017. Her fourth book of poems, *Barbie Chang*, is forthcoming from Copper Canyon Press in the fall of 2017. Her most recent book, *The Boss*, published by *McSweeney's*, won the PEN Center USA Literary Award and a California Book Award. Other books are *Salvinia Molesta* and *Circle*. She also recently published a picture book, *Is Mommy?*, illustrated by Caldecott Winner Marla Frazee and a *New York Times* Notable Book. She teaches at Chapman University and the Orange County School of the Arts. You can find her at www.victoriachangpoet.com.

Jim Daniels' (poetry) latest books of poems, *Rowing Inland* (Wayne State University Press) and *Street Calligraphy* (Steel Toe Books), were both published in 2017. His next book, *The Middle Ages*, is forthcoming from Red Mountain Press in 2018. His 2013 collection, *Birth Marks*, was a Michigan Notable Book, won the Milton Kessler Poetry Book Award, and received the poetry Gold Medal in the Independent Publishers Book Awards. His fifth book of short fiction, *Eight Mile High*, 2014, was also a Michigan Notable Book and was a finalist for the Paterson Fiction Prize. In 2015, he wrote and produced his fourth independent film, *The End of Blessings*, which appeared in numerous film festivals, including the Black Maria Film Festival, an international touring fest. He has also collaborated with photographer Charlee Brodsky on two books, including *Street*, which won the Tillie Olsen Prize. In addition, he has edited or co-edited six anthologies, including *Challenges to the Dream: The Best of the Martin Luther King, Jr. Day Writing Awards*, published in 2017. In 2015, he appeared on Garrison Keillor's *A Prairie Home Companion*. His poems have been featured on Keillor's *Writer's Almanac*, in Billy Collins' *Poetry 180* anthologies, and Ted Kooser's *American Life in Poetry* series. He has received the Brittingham Prize, two fellowships from the National Endowment for the Arts, and two from the

Pennsylvania Council on the Arts. At Carnegie Mellon University in Pittsburgh, where he is the Thomas Stockham Baker University Professor of English, he has received the Ryan Award for Excellence in Teaching, the Elliott Dunlap Smith Award for Teaching and Educational Service, the Mark Gelfand Service Award for Educational Outreach, and a Faculty Service Award from the Alumni Association.

Tananarive Due (fiction) is a screenwriter and an award-winning novelist who teaches Afrofuturism at UCLA. She also teaches creative writing in the MFA program at Antioch University Los Angeles and for Voices of Our Nations Arts Foundation (VONA). She was the former Distinguished Visiting Scholar at Spelman College. An American Book Award winner and NAACP Image Award recipient, she is the author of twelve novels and a civil rights memoir. She received a Lifetime Achievement Award in the Fine Arts from the Congressional Black Caucus and has been named to the *Grio 100* and *Ebony Power 100*. Her short story collection, *Ghost Summer*, won a British Fantasy Award and was nominated for an NAACP Image Award. In 2013, Due and her husband/collaborator Barnes co-wrote a short film, *Danger Word* (www.dangerword.com), based on their YA zombie novel *Devil's Wake*, which they co-produced with director Luchina Fisher. Starring Frankie Faison (*The Wire*, *The Silence of the Lambs*) and Saoirse Scott, *Danger Word* was nominated for Best Narrative Short at the BronzeLens and Pan African film festivals. Read her writing blog at www.tananarivedue.wordpress.com.

Curt Duffy (pedagogy) teaches English at Los Angeles Pierce College and has provided educational design and administration services to a number of clients, including West Coast University and Southern California Edison. Dr. Duffy has conducted creative writing workshops on ground, online, and even on a *Star Trek*-themed cruise. His short fiction has been published in *The Journal of Experimental Fiction* and *Storyglossia*. Dr. Duffy lives in Los Angeles, where he is a community activist working toward social, economic, and environmental justice. He serves on the advisory

board of the Morongo Basin Conservation Association and on the steering committee of the Los Angeles Bi Task Force.

Jenny Factor (poetry) is an archaeologist of object and mind; she is also a feminist, a mother, and a dog-lover. Her poem collection, *Unraveling at the Name* (Copper Canyon Press), won a Hayden Carruth Award and was a finalist for the Lambda Literary Award. Factor's poems and reviews have appeared in more than a dozen anthologies, including *Poetry 180* and *The Best American Erotic Poems* (Scribner, 2008). Her work has been supported by an Astraea Grant in poetry. Jenny Factor received her MFA in Literature from Bennington College, and her BA in Anthropology from Harvard College.

Richard Garcia (poetry) is the author of six books of poetry, among them, *The Flying Garcias* (University of Pittsburgh Press), *Rancho Notorious* (BOA Editions), *The Persistence of Objects* (BOA Editions), and a bilingual children's book, *My Aunt Otilia's Spirits* (Children's Book Press). His poetry has appeared in many journals, such as *The Georgia Review*, *Crazyhorse*, *The Cortland Review* and *Ploughshares*. His work is also included in many anthologies, among them, *The Best of the Prose Poem*, *Mother Songs*, *Urban Nature*, *Touching the Fire*, and *Best American Poetry 2005*. He is the recipient of a fellowship from the National Endowment for the Arts, a Pushcart Prize, the Mudfish Prize from *Mudfish Magazine*, the Greensboro Award from the *Greensboro Review*, the Cohen Award from *Ploughshares*, and the Georgetown Prize from the *Georgetown Review*. He was poet-in-residence at Children's Hospital in Los Angeles for twelve years, where he conducted workshops in art and poetry for hospitalized children. His manuscript, *The Other Odyssey*, was the 2012 winner of The American Poetry Journal Book Prize and was published in the spring of 2014. *The Chair*, a collection of prose poems, was also published in 2014 by BOA. His manuscript of prose poems, *Porridge*, won the 2016 Press 53 Award for Poetry and was published in April of 2016. He teaches at the Antioch Low Residency in L.A., privately online, and conducts a workshop at his home in South Carolina, The

Long Table Poets, all of whose members have achieved publication. Richard's website is <http://www.richardgarcia.info>, where you can find links to some of his poems published in journals, both online and in print. He lives in Charleston, SC, with his wife, the poet Katherine Williams, and their dog Max.

Christine Hale (fiction, creative nonfiction) is the author of a memoir, *A Piece of Sky, A Grain of Rice* (Apprentice House, 2016) as well as a novel, *Basil's Dream* (Livingston Press, 2009), which received honorable mention in the 2010 Library of Virginia Literary Awards. Dinty Moore says of the memoir, "*A Piece of Sky, A Grain of Rice* is an exquisite engagement with those tough human questions that must be asked even if they can never be answered." Praising the novel, National Book Award finalist Joan Silber says, "*Basil's Dream* ...seems to prove fiction can go where other forms can't." Ms. Hale's short fiction and creative nonfiction have appeared in *Hippocampus*, *Arts & Letters*, *Prime Number*, *Shadowgraph*, and *The Sun*, among other literary journals. A fellow of MacDowell, Ucross, Hedgebrook, Hambidge and the Virginia Center for the Creative Arts, Ms. Hale has been a finalist for the *Glimmer Train* Short Story Award for New Writers and the Rona Jaffe Foundation Writers' Award. Her work in progress includes a collection of short stories. A native of the southern Appalachians, as were her parents, Ms. Hale grew up in Bristol, Virginia. She received an MBA from University of North Carolina at Chapel Hill and an MFA from Warren Wilson College. She worked in investment banking in New York City in the early 80s, began teaching writing in 1996 at the University of Tampa, and in the intervening years worked as a freelance writer and editor in business communications in New York and Tampa. From 1989 to 1992, she lived in Bermuda. A former Beebe Teaching Fellow at Warren Wilson College, she now teaches in the Antioch University – Los Angeles Low-Residency MFA Program and the Great Smokies Writing Program in Asheville, NC, where she currently lives.

Award-winning novelist, short story writer, and essayist **Steve Heller** (Department Chair) is the

author of four published books and more than sixty short stories, essays, and nonfiction narratives. Heller is best known for his novel *The Automotive History of Lucky Kellerman*, a selection of the Book-of-the-Month Club and the Quality Paperback Book Club, and winner of the Friends of American Writers First Prize Award. Novelist Brent Spencer called Heller's second novel, *Father's Mechanical Universe*, "a touching, elegiac book that races with 120-octane insight." Heller's most recent book, *What We Choose to Remember*, is a collection of narrative essays about the relationship between memory and imagination in the act of storytelling. Heller's short stories have appeared in numerous magazines and national anthologies and twice have received O. Henry Awards. His first collection, *The Man Who Drank a Thousand Beers*, has been called "a Hawaiian Winesburg, Ohio." He is currently working on a series of novels set in Hawaii called the Ghost Killer Trilogy. Heller is past President of the Association of Writers & Writing Programs (AWP) and serves as Chair of both the Creative Department at AULA and the new MFA in Writing and Contemporary Media at Antioch University Santa Barbara.

Erin Aubry Kaplan (creative nonfiction) is a Los Angeles journalist and columnist who has written about African-American political, personal and cultural issues since 1992. She is a contributing editor to the op-ed section of the *Los Angeles Times*, and from 2005 to 2007 was a weekly op-ed columnist – the first black weekly op-ed columnist in the paper's history. A former staff writer and columnist for the *LA Weekly* and *New Times Los Angeles*, she has contributed to many publications, including *Salon.com*, *Essence*, *Black Enterprise*, *BlackAmericaWeb*, *Ms.*, *Los Angeles* and the *Independent*. She is also a regular columnist for *make/shift*, a quarterly, literary feminist magazine launched in 2007. As a journalist, Erin's passion has always been injecting the personal in features, commentary, criticism and essays. One of her most-remembered pieces is "The Butt," a memoir/essay for the *LA Weekly* that pondered the many social, historical and psychological ramifications of having the pronounced backside typical of black women.

Another *Weekly* piece, "Blue Like Me," explored the modern connections between her own long battle with depression, family history and the still-distressing state of the race. That feature won the PEN USA 2001 award for journalism. Erin's essays have been anthologized in several books, including *Mothers Who Think: Tales of Real-Life Parenthood* (Villard, Washington Square Press), *Step Into a World* (Wiley & Sons) and *Rise Up Singing: Black Women Writers on Motherhood* (Doubleday). The last book's contributors include Maya Angelou, Gwendolyn Brooks and Alice Walker, and won an American Book Award in 2004. Her own first book of essays and journalism, *Black Talk, Blue Thoughts and Walking the Color Line: Dispatches From a Black Journalista*, was published Fall 2011 by the University Press of New England (UPNE) as part of its Northeastern Library of Black Literature.

Brad Kessler (creative nonfiction) is the author of the critically acclaimed novel *Birds in Fall* (Scribner, 2006) which won the Dayton Literary Peace Prize. He is the recipient of the Rome Prize from the American Academy of Arts and Letters, a Whiting Writer's Award, a National Endowment for the Arts fellowship, and the Lange-Taylor Prize from Duke University's Center for Documentary Studies. His other work includes the novel *Lick Creek* (Scribner 2001) and the literary nonfiction *Goat Song: A Seasonal Life, A Short History of Herding, and the Art of Making Cheese* (Scribner 2009). Kessler's work has appeared in publications such as the *New York Times Magazine*, *The Nation*, *Bomb*, *Kenyon Review*, and the *New Yorker*.

