



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

Winter/Spring 2019 Residency & Semester
Student Handbook
December 6 – 16, 2018

**MFA ACADEMIC CALENDAR
2019-2020**

MFA WINTER/SPRING 2019 SEMESTER

MFA Priority Application Deadline for Winter/Spring 2019-----August 15, 2018

Financial Aid Deadline for Winter/Spring 2019----- August 15, 2018

MFA Online Registration for Continuing Students begins-----Monday, October 29, 2018
(Note: \$100 late registration fee applies beginning December 6, 2018, last day of online registration.)

MFA Winter/Spring 2019 Residency-----Thursday, December 6, 2018--Saturday, December 15, 2018

MFA Winter/Spring 2019 Project Period----- Monday, December 24, 2018--Sunday, May 19, 2019

MFA SUMMER/FALL 2019 SEMESTER

MFA Priority Application Deadline for Summer/Fall 2019-----February 14, 2019

Financial Aid Deadline for Summer/Fall 2019----- February 14, 2019

MFA Online Registration for Continuing Students begins-----Monday, April 22, 2019
(Note: \$100 late registration fee applies beginning June 13, 2019, last day of online registration.)

MFA Summer/Fall 2019 Residency-----Thursday, June 13, 2019--Saturday, June 22, 2019

MFA Summer/Fall 2019 Project Period----- Monday, June 24, 2019--Sunday, November 17, 2019

MFA WINTER/SPRING 2020 SEMESTER

MFA Priority Application Deadline for Winter/Spring 2020-----August 14, 2019

Financial Aid Deadline for Winter/Spring 2020----- August 14, 2019

MFA Online Registration for Continuing Students begins-----Monday, October 28, 2019
(Note: \$100 late registration fee applies beginning December 5, 2019, last day of online registration.)

MFA Winter/Spring 2020 Residency-----Thursday, December 5, 2019--Saturday, December 14, 2019

MFA Winter/Spring 2020 Project Period----- Monday, December 23, 2019--Sunday, May 17, 2020

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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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“How to Get to Antioch” Map.....back cover

**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 7. 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 6 at 5:30 p.m. Continuing MFA and Post-MFA students should plan to arrive on campus on Friday morning, December 7, 2018. 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: | Emerald Cohort (green) |
| Fourth (4 th) semester MFA students: | Azure Cohort (blue) |
| Third (3 rd) semester MFA students: | Aubergine Cohort (purple) |
| Second (2 nd) semester MFA students: | Cardinal Cohort (red) |
| First (1 st) semester MFA students: | ‘Akohekohe Cohort (orange) |
| 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.

In addition, students must attend two community activities (at least one “brown-bag” lunch-time student reading and one graduating student reading) every residency.

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.

MFA students may also request to study with a mentor at our Santa Barbara campus in our MFA in Writing & Contemporary Media program (TV/screenwriting, playwriting, or emerging media). These students would attend the Santa Barbara residency and, upon returning from that online project period spent working with a Santa Barbara mentor, the student would participate in a writing workshop on the Los Angeles campus in that alternate genre (possibly a mixed-genre workshop).

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.

Prior to the residency, students should prepare typed critiques for each fellow author and hand these to the author immediately after the writer's work has been discussed.

The purposes of a written critique are: 1) to practice critiquing and analyzing the creative work of others and 2) to provide fellow writers with a robust response in writing that they may find useful.

The critique should be a minimum of 200 words for each separate work (story, essay, poem, 20-page section of a novel or memoir, etc.) submitted for discussion.

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 MFA 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 experience 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 Emerald 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)
 Two community activities (at least one “brown-bag” student reading and one graduating student/faculty/guest reading)
 *waived for students immediately entering the Post-MFA Certificate in the Teaching of Creative Writing program

Required for Azure 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)
 Two community activities (at least one “brown-bag” student reading and one graduating student/faculty/guest reading)

Required for Aubergine 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)
 Two community activities (at least one “brown-bag” student reading and one graduating student/faculty/guest reading)

Required for Cardinal Cohort

Genre Writing Workshops
 Aubergine 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)
 Two community activities (at least one “brown-bag” student reading and one graduating student/faculty/guest reading)

Required for ‘Akohekohe 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
 Two community activities (at least one “brown-bag” student reading and one graduating student/faculty/guest reading)

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*
 Two community activities (at least one “brown-bag” student reading and one graduating student/faculty/guest reading)
 * 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 on this Google Site:

<http://bit.ly/Dec18Reader>

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 |
|--|--|--|
| Final Manuscript (Emeralds only) <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 Cumulative Annotated Bibliography (Emeralds only) <ul style="list-style-type: none"> Original to Creative Writing Dept. Program Office | Surnames beginning A-I: Due 9:00 a.m. to 1:30 p.m. on Tuesday, December 11, Program Office (4 th Floor) Surnames beginning J-Z: Due 9:00 a.m. to 1:30 p.m. on Wednesday, December 12, Program Office (4 th Floor) | n/a |
| Critical Paper (Azures only) <ul style="list-style-type: none"> Signed by mentor & bound original and electronic copy to Creative Writing Dept. Program Office | n/a | Surnames beginning A-I: Due 9:00 a.m. to 1:30 p.m. on Tuesday, December 11, Program Office (4 th Floor) Surnames beginning J-Z: Due 9:00 a.m. to 1:30 p.m. on Wednesday, December 12, Program Office (4 th Floor) |
| Project Period Contract <ul style="list-style-type: none"> Signed original or scanned copy of the signed original to Creative Writing Dept. Program Office Copy to faculty mentor | n/a | Hard copy to Program Coordinators' mailbox in Campus Services (A1030) or a scanned copy of the signed original by email MFAPaperwork@antioch.edu as a PDF attachment due before 4:00 p.m. on Saturday, December 15 |
| Residency Log <ul style="list-style-type: none"> Hard copy original or PDF/Word to Creative Writing Dept. Program Office Copy to faculty mentor Include all seminars, writing workshops, orientations, & readings | Hard copy due to Program Coordinators' mailbox in Campus Services (A1030) or as a PDF or Word attachment by email to MFAPaperwork@antioch.edu before 4:00 p.m. on Saturday, December 15. | Hard copy due to Program Coordinators' mailbox in Campus Services (A1030) or as a PDF or Word attachment by email MFAPaperwork@antioch.edu before 4:00 p.m. on Saturday, December 15. |
| Residency Learning Analysis <ul style="list-style-type: none"> Due by email as a PDF or Word attachment to MFAPaperwork@antioch.edu Copy to faculty mentor Include all seminars, writing workshops, orientations, and readings No more than five pages | Hard copy due to Program Coordinators' mailbox in Campus Services (A1030) or as a PDF or Word attachment by email to MFAPaperwork@antioch.edu before 4:00 p.m. on Saturday, December 15. | Due as a PDF or Word attachment to MFAPaperwork@antioch.edu by Monday, January 7, 2019 |
| 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 7, 2019 | Survey posted by Program Office due Monday, January 7, 2019 |