Jim Krusoe's (fiction) first novel *Iceland*, was published by Dalkey Archive Press, and his others, *Girl Factory*, *Erased*, *Toward You*, *Parsifal*, and *The Sleep Garden* (2015) by Tin House Books. He has also written five books of poems and two books of stories, *Blood Lake* and *Abductions*. His stories and poems have appeared in several magazines including the *Santa Monica Review*, which he began in 1988. His essays and book reviews have appeared in the *New York Times Book Review*, the *Los*

Angeles Times Book Review, the *Washington Post*, and elsewhere. Two of his essays on the craft of fiction have appeared in the *Tin House Writers' Notebooks I & II*, and his personal essay, "Traffic," was listed in the *Best American Essays* as Notable in 2015. He's received an NEA fellowship and a Lila Wallace Award. He lives in Los Angeles and teaches at Santa Monica College and in the Graduate Writing Program at Antioch University.

Tammy Lechner (pedagogy) An award-winning photojournalist for more than thirty years, she was a staff member of four newspapers, including the *Louisville Courier-Journal* and the *Los Angeles Times*. During these decades her work in both writing and photography was widely published, including three long-term documentary projects that each received Pulitzer Prize entry nominations. With the *Jackson (MI) Citizen Patriot* she won best feature writing (all circ.) from Michigan UPI for a documentary project about displaced Goodyear workers (1984); with the *Louisville Courier Journal* she was the Kentucky Photographer of the Year (1985); and with the *Los Angeles Times* she shared Pulitzer Prize staff honors as an editor for coverage of the Los Angeles riots (1992) and the Northridge earthquake (1994). Also recognized as an accomplished chronicler of professional baseball, she has published the books *Our Team-Our Dream: A Cubs Fan's Journey into Baseball's Greatest Romance* and *In The Cal: Pastime Goes Primetime In California's Minor League*. Since 1994 she has been a partner in a freelance media company, STILL Productions, Inc., producing photography, writing and editing for numerous editorial and corporate clients. Lechner earned an MFA in creative non-fiction and a Post-MFA pedagogy certificate from Antioch University—Los Angeles (2013), where her critical paper "Making Order of Memory" won the inaugural Library Research Award. She is an honors graduate of the University of Missouri majoring in both magazine writing and photojournalism (BJ: 1980). Currently she is an adjunct professor of English at Chapman University, an affiliate professor of creative writing pedagogy at Antioch University-LA, and teaches both creative writing and photo-documentary

narrative in community workshops in Laguna Beach, CA where she has resided since 1991.

Kerry Madden-Lunsford (fiction, writing for young people) is the author of the Maggie Valley Trilogy for children, which includes *Gentle's Holler*, *Louisiana's Song* and *Jessie's Mountain*, published by Viking. Her first novel, *Offsides* (William Morrow), was a New York Public Library Pick for the Teen Age and was released on Kindle by Foreverland Press. Her American Girl book *Writing Smarts* is full of story sparks for young writers. *Up Close: Harper Lee* was one of Booklist's Ten Top Biographies of 2009 for Youth and a Kirkus Pick for 2009, and was re-released in 2015. Her first picture book, *Nothing Fancy About Kathryn and Charlie*, about the friendship between storyteller Kathryn Tucker Windham and folk artist Charlie Lucas, was illustrated by her daughter, Lucy and published by Mockingbird Publishers. Her picture book, *Ernestine's Milky Way*, will be published by Schwartz & Wade, a division of Random House Children's Books, in 2019. She will be reading from her memoir-in-progress, *Carson, China, and a Marriage – Alphabetically* this July in Rome as part of Carson McCullers in the World: A Centenary Conference at John Cabot University. She has published stories in the *Los Angeles Times*, *LA Weekly*, *Five Points*, *Shenandoah*, *Salon*, *Redux*, *Voices*, *Flash Fiction Magazine*, and the *Washington Post*. Her most recent three essays with the *Los Angeles Times* include stories of student loan debt, Harper Lee, and addiction. She appeared as a bag lady in Echo Park in her first indie film, *Little Feet*, directed by Alex Rockwell and which premiered at the IFC in New York in December 2014. Kerry directs the Creative Writing Program at the University of Alabama at Birmingham. The mother of three adult children, she divides her time between Birmingham and Los Angeles as she and her husband are tenured in two different states.

Kate Maruyama's (book coaching pedagogy) novel *Harrowgate* was published by 47North in 2013 and her short work has appeared in *Arcadia Magazine*, *Stoneboat Journal* and

Controlled Burn and on *The Rumpus*, *Salon* and various other journals. She was a Wesleyan University Writers Conference fellow in 2012 and has taught creative writing to adults, children, and grad students for several years at many places, including Glendale Community College and Writers' Workshop Los Angeles. She holds an MFA from Antioch University Los Angeles where she is part of the inspiration2publication team and heads up the Book Coaching program.

Alistair McCartney (fiction) is the author of *The Disintegrations: a Novel* (University of Wisconsin Press, forthcoming Fall 2017). The story of a man obsessed with death, the novel blurs the line between fiction and nonfiction, story and eulogy, poetry and obituary. His first novel, *The End of the World Book* (University of Wisconsin Press, 2008) took Rimbaud's method of systematic derangement and applied it to the form of the encyclopedia. *TEOTWB* was a finalist for the PEN USA Fiction Award 2009 and the Publishing Triangle's Edmund White Debut Fiction Award 2009, and was in *Seattle Times* Best Ten Books of 2008. McCartney's writing has also appeared in *Fence*, *Animal Shelter* (Semiotext(e)), *Bloom*, *Lies/Isles*, *Gertrude*, *Crush Fanzine*, *1913*, *James White Review*, Scott Heim's *The First Time I Heard* series, Karen Finley's *Aroused*, and other journals and anthologies. Born in Perth, Western Australia, he lives in Venice Beach, California. A graduate of Antioch University MFA's inaugural year class, he also oversees AULA's undergraduate creative writing concentration, and has presented at institutions throughout the country, including CUNY Grad Center, PEN Center USA, Teacher's and Writer's Collaborative New York, and UW Madison. You can learn more about his writing at www.alistairmccartney.com

Bernadette Murphy's (Associate Professor, creative nonfiction,) newest book, *Harley & Me: Embracing Risk on the Road to a More Authentic Life* (Counterpoint Press, hardback May 2016, paperback May 2017) explores female risk-taking through the lens of her own experience learning to ride a motorcycle at age 48, and weaves together memoir with

psychology and neuroscience. She has published three additional books of creative nonfiction: *The Tao Gals' Guide to Real Estate* (with LA novelist Michelle Huneven), following the lives of six women (herself included) as they put Tao principles to work navigating the red-hot real estate market (Bloomsbury USA, 2007); *The Knitter's Gift* (2004), an anthology of creative nonfiction, poetry and fiction; and the bestselling *Zen and the Art of Knitting* (2002) in which she uses memoir and reportage to explore the connection between fiber arts, creativity, and spirituality. She is now completing a first novel about music, motherhood and madness titled *Grace Notes*, an early version of which was a finalist for the Heekin Group Foundation's James Jones Novel-In-Progress award. She has been a contributing book critic for the *Los Angeles Times* and has published hundreds of reviews there. Her personal narratives and essays on literature have appeared in *Salon*, *The Rumpus*, *Climbing Magazine*, *The Observer*, *Literary Hub*, *BOOK Magazine*, *Ms. Magazine*, *LA Weekly*, *San Francisco Chronicle*, *San Jose Mercury News*, *Los Angeles Times Magazine* and elsewhere. She has taught at the UCLA Extension Writers Program and National University's MFA program, as well as in private writing workshops. A proud graduate of the Antioch Los Angeles MFA program, she was a member of the inaugural year's class, graduating with the Orange cohort.

Victoria Patterson's story collection *The Secret Habit of Sorrow* is forthcoming from Counterpoint Press in July 2018. She's the author of the novel *The Little Brother*, which Vanity Fair called "a brutal, deeply empathetic, and emotionally wrenching examination of American male privilege and rape culture." She is also the author of the novels *The Peerless Four* and *This Vacant Paradise*, a 2011 *New York Times Book Review* Editors' Choice. Her story collection, *Drift*, was a finalist for the California Book Award and the Story Prize and was selected as one of the best books of 2009 by the *San Francisco Chronicle*. She lives in South Pasadena, California with her family.

Gary Phillips (fiction), has published various novels such as *Violent Spring* the first such mystery novel set in post '92 civil unrest L.A. and the *Warlord of Willow Ridge*, edited several anthologies such as *Orange County Noir*, *Forty-Four Caliber Funk* and *The Obama Inheritance: Fifteen Stories of Conspiracy Noir*, and published more than 60 short stories in anthologies such as *Jewish Noir*, *Asian Pulp* and *Echoes of Sherlock Holmes*. With Christa Faust, he co-wrote the down and gritty graphic novel *Peepland*, set in late '80s Times Square that thefandompost.com reviewed, "A damn near perfect comic, hardboiled in all the right ways." He is at work on his next novel, a fictionalized story set during the Harlem Renaissance of the 1920s featuring real life Arctic explorer Matthew Henson.

Ken Pienkos (Media Literacy Seminar/Library Orientation) is a former public library director from rural Pennsylvania with BS and MLS degrees in Library Science. He completed the MFA in Creative Writing Program at Antioch University Los Angeles where he is currently the Reference & Instruction Librarian. Ken and his family live among the potatoes in a lettuce crisper at their Los Angeles home. He performed a solo one-act and a recent six week run in "Shades of Disclosure" at Skylight Theatre and regularly joins Queerwise LA in spoken word readings.

Carol Potter (poetry) is the 2015 winner of the *FIELD* Poetry Prize from Oberlin College Press for her book, *Some Slow Bees*. Her fourth book of poems, *Otherwise Obedient* (Red Hen Press, 2008) was a finalist for the Lambda Literary Award in GLBT poetry. Her book of poems *Short History of Pets* won the 1999 Cleveland State Poetry Center award and the Balcones Award. Previous books are *Upside Down in the Dark*, 1995, and *Before We Were Born*, 1990—both from Alice James Books. Potter's poems have appeared in *Field*, *The Iowa Review*, *Poetry*, *The American Poetry Review*, *The Massachusetts Review*, *The Journal*, *Prairie Schooner*, *The Women's Review of Books* and many other journals and anthologies. Potter was awarded a Pushcart Prize in 2002 for her poem *Three Crows*. Other honors include residencies

at MacDowell, Yaddo, Fundacion Valpariso, Millay, Centrum, and Cummington Community of the Arts. Besides teaching for Antioch since 2002, Potter has taught at Indiana University, Redlands University, Los Angeles Community College, Santa Monica College, Holyoke Community College, Community College of Vermont, and the UCLA Writer's Extension. After five years in California, including living part-time on a boat in Marina del Rey, Potter returned to New England. Most recent publications include poems in *Green Mountains Review*, *Ekphrasis*, and *Sinister Wisdom*. She has poems forthcoming in *Hotel Amerika*, *The Kenyon Review*, *River Styx*, *Hayden's Ferry Review*, and *The Massachusetts Review*. She was the winner of the 2015 *Ekphrasis* prize for poetry. For more information: cwpotterverse.net

Sharman Apt Russell (creative nonfiction) is the recipient of the 2016 John Burroughs Medal for Distinguished Nature Writing for *Diary of a Citizen Scientist* (Oregon State University Press, 2014), which also won the WILLA Award and was named by *The Guardian* as a top ten nature book. The Burroughs Medal was first given in 1926 and recipients include Aldo Leopold, Roger Tory Peterson, Rachel Carson, and contemporary writers like John McPhee and Barry Lopez. Currently, Sharman is working on *Within Our Grasp: Feeding the World's Children for a Better and Greener Future* (Pantheon Books/Vintage, 2018) which combines her longtime interest in the environment with her longtime interest in hunger. Recent work in fiction includes *Knocking on Heaven's Door* (Skyhorse Publishing, 2016), an eco-sci-fi set in a Paleoterrific future, winner of the Arizona Authors Association and New Mexico/Arizona Book Award for Science Fiction, and her award-winning YA *Teresa of the New World* (Skyhorse Publishing, 2015), a story of plagues, were-jaguars, the Spanish conquistador Cabeza de Vaca, and the dreamscape of the sixteenth-century American Southwest. Sharman's *Standing in the Light: My Life as a Pantheist* was one of *Booklist's* top ten books in religion. Her *Hunger: An Unnatural History* was written with the help of a Rockefeller Fellowship. Her work has been translated into nine languages and

her essays published in many magazines, journals, and anthologies. Sharman has also been awarded a Writers at Work Fellowship, a Henry Joseph Jackson Award, a Pushcart Prize, and a Mountains and Plains Booksellers Award. She has thrice judged the PEN Award in Children's Literature. For more information, go to www.sharmanatrussell.com.

Peter Selgin (fiction, creative nonfiction) is the author of *Drowning Lessons*, winner of the 2007 Flannery O'Connor Award for Fiction, *Life Goes to the Movies*, a novel, two books on the craft of fiction, and two children's books. A third book on the craft of writing, *Your First Page: First Pages and What They Tell Us about the Pages That Follow Them*, is due out in November, 2017, from Serving House Books. His recent memoir, *The Inventors* (runner-up for the AWP Award for Nonfiction), earned a starred review in the *Library Journal*, which called it "a book destined to become a modern classic." His stories and essays have appeared in many magazines and anthologies, including *Glimmer Train Stories*, *The Sun*, *Slate*, *Colorado Review*, *Gettysburg Review*, *Ploughshares*, *Best American Essays 2009*, and *Best American Travel Writing 2014*. *Confessions of a Left-Handed Man: An Artist's Memoir* was published by the University of Iowa Press and short-listed for the William Saroyan International Prize for Writing. His novel, *The Water Master*, won the 2012 William Faulkner William Wisdom Prize, and his essay, "The Kuhreihen Melody," won the Missouri Review Jeffrey E. Smith Editors' Prize and the Dana Award for the Essay. Another essay, "My New York: A Romance in Eight Parts," has been chosen by guest editor Paul Theroux for inclusion in *Best American Travel Writing 2014*. Selgin's paintings and illustrations have appeared in the *New Yorker*, *The Wall Street Journal*, *Outside*, *Gourmet*, and other publications. Selgin is also an award-winning playwright. His full-length play, *A God in the House*, based on Dr. Kevorkian and his suicide device, was a Eugene O'Neill National Playwright's Conference Winner. He teaches at Antioch University's MFA in Creative Writing program in Los Angeles and is Associate Professor of Creative Writing at Georgia College & State University.

Ana Maria Spagna (creative nonfiction) lives with her wife, Laurie, in Stehekin, Washington, a remote community in the North Cascades accessible only by foot, boat, or float plane. She is the author of several award-winning nonfiction books including *Reclaimers*, the story of people reclaiming sacred land and water, *100 Skills You'll Need for the End of the World (as We Know It)* a humor-infused exploration of how to live more lightly on the planet, the memoir/history *Test Ride on the Sunnyland Bus: A Daughter's Civil Rights Journey*, winner of the *River Teeth* literary nonfiction prize, and two essay collections, *Potluck* and *Now Go Home*. Her first novel for young people, *The Luckiest Scar on Earth*, appeared in early 2017, and her next book, *Uplake*, will be published by University of Washington Press in spring 2018. Ana Maria's work has been recognized by the Society for Environmental Journalists, the Nautilus Book Awards, the Pacific Northwest Booksellers Awards, and as a three-time finalist for the Washington State Book Award. Her essays have recently appeared in *Orion*, *Ecotone*, *Creative Nonfiction*, *Brevity*, *The Normal School*, and *High Country News*. After working fifteen years on backcountry trail crews for the National Park Service, she turned to teaching creative nonfiction in the MFA program at Northwest Institute of Literary Arts and now at Antioch.

Sarah Van Arsdale's (fiction) has an essay on setting forthcoming in *The Writer*. She will be leading a writing trip to Oaxaca, Mexico, in January, which can be used as a field study for AULA students. She is the author of four books of fiction, including *Toward Amnesia* (Riverhead, 1995) and *In Case of Emergency, Break Glass* (Queens Ferry Press, 2016). Her fifth book, *The Catamount*, a narrative poem with her illustrations, was published by Nomadic Press in May, 2017. In addition to teaching at AULA, she teaches at NYU, and with Art Workshop International. sarahvanarsdale.com

Alma Luz Villanueva (fiction) is the author of three novels. *The Ultraviolet Sky* won the American Book Award in 1989 and was chosen for *New American Writing*, 1990. It is also listed in *Five Hundred Great Books by Women*, edited

by Holly Smith, which includes 500 novels from the 13th century to the present. *Naked Ladies* won a PEN Oakland Josephine Miles Award in 1994. Both novels are used as textbooks in this country and abroad. She has published a short story collection, *Weeping Woman, La Llorona and Other Stories* (which is being translated into Japanese and Spanish). Her newest novel, *Luna's California Poppies*, was published in 2002. Villanueva is the author of seven books of poetry, including the recently published *Soft Chaos*, and *Planet*, which won the Latin American Writers Institute Poetry Award (New York City, 1994), and poetry from *Desire* was chosen for *The Best American Poetry*, 1996. A film titled *Who Called Me to This Dance?* by filmmaker and dancer Tonia Shimmin, features her poetry as script. Her poetry has been translated into Spanish, Dutch, French, Italian, German, Japanese, and appears in *Prayers for a Thousand Years: Inspiration from Leaders and Visionaries Around the World*. Her fifth book of poetry, *Vida*, was published in 2002. Her essays and book reviews have appeared in *Letters to My Mother* (Pocket Books), *Hot Flashes* (Faber and Faber), *Contemporary Authors, Autobiography Series, Volume 24* (Gale Research Publications), *Visions Across the Americas* (College textbook, Harcourt Brace), *Letters to J.D. Salinger* (University of Wisconsin Press), and *Ms.* magazine. Villanueva's poetry and short stories have been included in upcoming grammar, junior high and high school, as well as university textbooks geared for the new century (she's especially proud of that). A bronze plaque with her poetry has been installed on the Waterfront in San Francisco (where she fished as a girl) as part of the San Francisco Art Commission's Poetry Project. Her work, both fiction and poetry, is included in numerous anthologies, including *Caliente! The Best Erotic Writing in Latin American Fiction*; *It's a Woman's World—A Century of Women's Voices in Poetry*; *Under the Fifth Sun*; *Sudden Fiction*; *Coming of Age in the 21st Century*; and *The Norton Anthology of Latino Literature*, a historical publication spanning a century of Latino/a writing. An excerpt of her novel, *Luna's California Poppies*, has recently been published in the anthology *Califlora, a Literary Field Guide*. She has two

new books, *Song of the Golden Scorpion* (novel) and *Gracias* (poetry).
www.almaluzvillanueva.com

Terry Wolverton (creative nonfiction, poetry, fiction) has authored eleven books, most recently *Ruin Porn*, a collection of poetry. Other collections include *Black Slip*, a finalist for the Lambda Literary Award; *Mystery Bruise*; *Embers*: a novel in poems, finalist for the PEN USA Litfest Award and the Lambda Literary Award; and *Shadow and Praise*. *Insurgent Muse: Life and Art at the Woman's Building*, a memoir, was named one of the "Best Books of 2002" by the *Los Angeles Times*, winner of the 2003 Publisher's Triangle Judy Grahn Award, and finalist for the Lambda Literary Award. Another nonfiction collection is *Wounded World*: lyric essays about our spiritual disquiet. Her novel *Bailey's Beads* was a finalist in the American Library Association's Gay and Lesbian Book Awards; her two other novels are *The Labrys Reunion* and *Stealing Angel*. A collection of her short fiction is called *Breath and other stories*. She has edited several successful compilations, most recently *Bird Float*, *Tree Song*, which features her 2015 collaborative poetry project, dis•articulations. She has produced numerous works of experimental theater and performance art in Los Angeles, Toronto and New York, and collaborated with Heidi Duckler Dance Theater on several site-specific performances. She has adapted *Embers* as a jazz opera with composer David Ornette Cherry. Terry has taught creative writing since 1977; in 1997, she founded Writers at Work, a creative writing studio in Los Angeles, where she teaches. She spent thirteen years at the Woman's Building, a public center for women's culture, eventually serving as its executive director. She is the recipient of numerous grants and awards for her artistic and community contributions, including a California Arts Council Artist Fellowship for Poetry and a COLA Fellowship from the Los Angeles Department of Cultural Affairs. She is also a certified instructor of Kundalini Yoga. Website: www.terrywolverton.com

GUEST WRITERS AND LECTURERS

Eula Biss (creative nonfiction guest) is the author of three books: *On Immunity: An Inoculation*, a finalist for the National Book Critic Circle Award for nonfiction; *Notes from No Man's Land: American Essays*, winner of the National Book Critic Circle Award for criticism, and a collection of poetry, *The Balloonists*. Her work has been supported by a Guggenheim Fellowship, a Howard Foundation Fellowship, an NEA Literature Fellowship, and a Jaffe Writers' Award. She holds a B.A. in nonfiction writing from Hampshire College and a M.F.A. in nonfiction writing from the University of Iowa. Her essays have recently appeared in *The Best American Nonrequired Reading* and the *Touchstone Anthology of Contemporary Nonfiction* as well as in *The Believer*, *Gulf Coast*, *Denver Quarterly*, *Third Coast*, and *Harper's*. Eula Biss and John Bresland are the Chicago-based band STET Everything.