| Title of Document | Certificate Completion Students | All Other Students |
|--|--|--|
| Midterm Self-Evaluation • Is not part of student's permanent academic record • For information purposes only • No form used | n/a | Google Form posted by Program Office around March 15, 2019 (Deadline will be posted on Sakai) |
| Project Period Student Learning Analysis • Due by email as a PDF or Word attachment to MFAPaperwork@antioch.edu • No more than three pages • Copy to faculty mentor (email) | n/a | Due as a PDF or Word attachment to MFAPaperwork@antioch.edu by Sunday, May 19, 2019 |
| Annotated Bibliography • List of all books read during project period cited in MLA format • <u>For your mentor only</u> | n/a | Due by Sunday, May 19, 2019, directly to faculty mentor. |
| Student Evaluation of Mentor Faculty • Not part of student's permanent academic record • Confidential | n/a | Survey posted by Program Office due on or before Friday, May 19, 2019 |
| Field Study Submission #1 • Signed original of Field Study Contract • Field Study Evaluator's Résumé | n/a | Submitted together by email or by mail to core faculty preferably before 2 nd month of student's 2 nd semester |
| Field Study Submission #2 • Signed original of Field Study Student Learning Analysis • Field Study Evaluator's final evaluation | n/a | Submitted together by email or mail to core faculty field study mentor preferably before end of student's 2 nd semester |
| Genre Workshop Submission For June 2019 residency | n/a | Submitted (properly formatted, via Antioch Gmail attachment) no later than April 1, 2019 |
| Post-MFA Certificate Program Application (Graduating MFA students only) | Submitted to Admissions Office on or before February 15, 2019 (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 |

Mailing address:

Creative Writing Department Program Office
Antioch University Los Angeles
400 Corporate Pointe
Culver City, CA 90230
Email: MFAPaperwork@antioch.edu

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 at the Post MFA Exit Meeting Saturday, December 8, 2018 | n/a |
| Cumulative Annotated Bibliography • Original to Creative Writing Dept. Program Office • No signature required | Due at the Post MFA Exit Meeting Saturday, December 8, 2018 | 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 15, 2018, 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 • Hard copy original or PDF/Word to Creative Writing Dept. Program Office • Copy to faculty mentor • Include all seminars, writing workshops, orientations, & readings | None due | Hard copy due to Program Coordinators' mailbox in Campus Services (A1030) or as a PDF or Word attachment by email MFAPaperwork@antioch.edu before 4:00 p.m. on Saturday, December 15. |

| Title of Document | Certificate Completion Students | All Other Students |
|---|---|--|
| Residency Student Learning Analysis <ul style="list-style-type: none"> • Due by email as a PDF or Word attachment to MFAPaperwork@antioch.edu • Copy to faculty mentor • Include all seminars, writing workshops, orientations, and readings • No more than five pages | None due | Due as a PDF or Word attachment to MFAPaperwork@antioch.edu by Monday, January 7, 2019 |
| 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 7, 2019 | Survey posted by Program Office due Monday, January 7, 2019 |
| 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 | Google Form posted by Program Office around March 15, 2019 (Deadline will be posted on Sakai) |
| Project Period Student Learning Analysis <ul style="list-style-type: none"> • Due by email as a PDF or Word attachment to MFAPaperwork@antioch.edu • No more than three pages • Copy to faculty mentor (email) | n/a | Due as a PDF or Word attachment to MFAPaperwork@antioch.edu by Sunday, May 19, 2019 |
| 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 19, 2019, 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 | Survey posted by Program Office due by Friday, May 19, 2019 |

Mailing address:

Creative Writing Department Program Office
Antioch University Los Angeles
400 Corporate Pointe
Culver City, CA 90230
Email: MFAPaperwork@antioch.edu

WINTER/SPRING 2019 RESIDENCY SCHEDULE

December 2018 Residency: December 6 through December 16

*All activities in bold are required. Dates and times are subject to change.**Seminar locations are posted at the residency.***Thursday, December 6, 2018**

- 3:00-3:30 Faculty Nosh 'n' Chat
 3:30-4:30 Financial Aid Meeting for New Students (Optional)
 3:30-5:00 All Faculty Meeting
 5:00-5:30 Campus Tour for New Students (Optional)
5:30-8:30 New MFA Student Orientation, Part I, with Steve Heller, Bernadette Murphy, Victoria Chang, and Natalie Truhan (Required for 'Akohekohe cohort)

Friday, December 7, 2018

- 8:15-9:15 Arrival and Student Check-in
 9:00-11:00 ***Reading Like a Writer: How Writers Read in Order to Learn How to Write, with Bernadette Murphy (required for 'Akohekohe cohort)***
 9:00-11:00 Fiction Visiting Faculty: *The Life in Time: Playing with the Clock in Fiction*, with Naima Coster
 9:00-11:00 *How to Utilize Journal Writing to Find and Deepen Your Voice*, with Victoria Patterson
 11:00-1:00 Drop-in Late Registration (Integrated Student Services)
11:10-12:10 Post-MFA Certificate Check-in with Faculty (required for Post-MFA Certificate students)
 11:30-12:15 12-Step Meeting
 11:30-12:50 Buddy Lunch (for new students and their assigned buddies)

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

First 'Akohekohe group:

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

Second 'Akohekohe group:

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

Required for Cardinal cohort (Optional for Aubergine cohort, recommended for Post-MFA students):

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

Azure Cohort

- 1:00-3:00 How to Prepare and Teach a 20-Minute Presentation/ Orientation to the Final Term, with Bernadette Murphy (required for Azure 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 Dinner and Welcome (all students and faculty)
 6:30-8:00 Emerald Readings (3): Kaya Arnoux, Matthew Green, Gina Gurewitz

Guest Reading: Christopher Castellani

Saturday, December 8, 2018

- 9:00-10:00 MFA Library Orientation, with Ken Pienkos, Reference and Instruction Librarian
- 9:00-10:00 Post-MFA Writing Pedagogy Lecture Panel (required for Post-MFA students; open to all students) (2)**
Cultivating Social Justice in the Writing Classroom (and being a white person), with Meredith Arena
A Call for Ethics in the Workshop Model, with Nathan Elias
- 9:00-11:00 The Art of Translation**, with Dan Bellm (required for Cardinal cohort)
- 10:10-11:10 Orientation to the Professional Development Semester, with Faculty (required for Emeralds entering the PDS semester [Options A&B]; recommended for alumni entering the PDS and any students interested in the PDS)**
- 10:10-12:10 Arts, Culture, & Society I: The Writer at Work—The Writer as Literary Citizen**, with Visiting Faculty Natasha Deón (required for ‘Akohekohe cohort)
- 12:10-1:20 Lunch Break
- 12:15-1:00 12-Step Meeting
- 12:15-1:15 Brown Bag Student Readings (5)**
- 12:15-1:15 Post-MFA graduating students exit meeting with Tammy Lechner (required for graduating Post-MFA students)**
- 12:15-1:15 Lunch Ticket editorial debriefing (Strongly recommended for Summer/Fall 2018 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 Cardinal 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 *Writers at Work: The Art of Perspective*, with Christopher Castellani
- 3:20-5:20 *Magical Realism....Real Magic*, with Alma Luz Villanueva
- 5:20-5:40 Break
- 5:40 Emerald Readings (3): Alicia Bien, Lily Caraballo, Adrian Ibarra
 Poetry Visiting Faculty Reading: Vandana Khanna

Sunday, December 9, 2018

- 9:00-10:00 Post-MFA Writing Pedagogy Lecture (required for Post-MFA students; open to all students) (2)**
Arts and The Creative Writing Classroom: An interdisciplinary approach, with Andrea Auten
Ways to Help Millennial Students Be More Engaged: Social Media and the Creative Writing Classroom, with John Charles Reedburg
- 9:00-10:30 Emerald Graduating & PDS Student Presentations (3):
Film Flop to Fanfare: How Children’s and Young Adult Writers Can Improve a Book’s Potential for Success as a Hollywood Film, with Cynthia Liu
Developing Relevant and Relatable Characters: The Hunger Games as a Teenage Rebel’s Survival Guide, with Kristina Ortiz
Adaptation: The Good News Is Hollywood Just Bought Your Book. The Bad News Is

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|--------------------|---|
| | <i>Hollywood Just Bought Your Book</i> , with Edmond Stevens |
| 9:00-10:00 | Emerald Graduating & PDS Student Presentations (2): <i>Stress at the Writer's Desk</i> , with Stephen Desjarlais <i>Looking at Feedback in a Different Way</i> , with Patti LaLonde |
| 10:40-11:40 | “Meet the Mentors” Panels |
| 12:00-2:00 | Lunch Break and Mentor Office Hours |
| 1:00-1:45 | 12-Step Meeting |
| 2:00-5:00 | Genre Writing Workshops/ Post-MFA Workshop/PDS Workshop |
| 5:00-6:00 | Break |
| 6:00 | Emerald Readings (3): Andre Hardy, Julia Knowlton, Sarita Sidhu Visiting Faculty Reading: Naima Coster |

Monday, December 10, 2018

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| By 9:00 | Mentor selection forms due to Program Coordinator's office or MFA Program Coordinator's mailbox |
| 9:00-11:00 | <i>Novels and Memoirs in Verse for Young Readers</i> , with Gayle Brandeis |
| 9:00-11:00 | <i>Defamiliarization</i> , with Alistair McCartney |
| 11:00-12:30 | Lunch Break |
| 11:20-12:20 | <i>The Art of Translation</i> Brown Bag Student Readings, hosted by Dan Bellm. |
| 11:20-12:20 | Brown Bag Overview of the Professional Development Semester, with Steve Heller, Curt Duffy, and Kate Maruyama (required for Emeralds entering the PDS semester [<i>Options A&B</i>]; recommended for alumni entering the PDS and MFA students interested in the PDS) |
| 12:30-2:30 | <i>Teaching Academic Writing</i>, with Curt Duffy (required for new Post-MFA students optional for MFA students) |
| 1:00 | Mentor Assignments Posted |
| 12:30-2:30 | Writers at Work: <i>Writing Essays for the Internet</i> , with Isaac Fitzgerald |
| 12:30-2:30 | <i>Media & Information Literacy: Critically Engaging in a Global Environment</i> , with Ken Pienkos |
| 1:00-1:45 | 12-Step Meeting |
| 2:40-3:40 | Group Meeting with Assigned Mentors for Winter/Spring 2019 |
| 3:50-5:50 | <i>Ear Training: Prosody and Rhythm in Poetry</i> , with Victoria Chang |
| 3:50-5:50 | <i>Writing Down the World: Weaving Research into Lyrical Prose</i> , with Sharman Apt Russell |
| 5:50-6:20 | Break |
| 6:20 | Open Mic All Cohort Reading Visiting Faculty Reading: Natashia Deón |

Tuesday, December 11, 2018

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| 9:00-12:00 | Individual Appointments with Assigned Mentors |
| 9:00-1:30 | Final Manuscript, Annotated Bibliography, and Critical Paper check-in (required for Emeralds and Azures: surnames beginning with A-I) |
| 9:00-10:30 | Emerald Graduating & PDS Student Presentations (3): <i>Colorism in African-American Literature</i> , with Lily Caraballo <i>What Was/Is Négritude? Why Does It Matter Today?</i> , with Julia Knowlton <i>Feminist Criticism and Transformation of the Literary Canon</i> , with Sarita Sidhu |
| 9:00-10:30 | Emerald Graduating & PDS Student Presentations (3): <i>Activate Student Reading Through Book Scavenger Hunts</i> , with Alicia Bien <i>Who Can Even Handle the Truth Right Now? The Perils and Pitfalls of Fictionalizing</i> |

- Memoir*, with Matthew Green
Stranger Than Fiction: Comparing Fictionalized Autobiography and Memoir by Examining Jeanette Winterson's Oranges Are Not the Only Fruit and Why Be Happy When You Could be Normal?, with Gina Gurewitz
- 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] Emerald; recommended for alumni entering the PDS, new Post-MFA students, and all MFA students interested in developmental editing)
- 10:40-12:40 *The Infinite Varieties of Voice*, with Steve Heller
 10:40-12:40 *Punctuation*, with Brad Kessler
 12:40-2:00 Lunch Break
 12:45-1:30 12-Step Meeting
 12:50-1:50 Brown Bag Student Readings (5)
 1:00-1:30 20-Minute Guided Meditation with AULA MA in Psychology Core Faculty Matthew Silverstein (open to students and faculty)
 2:00-4:00 Poetry Visiting Faculty Seminar: *Disrupting the Narrative: Storytelling in Poetry*, with Vandana Khanna
 2:00-4:00 Creative Nonfiction Guest Seminar: *How We Tell Our Stories*, with Beth Minh Nguyen
 2:00-4:00 Individual Appointments with Assigned Mentors
4:10-5:00 **Orientation to the Field Study, with Steve Heller (required for 'Akohekohe cohort, optional for Cardinal cohort)**
 4:00-4:30 Break
 5:10-6:40 Emerald Readings (3): Stephen Desjarlais, Kristina Ortiz, Edmond Stevens
 Guest Reading: Beth Minh Nguyen

Wednesday, December 12, 2018

- 9:00-1:30** **Final Manuscript, Annotated Bibliography, and Critical Paper check-in (required for Emeralds and Azures: surnames beginning with J-Z)**
- 9:00-12:00 Individual Appointments with Assigned Mentors
 9:00-11:00 Arts, Culture, & Society II: *Derivative: Persona and Appropriation*, with Ashaki Jackson
 9:00-11:00 *Profluence, Flashback & the Preeminence of Scene in Narrative Fiction & Nonfiction*, with Peter Selgin
- 9:00-11:00** ***Methods of Teaching Creative Writing Online*, with Curt Duffy (required for PDS [option B] Emeralds; recommended for alumni entering the PDS and other students interested in teaching creative writing online)**
- 11:00-1:00 Lunch Break
11:00-12:50 **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 (?)
 11:45-12:30 12-Step Meeting
1:00-4:00 **Genre Writing Workshops/Post-MFA Workshop/PDS Workshop**
 4:00 Break
 7:00-9:00 "Antioch MFA Night Out"

Thursday, December 13, 2018

- 9:00-12:00 Individual Appointments with Assigned Mentors
 9:00-10:30 Emerald Graduating & PDS Student Presentations (3):