Percival Everett (fiction guest) is Distinguished Professor of English at the University of Southern California and the author of nearly thirty books, including *Percival Everett by Virgil Russell*, *Assumption*, *Erasure*, *I Am Not Sidney Poitier*, and *Glyph*. He is the recipient of the Academy Award from the American Academy of Arts and Letters, the Hurston/Wright Legacy Award, the Believer Book Award, and the 2006 PEN USA Center Award for Fiction. He has fly-fished the west for over thirty years. He lives in Los Angeles.

Ed Frankel (*Teaching Academic Writing*) teaches at UCLA. His poems have appeared in numerous journals, and he has published two chapbooks: *When the Catfish are in Bloom: Requiem For John Fahey* and *People of the Air*, which won the New American Chapbook prize in 2008. He won first place prizes and awards in the 2015 *Dogwood Journal of Poetry and Prose* Competition, the 2010 Little Red Tree International Poetry Competition, the 2009 New Millennium Poetry Competition, the 2006 Winning Writers War Poetry competition, the Hackney National Poetry competition 2006, and the 2003 *Confluence* Poetry competition. He was

nominated three times for the *Pushcart Best of the Small Presses* Poetry Prize and the California Book Award and was invited to read at the Strokestown International Poetry festival in Ireland. His latest books, *Faceless as the Stars* and *Sailing Stones*, will be released in 2016.

Juan Felipe Herrera (poetry guest) is the 21st Poet Laureate of the United States (2015-2016) and is the first Latino to hold the position. From 2012-2014, Herrera served as California State Poet Laureate. Herrera's many collections of poetry include *Notes on the Assemblage*; *Senegal Taxi*; *Half of the World in Light: New and Selected Poems*, a recipient of the PEN/Beyond Margins Award and the National Book Critics Circle Award; and *187 Reasons Mexicanos Can't Cross The Border: Undocuments 1971-2007*. He is also the author of *Crashboomlove: A Novel in Verse*, which received the Americas Award. His books of prose for children include: *SkateFate*, *Calling The Doves*, which won the Ezra Jack Keats Award; *Upside Down Boy*, which was adapted into a musical for young audiences in New York City; and *Cinnamon Girl: Letters Found Inside a Cereal Box*. Herrera is also a performance artist and activist on behalf of migrant and indigenous communities and at-risk youth.

Todd Mitchell (writing for young people guest) is the award-winning author of several novels for young adult and middle grade readers. His most recent novel, *The Last Panther* (Delacorte Press, 2017), is a Southern Living "Best New Book for Kids" pick. *The Last Panther* explores what happens when an eleven-year-old girl living in a post-climate disaster future Florida captures a panther that was thought to be extinct. His other novels for middle grade and teen readers include: *Backwards* (Candlewick Press, CAL Award winner), which is narrated by a character trapped in the body of a dead teen and traveling backwards in time; *The Secret to Lying* (Candlewick Press, Colorado Book Award winner), which explores what happens when a high school sophomore rewrites his life to become the person he's always dreamed of being; and *The Traitor King* (Scholastic Press), which is a cross-over fantasy involving Irish

mythology. In addition to his novels, Todd has worked on graphic novels and comic series, including *Broken Saviors*, a sci-fi series available on ComiXology that explores what happens when supposedly benevolent aliens come to save us from ourselves, and *A Flight of Angels* (Vertigo), a YALSA Top 10 Pick for Teens. He's also published several short stories, essays, and poems in national and international journals. Currently, Todd serves as Director of the Beginning Creative Writing Teaching Program at Colorado State University. He lives in Fort Collins, Colorado with his wife, dog, and two wise daughters. You can visit him (and learn about his squirrel obsession) at www.ToddMitchellBooks.com.

David L. Ulin (*Arts, Culture & Society I* guest) is the author, most recently, of the novel *Ear to the Ground*, written with Paul Kolsby. His other books include: *Sidewalking: Coming to Terms with Los Angeles*, a finalist for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay; *The Lost Art of Reading: Why Books Matter in a Distracted Time*, and the Library of America's *Writing Los Angeles: A Literary Anthology*, which won a California Book Award. A 2015 Guggenheim Fellow, his writing has appeared in the *Los Angeles Times* (where he spent ten years as book editor and book critic), *The Atlantic Monthly*, *The New Yorker*, *The Nation*, *The New York Times Book Review*, *Bookforum*, *The Paris Review*, *Black Clock*, *Virginia Quarterly Review*, *AGNI*, *Columbia Journalism Review*, and on National Public Radio's *All Things Considered*.

Holly Watson (*Writers at Work* guest) specializes in national and local publicity campaigns for literary and commercial fiction, serious and creative non-fiction, as well as select food, health and science titles. With two decades of experience working with major publishing houses including Viking Penguin Books, Liveright / W.W. Norton & Co., Akashic Books, National Geographic, Harper One, Ecco, and Cassava Republic Press, Holly has created campaigns and events for a wide range of bestselling, award-winning authors. These include T.C. Boyle, Terry McMillan, Garrison Keillor, Bernadette Murphy, Yvon Chouinard, Paul Freedman, Michael Pollan, Maryn McKenna, Ruth Ozeki, Linda Greenlaw, David Allen, Robert Greene, Irvine Welsh and many others. <http://www.hollywatsonpr.com/>

FACULTY PUBLICATIONS

Dan Bellm
(translation, poetry)

[Poetry]
Deep Well
Practice
Buried Treasure
One Hand on the Wheel
[Translation]
Speaking in Song, Pura López Colomé
The Song of the Dead, Pierre Reverdy
Sun on the Ceiling, Pierre Reverdy
Description of a Flash of Cobalt Blue, Jorge Esquinca
Nostalgia, Jorge Esquinca
The Legend of the Wandering King, Laura Gallego García
Angel's Kite, Alberto Blanco

Francesca Lia Block
(fiction, writing for
young people)

Beyond the Pale Motel
The Island of Excess Love
Love in the Time of Global Warming
The Elementals
Pink Smog: Becoming Weetzie Bat
Roses and Bones: Myths, Tales, and Secrets
Fairy Tales in Electric-ity (Poems)
The Frenzy
Pretty Dead
Wood Nymph Seeks Centaur
Open Letter to Quiet Light (Poems)
How to (Un)cage a Girl (Poems)
Blood Roses
Quakeland
Ruby
Necklace of Kisses
Beautiful Boys
Goat Girls
Wasteland
Guarding the Moon: A Mother's First Year
Echo
Nymph
The Rose and the Beast: Fairy Tales Retold
Violet and Claire
I Was a Teenage Fairy
Girl Goddess #9: Nine Stories
Dangerous Angels
The Hanged Man
Weetzie Bat

Gayle Brandeis
(fiction, writing for
young people)

The Art of Misdiagnosis: Surviving My Mother's Suicide
The Selfless Bliss of the Body: Poems
The Book of Live Wire
Delta Girls

- My Life with the Lincolns*
Self Storage
The Book of Dead Birds
Dictionary Poems
Fruitflesh: Seeds of Inspiration for Women Who Write
- Victoria Chang (poetry) *Barbie Chang*
The Boss
Salvinia Moleta
Circle
Is Mommy?
Asian American Poetry: The Next Generation (editor)
- Jim Daniels (poetry) *The Middle Ages*
Rowing Inland
Street Calligraphy
Apology to the Moon
Eight Mile High
Birth Marks
Trigger Man
All of the Above
From Milltown to Malltown
Having a Little Talk with Capital P Poetry
Mr. Pleasant
Detroit Tales
No Pets
In Line for the Exterminator
Revolt of the Crash-Test Dummies
Street
Show and Tell
Night with Drive-By Shooting Stars
Blue Jesus
Blessing the House
Niagara Falls
M-80
Punching Out
Places/Everyone
- Tananarive Due (fiction) *Ghost Summer: Stories*
My Soul to Take
Blood Colony
Joplin's Ghost
The Good House
*Freedom in the Family: A Mother-Daughter Memoir of the Fight
for Civil Rights* (with Patricia Stephens Due)
The Living Blood
The Black Rose
My Soul to Keep
The Between

Jenny Factor (poetry)	<i>Unraveling at the Name</i>
Richard Garcia (poetry)	<i>Porridge</i> <i>The Other Odyssey</i> <i>The Chair</i> <i>Chickenhead</i> <i>The Persistence of Objects</i> <i>Rancho Notorious</i> <i>The Flying Garcias</i> <i>My Aunt Otilia's Spirits</i> (children's book)
Christine Hale (creative nonfiction, fiction)	<i>Basil's Dream</i> (novel) <i>A Piece of Sky, A Grain of Rice: A Memoir in Four Meditations</i>
Steve Heller (MFA Chair, fiction)	<i>What We Choose to Remember</i> <i>The Automotive History of Lucky Kellerman</i> <i>Father's Mechanical Universe</i> <i>The Man Who Drank a Thousand Beers</i>
Erin Aubry Kaplan (creative nonfiction)	<i>Black Talk, Blue Thoughts and Walking the Color Line:</i> <i>Dispatches from a Black Journalista</i>
Brad Kessler (creative nonfiction)	<i>Goat Song: A Seasonal Life, A Short History of Herding and the Art of Making</i> <i>Cheese</i> <i>Birds in Fall</i> <i>The Woodcutter's Christmas</i> <i>Lick Creek</i>
Jim Krusoe (fiction)	<i>The Sleep Garden</i> <i>Parsifal</i> <i>Toward You</i> <i>Erased</i> <i>Girl Factory</i> <i>Iceland</i> <i>History of the World</i> <i>Small Pianos</i> <i>Jungle Girl</i> <i>Hotel de Dream</i> <i>Blood Lake and Other Stories</i>
Tammy Lechner (pedagogy)	<i>Our Team-Our Dream: A Cubs Fan's Journey into Baseball's</i> <i>Greatest Romance</i> <i>In the Cal: Pastime Goes Primetime In California's Minor League</i>
Kerry Madden-Lunsford (fiction and writing for young people)	<i>Nothing Fancy about Kathryn & Charlie</i> <i>Harper Lee: Up Close</i> <i>Louisiana's Song</i> <i>Jesse's Mountain</i> <i>Gentle's Holler</i> <i>Offsides</i> <i>Writing Smarts: A Girl's Guide to Writing Great Poetry</i>

- Alistair McCartney (fiction) *The Disintegrations: A Novel* (forthcoming)
The End of the World Book
- Bernadette Murphy
(creative nonfiction) *Harley and Me: Embracing Risk on the Road to a More Authentic Life*
The Tao Gals' Guide to Real Estate (with Michelle Huneven)
The Knitter's Gift
Zen and the Art of Knitting
- Victoria Patterson (fiction) *The Secret Habit of Sorrow*
The Little Brother
The Peerless Four
This Vacant Paradise
Drift
- Gary Phillips (fiction) *3 The Hard Way* (three novellas collected)
Beat, Slay, Love: One Chef's Hunger for Delicious Revenge
(round robin novel as Thalia Filbert)
Astonishing Heroes: Shades of Justice (superhero short story collection)
Warlord of Willow Ridge
Treacherous: Grifters, Ruffians and Killers (short story collection)
Monkology: 15 Stories from the World of Private Eye Ivan Monk
The Underbelly
Freedom's Fight
Bangers
The Perpetrators
Shooter's Point
High Hand
Only the Wicked
The Jook
Bad Night Is Falling
Perdition, U.S.A.
Violent Spring
Peepland (graphic novel w/Christa Faust)
Big Water (graphic novel)
The Rinse (graphic novel)
Angeltown: The Nate Hollis Investigations (graphic novel)
Cowboys (graphic novel)
South Central Rhapsody (graphic novel)
- Carol Potter (poetry) *Some Slow Bees*
The Miss Nancy Papers (chapbook)
Otherwise Obedient
Short History of Pets
Upside Down in the Dark
Before We Were Born
- Sharman Apt Russell
(creative nonfiction) *Knocking on Heaven's Door*
Teresa of the New World

	<p><i>Diary of a Citizen Scientist: Chasing Tiger Beetles and Other New Ways of Engaging the World</i> <i>Standing in the Light: My Life as a Pantheist</i> <i>Hunger: An Unnatural History</i> <i>An Obsession with Butterflies: Our Long Love Affair with a Singular Insect</i> <i>Anatomy of a Rose: Exploring the Secret Life of Flowers</i> <i>The Last Matriarch</i> <i>When the Land Was Young: Reflections on American Archaeology</i> <i>The Humpbacked Fluteplayer</i> <i>Kill the Cowboy: A Battle of Mythology in the New West</i> <i>Songs of the Fluteplayer: Seasons of Life in the Southwest</i> <i>Frederick Douglass (Black Americans of Achievement)</i> <i>Built to Last: An Architectural History of Silver City, NM</i></p>
Peter Selgin (fiction and creative nonfiction)	<p><i>S.S. Gigantic Across the Atlantic</i> (children's picture book) <i>By Cunning & Craft</i> (on writing) <i>Drowning Lessons</i> (stories) <i>Life Goes to the Movies</i> (novel) <i>179 Ways to Save a Novel</i> (on guide) <i>Confessions of a Left-Handed Man</i> (memoir/essays) <i>The Inventors</i> (memoir) <i>Your First Page</i> (forthcoming: on writing)</p>
Ana Maria Spagna (creative nonfiction)	<p><i>The Luckiest Scar on Earth</i> (forthcoming 2017) <i>Reclaimers</i> <i>100 Skills for the End of the World (As We Know It)</i> <i>Potluck: Community on the Edge of Wilderness</i> <i>Test Ride on the Sunnyland Bus: A Daughter's Civil Rights Journey</i> <i>Now Go Home: Wilderness, Belonging, and the Crosscut Saw</i></p>
Sarah Van Arsdale (fiction)	<p><i>In Case of Emergency, Break Glass</i> <i>Grand Isle</i> <i>Blue</i> <i>Toward Amnesia</i></p>
Alma Luz Villanueva (fiction, poetry)	<p><i>Song of the Golden Scorpion</i> <i>Gracias</i> <i>Coming of Age in the 21st Century</i> (anthology) <i>Sudden Fiction Latino</i> (anthology) <i>Soft Chaos</i> <i>The Ultraviolet Sky</i> <i>Naked Ladies</i> <i>Weeping Woman, La Llorona and Other Stories</i> <i>Planet, with Mother, May I?</i> <i>Desire</i> <i>Luna's California Poppies</i> <i>Vida</i> <i>Blood Root</i> <i>"La Chingada"</i> (an epic poem) in <i>Five Poets of Aztlan</i></p>

	<i>Life Span</i>
Terry Wolverton (creative nonfiction, fiction, poetry)	<i>Ruin Porn</i> <i>Bird Float, Tree Song</i> <i>Wounded World: lyric essays about our spiritual disquiet</i> <i>Breath and Other Stories</i> <i>Stealing Angel</i> <i>The Labrys Reunion</i> <i>Embers, a novel in poems</i> <i>Shadow and Praise</i> <i>Insurgent Muse: Life and Art at the Woman's Building</i> <i>Mystery Bruise</i> <i>Bailey's Beads</i> <i>Black Slip</i>

GUEST PUBLICATIONS

Eula Biss (creative nonfiction)	<i>On Immunity: An Inoculation</i> <i>Notes From No Man's Land: American Essays</i> <i>The Balloonists</i>
Percival Everett (fiction)	<i>So Much Blue</i> (novel) <i>Half an Inch of Water</i> (stories) <i>Glyph</i> (novel) <i>Percival Everett by Virgil Russell</i> (novel) <i>Assumption</i> (novel) <i>Erasure</i> (novel) <i>I Am Not Sidney Poitier</i> (novel) <i>Wounded</i> (novel) <i>The Water Cure</i> (novel) <i>Damned if I Do</i> (stories)
Ed Frankel (<i>Teaching Academic Writing</i>)	<i>Faceless as the Stars</i> <i>Sailing Stone</i> <i>When the Catfish are in Bloom: Requiem for John Fahey</i> <i>People of the Air</i>
Juan Felipe Herrera (poetry)	<i>Notes on the Assemblage</i> <i>Portraits of Hispanic American Heroes</i> <i>Senegal Taxi</i> <i>Skatefate</i> <i>Half of the World in Light: New and Select Poems</i> <i>Crashboomlove: A Novel in Verse</i>
Todd Mitchell (writing for young people)	<i>The Last Panther</i> (Delacorte Press, 2017) <i>Broken Saviors</i> (Radiant Squirrels Productions) <i>Backwards</i> (Candlewick Press) <i>The Secret of Lying</i> (Candlewick Press) <i>The Flight of Angels</i> (co-author, VERTIGO) <i>The Traitor King</i> (Scholastic Press)

David Ulin
(Arts, Culture & Society I)

Ear to the Ground: A Novel (with Paul Kolsby)
Sidewalking: Coming to Terms with Los Angeles
Labyrinth: A Novella
Cape Cod Noir
She Lent Fitzgerald Her Hand
The Lost Art of Reading: Why Books Matter in a Distracted Time
The Myth of Solid Ground: Earthquakes, Prediction, and the Fault Line Between Reason and Faith
Writing Los Angeles: A Literary Anthology
Another City: Writing from Los Angeles
Cape Cod Blues: Poems

RESIDENCY ACCOMMODATIONS

Students are responsible for their own accommodations. Some students stay with family or friends, or find local short-term rentals through VRBO or Airbnb or similar sites. For those interested in hotel accommodations, we have listed several options below, and we have secured special student discount rates (limited availability) at a few locations. In choosing your location, it may help to know that although not all days will be long, most days begin at 9:00 a.m. with seminars and other learning activities generally ending by 5:00-6:00 p.m.; on-campus readings typically run no later than 8:30 p.m.

Antioch does not endorse any particular accommodations. The following information is provided solely for the convenience of MFA students. Rates are subject to change.

CLOSE TO CAMPUS:

Courtyard Marriott Los Angeles Westside
6333 Bristol Parkway, Culver City CA 90230

Rates:

\$159 plus tax per night for a room with one king with a pullout sofa or two queen beds

Group rate is for rooms only. You may purchase a breakfast buffet at a discounted rate of \$12.00 (includes tax and gratuity) at their restaurant.

To reserve and receive the “Antioch MFA Students” group rate:

Call 1-800-736-0698 (Courtyard by Marriott Central Reservations Department). Advise the reservationist that you are calling to make reservations at the Courtyard by Marriott Los Angeles Westside in Culver City, CA. **Ask for the “ANTIOCH MFA STUDENTS GROUP BLOCK.”**

Or go to this link to book:

http://www.marriott.com/meeting-event-hotels/group-corporate-travel/groupCorp.mi?resLinkData=Antioch%20MFA%20Residency%20-%20Students%20Block%5Elaxcv%60mfsmfsa%7Cmfsmfsb%60159%60USD%60false%604%6012/7/17%6012/17/17%6011/17/17&app=resvlink&stop_mobi=yes

You can also use this short link: http://bit.ly/MFA_MarriottDec17

To guarantee this rate, you must reserve by NOVEMBER 17, 2017. After that date the hotel will accept reservations at the group rate on a space-available basis.

Amenities:

- Description: Mid-size hotel on a side street just off of a main thoroughfare, and 405 Freeway
- Payment requirements: Need credit card in advance to hold room
- Proximity to Antioch by foot or public transit: .8 mile on foot; about 1/2 of this distance can be traveled by a #3 or #4 bus.
- Proximity to groceries, restaurants, etc.: There’s an Albertson’s supermarket about 1/2 mile from hotel; and a CVS and a couple of casual and fast-food restaurants next door. Howard Hughes Promenade with restaurants, movie theatres and shopping is within walking distance.

- Self-parking: \$10.00/per night/per car; rate is available for reservations made through group block only.
- All rooms are non-smoking and include in-room safe, mini-refrigerators, speakerphones, coffee maker, hair dryer, iron and ironing board, voicemail and dataport, mp3 compatible clock radios
- Spacious work desk with ergonomic Herman Miller desk chair
- Two 2-line telephones with voice mail, speakerphone and data ports
- Complimentary high-speed Internet access – wired and wireless
- Flat-screen 37” plasma TV with expanded digital line-up and in-room pay movies
- 24-hour Market selling fresh sandwiches, salads, beverages, snacks, etc.
- Wifi, business center in lobby
- Outdoor heated pool and jacuzzi with cabanas
- Gym with weights and cardio equipment
- Lobby with flat screen TVs
- Valet dry-cleaning & guest laundry
- Bistro Plus, serving breakfast, lunch, and dinner daily, with room service available.

Four Points by Sheraton

5990 Green Valley Circle, Culver City 90230
310-981-8013

Rates:

There are no special Antioch rates. Rates are subject to change. Book early to secure lowest rates.

Amenities:

- Standard room is either 2 queen or 1 king bed; deluxe rooms are larger and have extra amenities (check with hotel directly)
- Payment requirements: Need credit card in advance to hold room
- Parking is **\$14.00** per car, per night (discounted rate for Antioch students)
- Description: Smaller corporate hotel with a nice atmosphere on a side street
- Just off of a main thoroughfare and 405 Freeway
- Proximity to AULA by foot or public transit: .8 to 1 mile on foot; about 1/2 of this distance can be traveled by a #3 or #4 bus.
- Proximity to groceries, restaurants, etc.: There’s an Albertson’s supermarket about 1/2 mile from hotel; and a CVS and fast food nearby. Howard Hughes Promenade with restaurants, movie theatres and shopping is within 1 mile.
- Recently renovated; all rooms are equipped with refrigerators
- Quiet rooms available; be sure to ask for rooms facing away from freeway
- Shuttle service to and from LAX: No
- Complimentary wifi
- Full service restaurant with room service available and bar
- Gym/heated outdoor pool
- Allows dogs; ask about additional fees

DoubleTree Hotel by Hilton

6161 West Centinela Ave., Culver City, CA 90230
(866) 819-5320 / (310) 649-1776
www.losangeleswestside.doubletreebyhilton.com

Rates:

There are no special Antioch rates. Rates are subject to change. Book early to secure lowest rates.