- Voice of the People: How Community Based Poetry Workshops Reflect the Struggle of the Times - An Introduction into Watts Writers Workshop and Poetry For the People*, with Kaya Arnoux
- Beauty for Boys: The Poetry of Black Sabbath*, with Adrian Ibarra
- The Poem (or Story) in the Photograph*, with Gillian Reingold
- 9:00-10:30 Emerald Graduating & PDS Student Presentations (3):
All Flaw and No Gift: The Adoptive Mother in Contemporary Fiction, with Jessica O'Dwyer
- A Walk on the Gay Side of Literature: How to Bring your Character out of the Proverbial Closet and into Mainstream Publishing*, with Jerry Parent
- Writing with the Body*, with Theresa Rogers
- 10:40-12:40 Writers at Work: *Trade Publishing in a Changing World: An Editor's Perspective*, with Hilary Rubin Teeman
- 10:40-12:40 *Poetry and Community Outreach in the Schools*, with Jim Daniels
- 10:40-12:40 W4YP Visiting Faculty: *Illustrator's Choice: The Guiding Elements and Principles used to Illustrate a Picture Book Manuscript*, with Rodolfo Montalvo
- 12:40-1:30 Lunch Break
- 12:50-1:30 Brown Bag Student Readings (3)
- 12:50-1:30 12-Step Meeting
- 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 Poetry Guest Seminar: *The Grief Work*, with Ada Limón
- 2:50-4:50 Creative Nonfiction Guest Seminar: *How to Talk to People for a Living: The Art of the Profile*, with David Ulin
- 4:50-5:30 Break
- 5:30 Emerald Readings (3): Jessica O'Dwyer, Jerry Parent, Theresa Rogers
Guest Reading: Ada Limón

Friday, December 14, 2018

- 9:00-10:00 Introduction to Online Conferencing, with MFA Faculty and Staff (Required for 'Akohekohe cohort and new Post-MFA cohort)**
- 9:00-10:00 Emerald Graduating & PDS Student Presentations (2):
On Character, with Josephine Fogle-Rain
Breaking Convention with First-Person Omniscient Narration, with Andre Hardy
- 10:10-12:10 Orientation to Option-B PDS Courses: CRW 5610, 5620, & 5630, with Curt Duffy and Kate Maruyama (required for Emeralds 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
- 10:10-11:10 MFA Library Orientation, with Reference and Instruction Librarian
- 10:10-12:10 *Say Something: Universality in Poetry*, with Carol Potter
- 10:10-12:10 *Showing & Telling: What Exactly Do We Mean?*, with Ana Maria Spagna
- 11:15-12:00 12-Step Meeting
- 12:20-1:20 Mentor/Mentee Lunch (Brown Bag)**
- 1:30-3:30 W4YP Guest Seminar: *You Are Here: Worldbuilding in Writing for Young People, From the Bedroom to Outer Space*, with Lilliam Rivera
- 1:30-3:30 *This Moment's Amber: Time In Fiction and Memoir*, with Sarah Van Arsdale

Winter/Spring 2019 RESIDENCY LEARNING ACTIVITY DESCRIPTIONS
December 2018 Residency: December 6 through December 16

*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**
 Bernadette Murphy

Friday, December 7, 2018
 9:00 to 11:00 a.m.

This seminar, strongly recommended for students in their first two terms, will focus on three areas of reading like a writer. Part one will consider all the ways we can read critically and learn more about what we read by being conscious of word choice, sentence structure, characters, paragraphs, etc. In part two, we'll consider how to use these tools to prepare for our genre writing workshops, including how to mark up a text, how to offer helpful comments, and how to address the issues you see in the workshop format. And in part three we'll explore in a general way the writing of annotations – how a careful and critical analysis of what you read can serve you as a writer. Bring an open mind and a critical eye!

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

**The Life in Time: Playing with the
 Clock in Fiction**
 Naima Coster

Friday, December 7, 2018
 9:00 to 11:00 a.m.

E.M. Forster argued that stories capture “the life in time” and that all compelling narrative fiction is bound by the ticking of a clock. His ideas have been upheld by many prevailing principles of craft (e.g., the present moment is of supreme importance; stories should unfold more or less chronologically; any writer who manipulates the clock in fiction must have a good reason for doing so). And yet, writers are always playing with time in fiction. We decide when to start, end, visit the past, dilate moments, and leap ahead. This seminar will bring together lecture, examination of texts, discussion, and reflective in-class writing to understand different techniques fiction writers deploy to disturb readerly expectations of time management. Questions we might address include: How do writers create a sense of progression without a ticking clock in fiction? Why go back in time in a story at all? What are different techniques for rendering the past in fiction? How can writers craft the past time so that it is as vital as the present time? How do writers manage leaps into the future? What kinds of play with time do writers use to build unconventional structures for the novel?

Students should bring a complete draft of an original work of fiction, such as a novel chapter or short story, to class. These will not be workshopped but they will provide a basis for self-examination and group reflection.

How to Utilize Journal Writing to Find and Deepen Your Voice

Victoria Patterson

Friday, December 7, 2018
9:00 to 11:00 a.m.

Often a student will turn in a piece of writing that seems self-consciously literary and artificial, as if the student had decided while writing: “Now I have on my literary hat.” The student will email me—sans hat—and his or her writing is vibrant, saturated with voice and alive with possibilities.

Through journal writing, we learn and practice becoming natural on the page, thus developing our voices. In this seminar, through exercises, we will practice “writing like you talk,” so that your “prosody”—the structure and syntax and feel of your sentences—becomes more alive and interesting and less artificial and self-conscious. In other words: more YOU. We will also learn to identify those self-revealing places where we can go deeper; exploring the terrain of our collective subconscious for profound emotions and material we might have missed otherwise.

No required reading.**Critical Paper Seminar**

Curt Duffy

Friday, December 7, 2018
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 brief but essential orientation, 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):

Mendelsohn, Daniel. “A Critic's Manifesto.” *The New Yorker*, 28 Aug. 2012, www.newyorker.com/books/page-turner/a-critics-manifesto.

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. Print. ISBN 978-1603292627.

Post-MFA Writing Pedagogy Lecture Panel (2)
Meredith Arena, Nathan Elias

Saturday, December 8, 2018
9:00 to 10:00 a.m.

Cultivating Social Justice in the Writing Classroom (and being a white person)
Meredith Arena

This presentation will explore the practical elements of a social justice oriented writing classroom and present some ideas for how a professor might cultivate that classroom, with a focus on the particularities of being a white female professor. Attention will be given to a classroom where most of the students are students of color and if there is time, the particular challenge of having a classroom full of students with race and class privilege. Included will be ideas for experiential activities, reading, writing and facilitating discussions that effectively connect pedagogical approach with social ideology in order to create an inclusive classroom.

Suggested Reading:

Ijeoma Oluo's *So You Want to Talk About Race* and adreienne maree brown's *Emergent Strategy: Shaping Change, Changing Worlds* will be used to shape the framework for this exploration.

A Call for Ethics in the Workshop Model
Nathan Elias

Assuming that the workshop model is overall beneficial to creative writing students, various discrepancies have existed and been debated among students, instructors, and scholars over time. While both validating these concerns and disproving reasons to stray from the model, this presentation aims to provide both ideas and applications to be considered for fostering a safe and natural critical learning environment for writing students.

In order to continue the workshop model, however, it is essential that ethical practices, such as authority consciousness, inclusivity and equity, must be in place to ensure student growth, or else run the risk of stifling creativity and learning. Included in this presentation is a focus on some dangers creative writing students face when workshop is not led with an eye toward ethics, and methods that teachers and workshop leaders can take for preventing such dangers.