To reserve:

www.losangeleswestside.doubletreebyhilton.com or call the toll free number listed above.

Amenities:

- Payment requirements: Need credit card in advance to hold room
- Parking: Check rate with hotel when booking
- Proximity to AULA by foot or public transit: 1¼ miles on foot; about 1/2 of this distance by #3 or #4 bus.
- Proximity to groceries, restaurants, etc.: There's an Albertson's supermarket and a CVS drugstore around the corner; Howard Hughes promenade with restaurants, theatres and shopping is within walking distance.
- Description: Large, somewhat upscale hotel on a main thoroughfare near a busy intersection.
- Mini-refrigerators in all rooms
- Quiet rooms available: Yes; be sure to ask for a quiet room
- Shuttle service to and from LAX: Yes, limited. Ask at desk.
- Gym/pool/Jacuzzi
- Other features and things to know: Espresso bar, full service restaurant; high-speed wireless Internet access in sleeping rooms for a fee; TV with cable and pay-per-view.

Oakwood Marina Del Rey

4111 Vía Marina, Marina Del Rey, CA 90292

Oakwood offers temporary housing in an apartment complex a short drive from campus via the 90 Freeway. For booking, contact the sales agent directly.

Rates:

There are no special Antioch rates. Rates are subject to change. Book early to secure lowest rates.

Contact: Daniel Knott, Inside Sales Representative, Oakwood Worldwide

Phone: 602.427.2794 Email: dknott@oakwood.com

Amenities:

Fully furnished apartments with kitchens in Marina Del Rey, easy access to the 90 and 405 freeways, full access to onsite amenities including a fitness center, swimming pool, and spa. Dry cleaning, and rental car services are available.

- Complimentary parking for one vehicle per reservation
- Onsite Laundry
- High Speed Internet
- Electronics & Housewares; including fully equipped kitchens
- Linens, bedding and towels
- Utilities (electric/gas, water, basic cable, local phone service, high speed internet).
- Weekly housekeeping

For photos and to book online go to:

<http://www.oakwood.com/furnished-apartments/furnished/US/CA/Marina-del-Rey/prop15.html>

Extended Stay Hotel

6531 South Sepulveda Blvd., Los Angeles, CA 90045

(800) EXSTAY/(310) 568-9337

Rates:

There are no special Antioch rates. Rates are subject to change. Book early to secure lowest rates.

Amenities:

- Payment requirements: Need credit card to hold room
- Complimentary wifi
- Parking: Free for guests
- Description: Mid-size corporate apartment facility with fully equipped kitchens on a main street and near 405 Freeway
- Proximity to AULA by foot or public transit: 1 1/4 miles from Antioch; about 1/3 of this distance can be traveled by a #3 or #4 bus.
- Proximity to groceries, restaurants, etc.: There's an Albertson's supermarket and a Sav-On about 1/4 mile from hotel; Howard Hughes Promenade with restaurants movie theatres and shopping is within close walking distance.
- Kitchen: Yes; fully equipped
- Quiet rooms available: Yes
- Shuttle service to and from LAX: No
- Shuttle service to and from Antioch: No
- Gym/pool/Jacuzzi: No
- Other features and things to know: Vending machines but no restaurant; TV with cable, laundry room, wireless network costs extra; check for rates

ADDITIONAL HOTELS:

The following hotels/motels are relatively close to campus, but we do not know enough about them to offer detailed information and have not negotiated student rates. Call for rates and amenities.

Travelodge Hotel Culver City
11180 Washington Place
Culver City, CA 90232
310-839-1111

Ramada Culver City
3930 Sepulveda Blvd
Culver City, CA 90230
310-390-2189

Super 8 Motel
12664 W Washington Blvd
Los Angeles, CA 90066
310-306-8243

Sunburst Inn and Suites
3900 Sepulveda Blvd
Culver City, CA 90230
310-398-7523

TRANSPORTATION TO AND FROM CAMPUS

Popular lore that Los Angeles is a “car city” is true. Although a car isn’t strictly necessary, many students find it beneficial. If you stay at a nearby hotel, it is possible to get by without a car. We recommend walking in pairs when walking at night from Antioch to your hotel. To attend events that are held off campus, students without cars often carpool with other students, or choose their own alternative methods of transportation. Those who come by air should plan to fly into Los Angeles International Airport (LAX), which is a ten-minute taxi or shuttle ride from Antioch. Rental car agencies are located near the airport and at some hotels.

Here are some specifics on travel options:

WALKING

It is possible to walk to and from nearby hotels from campus. Most hotels are 15 or 20 minutes from Antioch on foot. Although we always advise being cautious, walking during the daytime along these routes is as safe as in any major urban community. At night, we strongly advise that students buddy up for walks or carpool with students and faculty who own or have rented a car.

BUSES AND METRO LIGHT RAIL LINES

Bus service is available in L.A. and within walking distance of campus, and although limited, the Expo line of the Metro Light Rail system, which has a station in Culver City, has extended its line to Santa Monica. From the Culver City station, riders may catch a ride to the ocean in Santa Monica, or go to downtown Los Angeles for cultural sites and events. You can find routes on GoogleMaps or Metro.net.

RIDE-HAILING SERVICES

Ride-hailing services are popular with Angelenos, tourists, and business travelers. You can access these services through apps on a smartphone. We do not endorse one of these services over other modes of transportation and urge you to prioritize your safety at all times.

RENTAL CARS

Downtown Los Angeles, Hollywood, Universal City and the San Fernando Valley are all a half-hour to one hour or so away by car, depending on traffic. Ocean communities such as Venice and Santa Monica are approximately ten to twenty minutes away by car. If you rent a car, you will need to get an Antioch parking pass for the residency, which costs \$25. Please be aware that if you book reservations on the Internet, chances are the prices will be less than if you booked by phone or in person.

DECEMBER WEATHER:

The Culver City/Los Angeles Westside area gets sun, but it can also be overcast nearer to the coast and in other parts of the city. Highs average in the mid-60s and can rise into the 70s. Lows average 60 degrees, but can drop into the 40s. Evenings are chilly. Bring a jacket and clothes to layer.

EMERGENCY NUMBERS

- **Culver City Emergency Police Department** (310) 837-1221 or 911
- **Marina del Rey Hospital** (310) 823-8911
4650 Lincoln Blvd., Marina del Rey
- **Antioch Campus Services Center** (310) 578-1080 x301

REGISTRATION AND TUITION INFORMATION**Tuition***(Tuition subject to change for 2017-2018)***MFA Tuition per Semester**

Full-Time (12 units)

First, Second, and Third Semesters----- \$8,448.00

Fourth Semester (includes two Residencies)----- \$12,582.00

Optional

Fifth Semester (for Dual Concentration or Post-MFA) ----- \$8,448.00

Sixth Semester (for Post-MFA)----- \$8,448.00

Post MFA Certificate Tuition per Semester----- \$8,448.00**Professional Development Semester Tuition**

Option A Only / CRW 560: Additional Mentoring (5 units): ----- \$3,525.00

Option B Only / CRW 561-562-563: Online Teacher Training (5 units): ----- \$3,525.00

Options A and B combined ----- \$7,050.00

Antioch University has established a minimum fee schedule to cover administrative and student services costs associated with the delivery of services. As a matter of policy, Antioch University does not waive any of the fees described herein under any circumstances.

Fees*(Fees subject to change for 2017-2018)*

Admission Application Fees:

Matriculating Students ----- \$60.00

Re-admission-----60.00

Antioch Alumni Fee Rates:

Per Unit Tuition (Non-Matriculating Students) ----- 200.00

Per Unit Audit Fee -----50.00

Enrollment Maintenance Fee (MFA Program)----- 900.00

Application for Graduation Fee ----- 180.00

Late Payment Fee-----50.00

Returned Check Fee-----50.00

Special Services Fee -----250.00

Statement of Intent to Register Deposit (MFA only) -----200.00

Tuition Payment Plan Fee-----40.00

Transcript Fee (per copy) -----10.00

Fee for Transcript with Evaluations-----25.00

Fee for Transcript with Evaluations, Student Learning Analyses and Logs -----35.00

Unofficial Grade Equivalency Letter -----15.00

Materials Fee -----155.00

Technology Fee -----150.00

Student Activities Fee-----25.00

Parking Fee-----25.00

Application Fee (\$60)

This fee must accompany the Application for Admission. Consideration for admission will not be given until the fee is paid. Students who completed their undergraduate degrees with Antioch Los Angeles and are applying for graduate programs and those who transfer from any other Antioch campus must follow all regular admissions procedures, including the payment of the Admission Application Fee. Admissions application fees are non-refundable. Currently enrolled Antioch Santa Barbara students who apply for transfer to Los Angeles pay a reduced fee of \$25.00.

Graduation Fee (\$180)

MFA students must file the Application for Graduation Form and pay the Application for Graduation Fee by approximately the midpoint of their final term (the date will be set by the Office of the Registrar). The form is sent by email or regular mail directly to the student from the Associate Registrar. Failure to meet the deadline will result in a substantial delay in the student receiving her/his diploma, as well as resulting in a Registrar Hold being placed on the student's record.

Enrollment Maintenance Fee (\$900)

The Enrollment Maintenance Fee is \$900. For more information regarding this enrollment status, please see "Enrollment Maintenance Status" under the Registrarial Policies and Procedures section of this handbook.

Special Services Fee (up to \$250)

The Special Services Fee is a charge of up to \$250 that is imposed in various registrarial or administrative situations which require special service for the student. Examples include, but are not limited to, situations when a special request for a late registration is approved by the Registrar, situations in which a petition is approved that requires a special review of a student's file or processing of student paperwork beyond stated deadlines, or in the case of an applicant's file requiring extensive review by the faculty or the Registrar in order to determine whether a special set of degree requirements is in order for the readmitted student.

Statement of Intent to Register Deposit (\$200)

This non-refundable fee is required of each MFA student prior to the first semester of enrollment. It is credited to the tuition for that semester. If, for whatever reason, an MFA student chooses not to attend, the Intent to Register Fee is not refunded.

Materials Fee (\$155)

The Materials Fee covers costs associated with the publication of course materials.

TUITION PAYMENT INFORMATION

New MFA students are required to register and to pay their tuition by mail, utilizing easy-to-use registration materials sent to each new student's home approximately four to six weeks before the residency. Continuing students going into their second, third, fourth, or fifth term (for Dual Concentration students), register online as prompted by email by the AUREgistrar, and may pay online or contact Student Accounts directly. Students continuing into a Professional Development Semester (PDS) register using a paper form included in the residency mailing sent by the Creative Writing Dept. Program Office, and must pay tuition directly through Student Accounts or Financial Aid. Those students who instead opt to register when they arrive on campus for the residency are restricted to certain registration hours on the first day of the residency and are charged a \$150.00 Late Registration fee. **All students must register by the first day of the residency to avoid being withdrawn from the MFA Program.**

Several tuition payment options exist and are detailed in the registration information. They include:

1. Full payment: Pay the entire amount for the semester when you register. Antioch accepts personal checks, money orders, cashier's checks, and credit cards (Visa, MasterCard, Discover and American Express). We do not accept cash. A \$50.00 fee is assessed when checks are returned to Antioch by the bank due to insufficient funds.

2. Payment plan: It is possible to pay your tuition on a payment plan, with a 40% down payment at the time of registration, followed by three scheduled installments. Registration materials allow you to choose this option.

- Pay 40% down when you register. Your \$200 non-refundable Intent to Register fee is figured into the total.
- If you choose to sign up for a Payment Plan, you will pay the balance in 3 equal payments on 01/02/18, 02/01/18, 03/01/18. All tuition balances must be paid by March 1, 2018. Antioch charges a \$40 fee to sign up for a payment plan.
- There is a five-day grace period for receipt of payment plan payments and we charge a \$50 late fee for each late payment received. We also charge a \$50 fee for bounced checks. If you choose to sign up for a payment plan, you may authorize us to charge your credit card for your payments on the due date. If using a credit card which belongs to a parent, you must bring a letter with written authorization for use of the card.
- Payment plans and financial aid are not available to students on Enrollment Maintenance.

3. Financial Aid is available for qualified students. If you are interested in applying for federal financial aid, it is essential that you apply early so that your award can be processed in a timely manner and that funds can be available to pay your tuition when due. At the time of registration, students are required to sign a promissory note stating that they are aware that they are ultimately responsible for tuition payments. The Financial Aid staff is available to answer questions regarding this process. Contact the Financial Aid office at (310) 578-1080 ext. 419 or ext. 410 or email them at finaid.aula@antioch.edu.

FINANCIAL AID
(also refer to the AULA General Catalog)

Our Financial Aid Office makes every effort to see that students admitted to Antioch are awarded a “package” of aid to enable them to enroll and continue their enrollment. Graduate students are eligible for several different kinds of student loans. Information and application forms are available from the Financial Aid Office. Applying for financial aid in no way affects admission decisions. Students are urged to apply to outside financial sources as well. For complete information and application forms, please contact the Financial Aid Office.

COMMONLY ASKED QUESTIONS ABOUT FINANCIAL AID

Q. How are loan proceeds disbursed?

A. Loan proceeds are directly wired to Antioch’s federal fund account through the Electronic Fund Transfer process. Once your enrollment is verified, the Student Accounts Office will credit your tuition account.

Q. What if I have a credit balance on my tuition account after my aid is applied?

A. Financial Aid refunds will be made available before the residency. If you have signed up for Direct Deposit, the funds should be in your account before the first day of residency. This is the preferred method to ensure you have access to your funds quickly. Paper checks are mailed to the address we have on file the week before the residency. Please contact the Financial Aid office at x419 or Student Accounts at x405.

Q. What if my financial aid award is not enough to cover my tuition?

A. You can sign up for a payment plan for the balance.

Q. Will I receive reminders of payments due?

A. Yes. Also *students can view/pay their account by logging into AUDirect under AUVIEW*. It is the student’s responsibility to make payments by the dates due.

Q. What if I can’t pay my account balance prior to the next residency?

A. You will not be allowed to attend subsequent residencies until your balance for the previous semester is paid.

Q. My employer will be paying my tuition, but not until the term has started. Can I defer payment until then?

A. No. You are responsible to make sure the down payment gets paid at the time of registration. With written authorization from your employer, the subsequent payments can be deferred, based on your having signed up for a payment plan with the Student Accounts Office.

REGISTRARIAL POLICIES AND PROCEDURES

For comprehensive guide to registrarial policies and procedures, please refer to the AULA General Catalog, available online at: <http://aulacatalog.antioch.edu/>

Please refer to the Student Conduct Policy on Sakai Resources for important information on matters relating to student conduct. For additional University policies and procedures please refer to http://aura.antioch.edu/au_policies/ where you'll find a comprehensive database.

Enrollment Maintenance Status

The Enrollment Maintenance Status (EMS) is designed for students who, while not enrolled for new course work during the current term, wish to maintain enrollment status in order to:

- complete degree requirements, including documentation;
- complete incomplete work from the previous semester;
- work with the Antioch advisor or mentor;
- complete any administrative processes necessary for graduation.

Enrollment Maintenance Status entitles the student to a reasonable level of advisement, as opposed to a Leave of Absence (LOA) status, where no advising is provided. Enrollment Maintenance Status does not contribute to meeting the minimum residency requirements to graduate. Students should also be aware that Enrollment Maintenance Status does not defer financial aid loan repayment, as federal financial aid is premised on at least part-time attendance.

MFA students who receive an Incomplete for a project period must go on Enrollment Maintenance Status to complete the work of the Project period Contract. Students on Enrollment Maintenance Status pay the MFA Enrollment Maintenance Fee, entitling them to work with a mentor, participate in online conferences, and receive assistance from the MFA Program Office. Students must complete the work of the Project Period Contract before being permitted to register for the following semester. After being on Enrollment Maintenance Status, a student may take a Leave of Absence for an additional semester, if they choose, before returning full-time to the program.

Students wishing to take a term on Enrollment Maintenance Status must consult with the Program Chair and, if given approval, obtain the Chair's signature on the official Enrollment Maintenance Status Form, submit the form by the Registration deadline, and pay the Enrollment Maintenance Fee. Students may not take two consecutive terms on Enrollment Maintenance. If incomplete work is not completed during the Enrollment Maintenance Status term, the student will be withdrawn from the Program. Students on financial aid are required to have the signature of a Financial Aid Officer as well. Students who do not file this form are withdrawn from Antioch and cannot re-enter without reapplying for admission.

Leave of Absence Status

A student may request an authorized Leave of Absence (LOA) from Antioch for personal reasons at any time, subject to limitations and the approval of the Program Chair. This allows the student to leave school for a term, while still maintaining an official connection with the University.

Any student desiring a Leave of Absence must file an official Leave of Absence Form during registration every term in which a Leave of Absence is requested. Students on financial aid are required to have the signature of a Financial Aid Officer as well. Students who do not file this form are withdrawn from Antioch and cannot re-enter without reapplying for admission. A new form is needed each term if the Leave of Absence extends for more than one term.

While on authorized Leave of Absence, the student has access to their program e-mail account and on-campus mail file, stays on the University mailing list, and receives official announcements and notice of next semester's registration.

A student on Leave of Absence does not receive academic advising, and the faculty mentors and Registrar do not process student work. However, all University deadlines, as well as academic and administrative policies, remain in effect for a student on Leave of Absence. It is the student's responsibility to plan accordingly, prior to their leave, to ensure that all academic and administrative deadlines are met.

Students enrolled in the MFA in Creative Writing Program may request an authorized Leave of Absence from Antioch and shall be granted no more than two consecutive Leaves of Absence from the Program. Two Leaves of Absence place an MFA student on Progress Probation and may lead to a student being withdrawn from the program by the Office of the Registrar.

After a Leave of Absence, a return to full participation in the Program is based upon a written request by the student no later than 60 days prior to the residency that initiates the semester immediately following the leave (provided that the student is still in satisfactory academic standing). A student returning from their Leave of Absence must register for the subsequent semester's residency period.

Withdrawal

Students who intend to withdraw from Antioch should discuss the decision with their faculty mentor and the Program Chairperson. Withdrawal from the university means that student status is discontinued. Any learning activity for which credit is still pending at the time of withdrawal is no longer eligible for credit, and the student must reapply formally for admission if they wish to re-enter Antioch. A student must notify the Registrar, in writing, of their intention to withdraw, and may do so in a letter or on a withdrawal form. Students on financial aid must also consult the Director of Financial Aid. Students who have received Federal Student Loans must arrange with the Financial Aid Office for an exit interview.

Students in the MFA program who withdraw during the periods stated below are subject to a percentage refund of tuition which will be calculated based on the date the Office of the Registrar received the student's written notification of his/her intention to withdraw:

1. Prior to the third day of residency = 100% refund of the semester's tuition
2. After the third day of residency, a pro rata refund of tuition will be applied to unearned institutional charges up to completion of more than 75% of the term
3. On Friday of the 5th week of class, a 75% refund will be applied
4. On Friday of the 11th week of class, a 50% refund will be applied
5. On Friday of the 17th week of class, a 25% refund will be applied; and thereafter no refund

It is the student's responsibility to ensure that written notification of withdrawal reaches the Office of the Registrar directly. Withdrawal from the University should not be confused with registering for a Leave of Absence.

Any student who fails to register every term, or who takes a leave of absence or any other status without completing the official paperwork at registration, is subject to withdrawal by the University. Students who do not maintain good academic standing, or who do not maintain satisfactory academic progress, may also be withdrawn from the University.

ACADEMIC POLICIES AND PROCEDURES

This section identifies general academic and student policies and procedures for the MFA in Creative Writing Program. Students are advised to review this information carefully.

For a comprehensive guide to academic and student policies, please refer to the AULA General Catalog, available online at: <http://aulacatalog.antioch.edu/>

Reservation & Registration

Prior to the actual registration period for the upcoming semester, and upon receipt of the Statement of Intent to Register Form with the appropriate deposit, new students are automatically **reserved** (not registered) in the appropriate residency and project period sections by the MFA Program Office. This process does not apply to students who are filing for a Leave of Absence or Enrollment Maintenance Status.

New students and students continuing into the Professional Development Semester (PDS) are then mailed a packet of instructions indicating what the student must do in order to register for the upcoming semester. Continuing students going into their second, third or fourth terms, or fifth term for Dual Concentration students, register online as prompted via email by the Office of the Registrar. Registration information in the packets and online include deadline information by which the student's paperwork must be received in order for the student to avoid incurring late fees, and in order for the student to remain enrolled in the program. Students who do not submit their registration materials by the stated deadlines are subject to late registration fees. Students filing for a Leave of Absence or Enrollment Maintenance Status must also submit the appropriate form with any necessary fees, by mail, and by the deadlines indicated in the packet of registration instructions. Students who do not register for any status by the stated deadlines are subject to withdrawal from the program.

Hold

Note that a registration "hold" may be placed on a student's record for academic or fiscal reasons. Students with holds must receive proper clearance from all department(s) that placed the hold(s) on the student's record. All holds must be cleared in order for students to register for any status, including enrollment maintenance, leave of absence, or coursework. All holds must be cleared in order to receive any registrarial documents including transcripts, letters of verification, diplomas, etc.

Once admitted to the program, all MFA students must register for each semester. Failure to do so will result in withdrawal from the University by the Office of the Registrar.

Awarding of Credit

MFA Students are awarded 12 units for a completed semester. Partial awarding of units is not possible under any circumstances for any learning activity. Professional Development Semester (PDS) students are awarded 5 or 10 units, depending on the option(s) in which they are enrolled.