Recommended Reading:

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

Bunn, Michael. "Reimagining Workshop: Recognizing and Expanding the Role of Reading." *Pedagogy*, vol. 16, no. 1, Jan. 2016, pp. 53-71.

Buntin, Julie. "The M. F. A. Workshop: From Red Ink to Published Book." *Publishers Weekly*, vol. 261, no. 34, 25 Aug. 2014, pp. 24-28.

Gluckman, Nell. "Why Creative-Writing Programs Have Been Havens for Harassment." *Chronicle of Higher Education*, vol. 64, no. 27, 15 Mar. 2018, p. 1.

Grimes, Tom. "The Workshop's Evolution & the Writer's Life." *Association of Writers & Writing Programs*, Sept. 1999, www.awpwriter.org/magazine_media/writers_chronicle_view/2525.

James, David. "Circling the Wagons: A Defense of Writing Workshops." *Community College Enterprise*, vol. 18, no. 2, 01 Jan. 2012, pp. 55-61.

- Leahy, Anna. *Power and Identity in the Creative Writing Classroom: the Authority Project*. Multilingual Matters, 2005.
- Naga, Noor and Robert McGill. "Negotiating Cultural Difference in Creative Writing Workshops." *Pedagogy*, vol. 18, no. 1, Jan. 2018, pp. 69-86.

The Art of Translation

Dan Bellm

Saturday, December 8, 2018

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 10-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 10-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, ed. *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. ISBN 978-0865478763.

Biguenet, John & Rainer Schulte, eds. *The Craft of Translation*. University of Chicago Press, 1989. Print. ISBN 978-0226048697.

Grossman, Edith. *Why Translation Matters*. Yale University Press, 2010. Print. ISBN 978-0300171303.

Steiner, George. *After Babel: Aspects of Language and Translation*. Oxford University Press, 1992. Print. ISBN 978-0192880932.

Weinberger, Eliot & Octavio Paz. *Nineteen Ways of Looking at Wang Wei: How a Chinese Poem Is Translated*. Moyer Bell, 1987. Print. ISBN 978-0811226202.

**Arts, Culture, & Society I: The Writer at Work—
The Writer as Literary Citizen**

Natashia Deón

Saturday, December 8, 2018

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

As writers, as artists, as teachers, we do not merely consume and/or create content. We participate in culture-making. We traffic in images, characters, lyrics and stories that help shape how we understand and think about ourselves and those around us. We unearth histories, clarify the present and imagine

futures. With all 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—to one another as human beings and as colleagues? Must we hold that responsibility? If so, how does that affect not just how and what we write but also other activities, such as reading, reviewing, teaching, and how we conduct ourselves in public spaces, especially in professional capacities? In this seminar, we will discuss the nature of literary citizenship. In part, the class will address how writers build careers: teach, lecture, review, participate in and critique the cultural dialogue, as well as write. We will also discuss how such activities fit together in a cohesive approach to literature as practice and art, no matter what our subject matter. Such a process, of course, is different for everyone, depending on our interests and concerns. And yet, we share an understanding that literature is about empathy; when it is working, it allows us to inhabit (and understand) a multitude of worldviews. But, as importantly, how do we protect our wellbeing (and our writing!) when citizenship demands are placed upon us? How can we find joy and purpose in work that feels adjacent to writing, and how are those adjacencies related to our work? What social justice concerns do you spend time and/or resources addressing? Which journals, magazines, organizations and/or websites do you regularly support? Such relationships (reader/publication, writer/editor, etc.) are at the core of literary citizenship. Students should come prepared to share and discuss their own readings, ideas and actions (Seminar description written by Khadijah Queen).

No required reading.

Introduction to the Certificate Program and Readings in Pedagogy

Tammy Lechner

Saturday, December 8, 2018
2:10 to 3:10 p.m.

This lecture is open to everyone, and especially encouraged for anyone considering the Post-MFA Certificate Program. It is required for students currently in the PMFA program.

This lecture introduces students to the history and goals of the Certificate program, as well as details how it works, why to pursue it and for whom the program is recommended. Attendees are introduced to some of the components that comprise the program, and are given a sense of how the elements work together.

Building on the element of reading and research in the Certificate Program, the lecture also introduces students to a range of different areas for pedagogical research, writing, and publication. Attention is given to the ways different readings inform each other, as well as inform the practice of teaching and the craft of creative writing.

No required reading.

The Art of Perspective
Christopher Castellani

Saturday, December 8, 2018
3:20 to 5:20 p.m.

The success of any work of fiction or narrative non-fiction depends almost entirely on its narrative strategy. Not only which character(s) tell(s) the story, from what vantage point, in the past or present, but why those choices are optimal and how they contribute to the overall effect the author is aiming for. In this part-lecture, part-discussion class, we will begin by defining narrative strategy, then discuss its relationship to an author's choice of perspective and his/her manipulation of narrative distance. We will look at some classic and contemporary examples and discuss the role diction, tone and detail (among other things) play in their execution; brainstorm some rules of when to pull back and when to get close;

and, if time, apply what we've just discussed to our work. Just in case, then, bring one page of your fiction written in third-person.

No required reading.

Magical Realism....Real Magic

Alma Luz Villanueva

Saturday, December 8, 2018

3:20 to 5:20 p.m.

'Magical Realism' is what Western critics have labeled the wondrous, mysterious and magical events that occur in our lives, poetry, fiction. From dreams of our dead returning to us, to dreams of things to come. And some of us interweave this real magic into our writing, and it becomes 'magical realism' to the Western literary canon. "Magical Realism includes the use of metaphor to amplify the imagination, emotion, sexuality, sentience of our human experience- A poetics of excess that presents a view of life that exudes a sense of energy and vitality in a world that promises not only joy, but a fair share of misery as well." (From a web site defining Magical Realism.)

But Louise Erdrich's novel, *The Painted Drum*, is not in the 'poetics of excess' category; it belongs in the 'real magic' category as she's written it, told the story. At the end of the novel, she points out that this story of the girl being eaten by starving wolves has been told in various folk tales; and she credits the native storytelling tradition for passing the stories down in a continuum. The story was also given directly to her by her Ojibwe husband, Tobasonakwut, who was given this story by an elderly Ojibwe man from his own life experience.

That said, we'll read the excerpt from the novel, "The Shawl," and discuss what might be Magical Realism...Real Magic within this story. There are many ways to look at and experience this story, as writers and poets. Also, for a more in-depth understanding of this excerpt, "The Shawl," read these pages in Erdrich's novel- 118-122...146-155. She writes in the voice of a wolf, the dead returning as spirit, as well as Native and White characters (throughout the novel in interwoven chapters). Here's a short list of definitions for Magical Realism (Real Magic), found on another web site:

1. A disruption of modern realist fiction.
2. Creates a space for interaction and diversity.
3. No less 'real' than traditional 'realism.'
4. About transgressing boundaries, dimensions.
5. Destabilizes Western logic, thinking.
6. Subversive.
7. Does not cater to popular tastes. Transformative.
8. Firmly grounded in daily reality, as human beings experience astonishment before the wonders of the (real) world.

*We'll be focusing on this Turtle Island continent, to be clear.

Please bring a vivid dream or an event from your life, written in prose or poetry, in the heightened style/vision of Magical Realism....Real Magic, to the seminar. Dare to be a little wild- bear witness and imagine- and most of all enjoy the process. Also, bring in an object that symbolizes 'real magic' to you, whatever it may be- we'll create an altar space with these objects as the seminar unfolds.

Recommended Reading:

Erdrich, Louise. *The Painted Drum*. New York: Harper Collins, 2005.

**I'll bring hand-outs of "The Shawl" to the seminar- and so, the novel is recommended reading.

Post-MFA Writing Pedagogy Lecture Panel (2)

Andrea Auten, John Charles Reedburg

Sunday, December 9, 2018

9:00 to 10:30 a.m.

Arts and The Creative Writing Classroom: An interdisciplinary approach

Andrea Auten

In most curricular designs, fine arts disciplines are typically offered as singular majors that do not intentionally mingle with creative writing programs. This standard design forces students to choose one disciplinary track over another, or to pursue a dual-track degree program and develop their own associations.

This presentation investigates the value of intentionally involving the arts into a writing course to create an interdisciplinary approach within a student-centered classroom. Through this intersection of arts activities and writing workshops, a collaborative environment emerges that fills gaps in understanding, enhances student engagement, and enlarges the instructor's opportunities for interaction.

Suggested Reading:

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

Barry, Lynda. *Syllabus: Notes from an Accidental Professor*. Drawn & Quarterly, 2014. Print.

Bishop, Wendy. *Released Into Language: Options for Teaching Creative Writing*. Calendar Islands Publishers LLC, 1998. Print.

Haake, Katharine. "Dismantling Authority: Teaching What We Do Not Know." *Power and Identity in the Creative Writing Classroom: The Authority Project*, Anna Leahy, ed., Multilingual Matters Ltd, 2005, pp. 98-105.

Hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. Taylor and Francis Group, 1994. Print.

Bogart, Anne, and Landau, Tina. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, Inc., 2005. Print.

(*) Note: a web version of the Bogart/Landau Viewpoints Book is available via Wordpress at the following address:

<https://stilluntitledproject.files.wordpress.com/2014/11/anne-bogart-and-tina-landau-the-viewpoints-book.pdf>

Ways to Help Millennial Students be More Engaged: Social Media and the Creative Writing Classroom

John Charles Reedburg

In this fast-paced cyber world mediated by on-line social networking, the method of content delivery employed by writing teachers in the classroom can either bore or excite today's millennial generation students.

This presentation will illustrate how educators can bring a multimodal approach into practice by using social media as content delivery platforms for activities, exercises and assignments. We'll examine how specific cyber platforms – such as Facebook, YouTube, Twitter, Pinterest, Instagram, Google, Skype, blogs and content management systems – can develop a dynamic student-centered learning community while elevating individual student's authority, motivation and engagement.

Recommended Reading:

- Bowen, Glenn A., et al. "Advocacy through Social Media: Exploring Student Engagement in Addressing Social Issues." *Journal of Higher Education Outreach and Engagement*, vol. 21, no. 3, 01 Jan. 2017, pp. 5-30.
- Chawinga, Winner Dominic. "Taking Social Media to a University Classroom: Teaching and Learning Using Twitter and Blogs." *International Journal of Educational Technology in Higher Education*, vol. 14, no. 1, 25 Jan. 2017, doi:10.1186/s41239-017-0041-6.
- Masika, Rachel and Jennie Jones. "Building Student Belonging and Engagement: Insights into Higher Education Students' Experiences of Participating and Learning Together." *Teaching in Higher Education*, vol. 21, no. 2, 01 Jan. 2016, pp. 138-150.
- Pechenkina, Ekaterina and Carol Aeschliman. "What Do Students Want? Making Sense of Student Preferences in Technology-Enhanced Learning." *Contemporary Educational Technology*, vol. 8, no. 1, 01 Jan. 2017, pp. 26-39.
- Richardson, Marianna. "Social Media in the College Classroom." *IDE Journal*, 13 Sept. 2015, www.ide-journal.org/article/2015-volume-2-number-2-social-media-in-the-college-classroom/.
- Seifert, Tami. "Involvement, Collaboration and Engagement: Social Networks through a Pedagogical Lens." *Journal of Learning Design*, vol. 9, no. 2, 01 Jan. 2016, pp. 31-45.
- Warner, Alan, et al. "Using Social Media to Reinforce Environmental Learning and Action-Taking for School Students." *International Electronic Journal of Environmental Education*, vol. 4, no. 2, 01 Jan. 2014, pp. 83-96.
- Zeeman, Estelle and Marena Lotriet. "Beyond the Expected: An Enriched Learning Experience through Learner Engagement and Participation." *Teaching in Higher Education*, vol. 18, no. 2, 01 Jan. 2013, pp. 179-191.

Graduating & PDS Student Presentations (3)
Cynthia Liu, Kristina Ortiz, Edmond Stevens

Sunday, December 9, 2018
9:30 to 10:30 a.m.

Film Flop to Fanfare: How Children's and Young Adult Writers Can Improve a Book's Potential for Success as a Hollywood Film

Cynthia Liu

This seminar identifies major points of craft to consider so that Hollywood-minded children's and YA writers can improve their books' potential for success as feature films. The lecture/discussion format provides an analysis of the box office's biggest children's and YA adaptation successes and failures. Students will compare and contrast the films versus the novels through the study of film clips and book synopses. Students will also examine three major concepts within feature-film screenwriting and how they differ from novel writing, such as the four-quadrant model, immediacy and linear plotting, and focusing on the "seen and heard." The seminar provides a framework for students to leverage the major differences publishing and filmmaking to inform their own writing for children and teens.

Recommended Reading:

Seeger, Linda. *The Art of Adaptation: Turning Fact and Fiction Into Film*. 1st edition, Holt Paperbacks, 1992.

Developing Relevant and Relatable Characters: *The Hunger Games* as a Teenage Rebel's Survival Guide

Kristina Ortiz

How do young people rebel against the oppressive forces they deal with everyday? Suzanne Collins in *The Hunger Games* Trilogy gives a sort of survival guide for young readers with examples of characters who fight against oppression. Although set in a dystopian world, Collins writes relevant characters that young people can relate to. Through lecture and discussion, this presentation will provide an in-depth look into how Suzanne Collins develops these relatable characters and how these characters and the trilogy itself can serve as a survival guide for rebelling teenagers.

Recommended Reading:

Collins, Suzanne. *Hunger Games*. New York: Scholastic, 2008. ISBN 10: 0439023483. Print.

Adaptation: The Good News Is Hollywood Just Bought Your Book. The Bad News Is Hollywood Just Bought Your Book.

Edmond Stevens

On the list of the American Film Institute's top 100 films, seven of the top-ten are based on novels or plays. Adaptations to film and television can be a win-win for both the original author and the Hollywood establishment. A sale of film rights often creates a windfall for the author, in some cases far exceeding publishing royalties. But not every adaptation is *The Godfather* or *Gone With the Wind*. Creating a motion picture from other source material is a niche form unto itself. In fact, the Motion Picture Academy recognizes screen adaptations with a separate Oscar.