Advanced Standing in the MFA in Creative Writing Program

Students who have been enrolled in and completed units in an MFA in Creative Writing program in an accredited college or university before matriculating in the Antioch MFA in Creative Writing program may request Advanced Standing after having completed their first term in the Antioch program. In rare cases, completion of another advanced degree featuring creative writing (PhD or MA) may also result in Advanced Standing. Advanced Standing qualifies a student to complete the standard MFA in Creative Writing program in three terms rather than four. Advanced Standing moves the student "forward" *only one term*, i.e., 12 units.

Unless waived, any and all other MFA in Creative Writing program requirements must be met for the student to receive the MFA degree from Antioch.

In order for the student to fulfill the requirements for Advanced Standing, the following steps must be taken:

- The student must submit a letter requesting Advanced Standing, describing how their prior coursework corresponds to offerings in the Antioch MFA in Creative Writing program;
- The Chair of the Creative Writing Department and the Registrar review the student's transcript: a) to verify attendance in another MFA in Creative Writing program or other graduate creative writing program and, b) to certify that the course work sufficiently parallels the program offerings in the MFA in Creative Writing program at Antioch University Los Angeles;
- The Chair of the Creative Writing Department notifies the student's mentor of the Request for Advanced Standing and solicits the mentor's positive or negative evaluation regarding the student's work in the program and the advisability of awarding Advanced Standing;
- The Chair of the Creative Writing Department issues a final decision regarding the student's status and directs the Registrar to award Advanced Standing if the candidate meets the standards set by the program. This decision is reflected on the "Program Authorization for Advanced Standing" form.

Incompletes

In all cases, the student is responsible for maintaining reasonable progress toward the degree. However, an Incomplete for the semester is occasionally awarded for good reason and with permission of the faculty mentor and the department chairperson.

Faculty members are not obligated to award Incompletes or to agree to evaluate student work after the end of the term (although some faculty may agree to do so). Credit Awarded is not guaranteed.

All residency work should be completed before the end of the residency; all project period work must be completed prior to the end of the project period and submitted in a timely fashion. Failure to do so may result in an Incomplete for the semester. A student will not receive any of the semester's 12 units until all work for the semester is completed in a satisfactory fashion. *NOTE: The recently revised University Satisfactory Academic Progress Policy (SAP) stipulates that Incompletes are counted as attempted credits toward the student's SAP completion rate.*

The student has up to one semester to complete the prior semester's Incomplete. The student will need to register for Enrollment Maintenance Status (EMS) and pay the appropriate fee. If the incomplete work is not completed within one semester, the Incomplete is converted to a No Credit for that semester, the student is withdrawn from the University, and would need to reapply for admission, should they choose.

Upon satisfactory completion of the prior semester's work, the student will be awarded the 12 semester units (5 or 10 in the case of the PDS) and will be able to enroll for the next semester. In terms of SAP completion rate, this means the student will take 12 months to complete a single 6-month semester.

Satisfactory Academic Progress (SAP)

The full text of Antioch University's Satisfactory Academic Progress Policy is accessible online at http://aura.antioch.edu/policies_600_1x/9/. Described below are some important points MFA students need to know about maintaining Satisfactory Academic Progress.

In order to maintain Satisfactory Academic Progress, an MFA student must:

- complete the degree within four calendar years (five for Dual Concentration students), which allows for no more than two semesters on Leave of Absence (LOA) and two semesters on Enrollment Maintenance (EMS), cumulatively
- complete 12 semester units with Credit Awarded each semester.

In the event that a student fails to maintain Satisfactory Academic Progress, the Creative Writing Department and the Office of the Registrar will proceed as follows:

A. **Letter of Concern:**

If at the 3/4 point of the semester (during the Project Period) the faculty mentor reports that a student is at risk of receiving an Incomplete or a No Credit for the term, the Chair of the Creative Writing Department will issue a letter of concern by email. A registration hold may be placed on the student's account until a proper course of action (enrollment for the subsequent term, re-enrollment in a failed term, EMS, emergency LOA, or withdrawal) is determined.

B. **Academic Progress Warning**

If a student receives an Incomplete or a No Credit for the term, they will be placed on Academic Progress Warning for the following term, and receive a letter from the Office of the Registrar. A student on Academic Warning may continue to receive Financial Aid, but is expected to complete the 12 units attempted in the previous term either by repeating the term (in the case of a No Credit) or enrolling in EMS (in the case of an Incomplete).

C. **Academic Withdrawal**

Students who fail to meet SAP by either not completing the attempted 12 units on EMS or failing to earn those units after re-taking the course will be recommended for Academic Withdrawal. Withdrawal prohibits students from registering and receiving financial aid. Students may appeal a recommendation for Academic Withdrawal. If an appeal is successful, the student will be placed on Academic Progress Probation.

D. **Academic Progress Probation**

If a student fails to meet SAP at the end of the Academic Warning term, and successfully appeals Academic Withdrawal, they will be placed on Academic Progress Probation, and remain eligible for registration and financial aid. Students who earn credit for the specified semester(s) while on Academic Progress Probation will be removed from Probation. If a student fails a semester while on Academic Progress Probation, they will be recommended for Academic Withdrawal.

The Evaluation System

Narrative Evaluations

Narrative Evaluations, in contrast to grades, are at the core of Antioch's educational philosophy and a foundation of its pedagogy. All Antioch undergraduate and graduate courses and other learning activities are evaluated through narrative assessments written by instructors at the end of the academic quarter.

Antioch is strongly committed to narrative evaluations rather than grades in order to minimize competition between students, to foster student self-direction in learning, and to provide students with more meaningful feedback on their learning. We believe the absence of grades fosters increased student ownership of learning, rather than students working for external validation as in traditional grading systems. Thus, narrative evaluations hold an important place in Antioch's educational philosophy, and instructors are expected to provide thorough and substantive comments. Some strengths of the narrative

evaluation process include:

- faculty may identify the unique attributes of the student's learning rather than describe the learning relative to an arbitrary scale;
- faculty may identify a student's effort and commitment to the learning process;
- faculty and students are brought into the assessment as whole persons; and,
- faculty advisors have a detailed summary of advisee's progress and patterns.

Narrative evaluations are part of students' official transcripts and are sent out to other institutions and employers, upon student request, such as graduate schools or funding institutions. Finally, narrative evaluations are a concrete representation of Antioch's academic standards as seen by the external community.

The Learning Evaluation Process

Graduate students are evaluated using the Graduate Programs Learning Assessment, which varies slightly between the various programs. The form includes an Evaluator's Specific Rating of Student's Learning that lists a series of learning objectives. The evaluator provides the learning objectives specific to each learning activity, and a narrative assessment of the student's learning in relation to program objectives and/or the Project Period Contract, and describes strengths in student learning and areas for future growth. The evaluator also provides a narrative assessment of the student's overall progress in the degree program and in relation to the term's residency and project period.

On the final narrative evaluation form, the evaluator must check Credit Awarded, No Credit, or Incomplete for the learning activity.

Students who do not complete the work specified in their Project Period Contract and therefore receive an Incomplete must go on Enrollment Maintenance Status, taking the next term to complete their work.

MFA students receive their learning evaluations via myAntioch (my.antioch.edu). All students are encouraged to keep personal copies of all assessments and other official academic materials until after graduation.

The Student Learning Analysis

For each MFA residency, project period or field study, the student provides the evaluator with a Student Learning Analysis. This is a self-assessment of learning. Antioch believes that for independent learning activities, this self-evaluation is a crucial part of the student's learning experience. The objectives are to provide an opportunity for the student to participate in the evaluation process and to encourage students to be critical and reflective about their learning.

The Student Learning Analysis is an original statement by the student based on their reflection upon the learning. This should be a meaningful personal statement that considers:

- what aspects of the learning are well developed;
- what aspects of the learning are less complete;
- what further study and development is needed;
- how the learning has affected previous attitudes, beliefs and understandings; and,
- strengths and weaknesses of the learning experience.

The Student Learning Analysis should be well-written, concise, detailed, and balanced, referring both to strengths and to areas for improvement.

Because so much of the student's learning in the MFA Program is self-assessed, the student is asked to address each objective of the Project Period Contract or Field Study Contract and to comment on progress toward all the stated goals. For the Student Learning Analysis of each residency, the students must address the objectives provided for each seminar, class, or genre writing workshop they participate in, and they must describe their progress toward the explicitly stated goals of the learning activities. The Student Learning Analysis for a residency is limited to five typewritten pages, and the Student Learning Analysis for a project period or a Field Study is limited to three typewritten pages.

Unofficial Grade Equivalents

Students must approach their mentor faculty member at the time of agreement of the Project Period Contract (during the residency) and request an unofficial grade equivalency if they so desire. As in other Antioch programs, some faculty may agree, although they are free to refuse.

Student Evaluation of Faculty

Students at Antioch contribute to the maintenance of academic quality through the evaluation of the quality of their seminars and the teaching performance of their instructors, using an anonymous evaluation procedure. The results are passed on to the instructor, program chairperson, and provost. Faculty members do not see this information until after they have turned in evaluations of student work. Results of these evaluations are taken seriously by the faculty and are influential in decisions about rehiring and retaining faculty members.

Antioch also encourages students to communicate directly with their instructors, mentors, and/or the Chairperson about concerns with instruction and/or learning activities. If students have concerns about the content or methods of instruction, they are encouraged to discuss the concerns with the instructors as they arise. Antioch instructors generally welcome feedback on their work, and the Program Chairperson and the faculty strongly support student expression of concerns. Instructors are often able to make changes to meet student needs. However, whether or not the instructor makes changes in response to the feedback, student communication is strongly valued.

Semester system MFA students evaluate each residency at its close, as well as provide an evaluation of their faculty mentor at the end of each semester.

NOTES

Map and Directions

Antioch University Los Angeles
400 Corporate Pointe
Culver City, CA 90230
1-800-7-ANTIOCH

From the north:

1. Head south on the San Diego Freeway (405) and exit at Slauson Avenue (Marina Freeway 90) east.
2. Stay in the right two lanes for a short distance until the freeway ends at Slauson Avenue.
3. Turn right (east) on Slauson and turn right at the first street, Bristol Parkway.
4. Continue to the next intersection and turn left on Hannum Avenue.
5. Go one short block to the light at Uplander Way and turn left.
6. Stay to the right to enter the 400 Corporate Pointe parking structure.
7. Enter 400 Corporate Pointe via the campus courtyard, accessible from the 4th floor of the parking structure.

From the south:

1. Go north on the San Diego Freeway (405) and exit at Jefferson Blvd.
2. Turn right on Jefferson and go one block to Slauson Avenue.
3. Turn right (east) on Slauson and turn right at the first street, Bristol Parkway.
4. Continue to the next intersection and turn left on Hannum Avenue.
5. Go one short block to the light at Uplander Way and turn left.
6. Stay to the right to enter the 400 Corporate Pointe parking structure.
7. Enter 400 Corporate Pointe via the campus courtyard, accessible from the 4th floor of the parking structure.