This seminar will try to clear up some of the mythology and misconceptions surrounding the translation of a work into film. The discussion will cover: A) the craft and perils of adaptation; B) the financial and contractual nuts and bolts of a movie option/sale; C) how to choose the best partner to bring your work to the screen; D) whether you should negotiate to write the screenplay; and D) how to maintain your dignity when the released product in no way represents your original work.

Be prepared to cite an example of either the best or worst adaptation of a favorite work. Also, to fully appreciate the process, it is recommended that participants read Annie Proulx's short story, *Brokeback Mountain*, then follow up with the movie iteration. Or compare Ted Chiang's Nebula Award winner, *Story of Your Life*, to its movie incarnation, 2016's *Arrival*. Links to those stories as well as other resources are below.

Recommended Reading:

Chiang, Ted. "The Story of Your Life."

<http://www.kameli.net/~raimu/rnd/ted-chiang-story-of-your-life-2000.pdf>

Fallon, Claire. "The Must-Read Short Stories Behind 16 Great Film Adaptations." *Huffington Post*. August 19, 2016. https://www.huffingtonpost.com/entry/best-short-stories-movie-adaptations_us_57b5c53ce4b095b2f542c311

Maples, Miranda. "The Top Eight Short Story Movie Adaptations. Study Breaks. January 31, 2018. <https://studybreaks.com/tvfilm/short-stories/>

Proulx, Annie. "Brokeback Mountain. *The New Yorker*. October 13, 1997.

<https://www.newyorker.com/magazine/1997/10/13/brokeback-mountain>

Stress at the Writer's Desk

Stephen Desjarlais

Traffic jams, family drama, screaming kids, barking dogs, ever-growing bills, greedy politicians. Now, get to the blank page and create a modern masterpiece.

Stressors affect your ability and desire to create. In this course, through irritation, humor, participation and practice, we'll identify some of the common stress factors, understand their effect on the writer's creative process and practice strategies to reduce the stress while at your writing desk. The rest of your modern masterpiece is up to you.

No required reading.**Looking at Feedback in a Different Way**

Patti LaLonde

This seminar is a jumping off point for writing students wanting to improve the feedback experience. Using Brene Brown's *Engaged Feedback Checklist*, we will discuss the merits of this checklist and how it might change the workshop experience into a more positive and productive one. By looking at the writing workshop and/or one-on-one sessions with a mentor or fellow writer as a learning and growth opportunity that extends beyond writing, we will examine the vulnerability that exists, not only for the writer, but the people giving feedback. The aim will be to open a real and honest discussion on critique in a way that values all parties involved. To that end, the giving and receiving of feedback may become a complete and mindful process. Together, we will complete a feedback session on a piece of writing.

No required reading.

Feel free to look up the checklist beforehand if you so desire.

Materials Needed

Please bring a short piece of your own writing. It can simply be something that you produced in another seminar.

Defamiliarization

Alistair McCartney

Monday, December 10, 2018

9:00 to 11:00 a.m.

In 1917, believing that people go through life unconsciously, habituated to their lives, Viktor Shklovsky wrote the following:

"And art exists that one may recover the sensation of life. It exists to make one feel things. To make the stone stony."

How do we move through our public and private lives in 2018? In this seminar we will examine Shklovsky's concept of "defamiliarization", the technique he proposed writers can use to reverse habituation.

After mapping out his argument, we will discuss this method, look at some writers who employ this technique, and do some brief writing exercises applying the concept to our own work.

No required reading. Handouts will be provided.

Novels and Memoirs in Verse for Young Readers

Gayle Brandeis

Monday, December 10, 2018

9:00 to 11:00 a.m.

Novels and memoirs in verse have exploded in popularity over the last decade or so, especially for young readers, and have received a lot of critical acclaim—Thanhha Lai’s novel in verse, *Inside Out and Back Again*, received the 2011 National Book Award in Young People’s Literature, and Jacqueline Woodson’s memoir in verse, *brown girl dreaming*, received the same award in 2014. Abundant white space makes these books accessible to young readers who may be overwhelmed by a huge block of words on the page, but the form also allows for a deep dive into story and emotion, and, often, issues of social justice. Such books share craft concerns with both fiction and poetry, but require new considerations of their own; we’ll explore these craft issues (and more) with a mixture of lecture, discussion and in-class writing. This seminar will be of special interest to W4YP students, but will also enrich any prose writer who wants to bring more poetry to the page and any poet who wants to explore larger narrative arcs in their work. Please feel free to bring examples of your own favorite novels and memoirs in verse.

Recommended Reading:Lai, Thanhha, *Inside Out and Back Again*, NY: HarperCollins, 2011. 0061962791Woodson, Jacqueline, *brown girl dreaming*. NY: Penguin, 2014. 0147515823

Teaching Academic Writing

Curt Duffy

Monday, December 10, 2018

12:30 to 2:30 p.m.

After graduation, many of you will finance your art by teaching English composition in a variety of settings (for-profit career schools, local community colleges, four-year universities). Some of you might even make a career out of guiding rookie scholars through the brambles of academic writing.

Packed as tightly as a UPS truck, this seminar will provide a comprehensive overview of writing instruction—including language acquisition, the writing process, research methods, compositional arrangement, revision techniques, and documentation formats. It will also examine the various theoretical approaches to teaching academic writing and how they tend to work (or not work) in the actual classroom.

To provide variety—and a respite from the admittedly tedious review of decades of debate over writing regimens—this seminar will also feature a communal digestion of a scholarly text and an interactive exercise involving a typical academic writing prompt. (Please bring an annotated version of Pullman’s essay—using either dead-tree or digital technology—to the seminar.)

Required Reading (In Reader):Goldstein, Dana. “Why Kids Can’t Write.” *New York Times*, New York Times, 2 Aug. 2017, www.nytimes.com/2017/08/02/education/edlife/writing-education-grammar-students-children.html.Pullman, George. “Stepping Yet Again into the Same Current.” *Post-Process Theory: Beyond the Writing-Process Paradigm*, edited by Thomas Kent, Southern Illinois University Press, 1999, pp.16-29.

Writers at Work: Writing Essays for the Internet

Isaac Fitzgerald

Monday, December 10, 2018

12:30 to 2:30 p.m.

In this seminar, we will examine the art of the personal essay through the lens of the internet. What are the elements of a well-written, moving, intelligent personal essay? Why do some essays get noticed, read, and shared widely, while others get lost in the shuffle? What makes you decide to click on a piece, read it the entire way through, and then share it with others? (And what are some things that might stop you at each stage?)

Considering how your writing can find its biggest possible audience doesn't mean you have to pander or dilute or be any less of an artist. We'll take a look at a wide variety of fantastic personal essays—some that are entirely personal narratives, others that are pegged to current events, still others incorporating cultural criticism, and more—and examine the ways in which these essays are not only brilliant pieces of writing but also have spoken to wide audiences online, leading to book deals and other opportunities for their authors. You can be true to yourself and your vision while still writing something that takes over the timeline. Let's find out together what that looks like for you.

Required Reading:

Roxane Gay, "What We Hunger For"

<https://therumpus.net/2012/04/what-we-hunger-for/>

Jenny Zhang, "They Pretend To Be Us While Pretending We Don't Exist"

<https://www.buzzfeed.com/jennybagel/they-pretend-to-be-us-while-pretending-we-dont-exist>

Cheryl Strayed, "Write Like a Motherfucker"

<https://therumpus.net/2010/08/dear-sugar-the-rumpus-advice-column-48-write-like-a-motherfucker/>

Ashley C. Ford, "The Year I Grew Wildly, While Men Looked On"

<https://www.buzzfeed.com/ashleyford/the-year-i-grew-wildly-while-men-looked-on>

Saeed Jones, "Self-Portrait Of The Artist As Ungrateful Black Writer"

<https://www.buzzfeed.com/saeedjones/self-portrait-of-the-artist-as-ungrateful-black-writer>

Quick Reads re: Virality:

Bonsai Kitten (an archive of the original site, which has been taken down):

<https://www.ding.net/bonsaikitten/>

23 Things Only People Who Made It Out Of Their Hometown Will Understand

<https://www.buzzfeed.com/isaacfitzgerald/anywhere-but-here>

Although He Has Made Zero Effort to Make Amends, It is Time to Bring Steve the Masturbator Back to

Our Office <https://www.mcsweeneys.net/articles/although-he-has-made-zero-effort-to-make-amends-it-is-time-to-bring-steve-the-masturbator-back-to-our-office>

Media & Information Literacy: Critically Engaging in a Global Environment

Ken Pienkos

Monday, December 10, 2018

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 goal of this session is to unpack the parts and pieces of peritextual content surrounding information: such as the images and textual elements which frame, or are secondary to, the main body of a published work—details like an introduction, notes, front covers, values, the relationship of works to their genre, popular culture etc.

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 Proposal](#) 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. Print.

Ear Training: Prosody and Rhythm in Poetry
Victoria Chang

Monday, December 10, 2018
3:50 to 5:50 p.m.

Everything around us has rhythm. Language has rhythm too. The premise behind this seminar is that the better we can understand the various rhythms (and anti-rhythms) in poetry (and in prose), the better we can manipulate them and the better writers we can be. In this seminar, we will train our ears to hear various kinds of rhythm in language, of which one aspect of rhythm is prosody. We will also discuss duration, diction, sound clustering, etc. This seminar will be part lecture, part discussion, part group activities, and if we have time, we'll do a writing exercise at the end of class. All writers of all genres welcome.

No required reading.

Writing Down the World: Weaving Research into Lyrical Prose
Sharman Apt Russell

Monday, December 10, 2018
3:50 to 5:50 p.m.

The world is a pretty interesting place. I'm glad I live here.

A single mega-colony of ants stretches from northern California to the border of Mexico. 25,000,000 of your cells died while you read this sentence. If a pregnant human mother suffers organ damage, the fetus in her womb can provide stem cells that help with the repairs. The average American family uses about 300 gallons of water per day at home. The stated mission of the World Bank and International Monetary Fund is to end poverty. Humans have a brain area called the fusiform gyrus that specializes in recognizing faces. All the familiar atoms in the universe—stars, planets, Legos—represent only 5% of the universe's total mass/energy density. Everyone has a unique tongue print. Many writers, and some scientists, believe that 47% of facts are also metaphors.

A year ago, in my seminar *A Fearless Heart*, we looked at why you should feel empowered to write about subjects in which you are not an expert. Yes, write about butterflies. Yes, write about nuclear fusion. Yes, write the history of the telephone pole. In this lecture/discussion, we will look specifically at *how* to do this. I'll give examples from authors who successfully weave research into fiction, nonfiction, and poetry.

We will note a few things to avoid. And I will answer questions about how I have approached research in my books and how you might approach research in yours.

If time permits, we will do an exercise.

No required reading. Handouts will be provided.

Graduating & PDS Student Presentations (3)

Lily Caraballo, Julia Knowlton, Sarita Sidhu

Tuesday, December 11, 2018

9:00 to 10:30 a.m.

Colorism in African-American Literature

Lily Caraballo

Identity is a recurring theme that comes up in African American literature, showing the complexities of the Black experience. Colorism, a belief and practice held within the African-American community that lighter skin is more desirable, is an aspect of this experience that is incredibly complex and has had a strong impact on Black Identity for decades. It deserves a much closer look concerning its portrayal in African American literature and how it has been addressed in the African-American community.

For this presentation, we will look at colorism and its role in African American literature, taking an in-depth look at works that explore the themes of colorism and the effects it has on the African-American community. The aim of the presentation is to start a discussion on the varying aspects of the Black experience and on Black Identity as a whole.

No required reading.

What was/is *Négritude*? Why Does it Matter Today?

Julia Knowlton

Négritude is the name given to a literary, philosophical, and political movement that arose in France and the Francophone world in the 1920s and reached its height in the 1960s. The aim of the movement was twofold: first, it problematized the historical situation of the person of color within the context of French colonialism and racism and second, it affirmed the value of African and Caribbean artistic expression in all forms. Aimé Césaire (Martinique), Léopold Senghor (Sénégal), and Léon Dumas (Guiana) founded the movement; Frantz Fanon and Paulette and Andrée Nardal, all from Martinique, were also crucial and lasting voices in it.

This course will present and interpret the primary problem that the *Négritude* writers explored; namely, the profound alienation experienced by the colonized individual. After presenting the Hegelian dialectic wherein the (white) master denies the humanity of the (black) slave in order to justify his own existence, I will cite key works of Césaire and Fanon in order to show how *Négritude* writers reclaimed and affirmed their identity by writing in French--the very same language imposed by their oppressor. In conclusion, I will highlight important parallels between the *Négritude* movement and the Harlem Renaissance movement, as well as the cultural legacy of *Négritude* in contemporary France.

No required reading.

Feminist Criticism and Transformation of the Literary Canon

Sarita Sidhu

Historically, women were told by men that they could not write, and they certainly could not write humorously. Accusations that women are not funny continue to this day. This course provides both an overview of the findings of foundational feminist scholars in the field of American women's humorous writing, which refute this assertion, and a brief examination of the current status of women comedy writers and performers within this art form. Feminist criticism is considered within the broader context of the justifications for expanding the canon, as expressed by Paul Lauter, who has been honored for his seminal work in the revision of the American literary canon.

Recommended Reading:

Lauter, Paul. *Canons and Contexts*. Oxford University Press, 1991. ISBN 0-19-506832-7

Graduating & PDS Student Presentations (3)

Alicia Bien, Matthew Green, Gina Gurewitz

Tuesday, December 11, 2018

9:00 to 10:30 a.m.

Activate Student Reading Through Book Scavenger Hunts

Alicia Bien

"Today a reader, tomorrow a leader." – Margaret Fuller, 19th century journalist and critic

Studies show that strong readers have better writing and critical thinking skills. But how can we encourage reading among students at the college level? One way is through creating engaging reading activities like a book Scavenger Hunt.

This course will provide a practical introduction to creating a successful book Scavenger Hunt for college students. The ideas come from my own Field Study experience where I created a campus-wide, book-based Scavenger Hunt for the students, faculty and staff of the college where I teach. In this course, I will share what I learned to help others make their own successful Scavenger Hunts to mobilize reading for college students and create future leaders.

No required reading.

Who Can Even Handle the Truth Right Now? The Perils and Pitfalls of Fictionalizing Memoir

Matthew Green

This seminar will explore the wild and woolly travails of fictionalizing memoir. What works with one can be the death of the other. Concerns like POV, voice, characterization, and plot will be examined. The presenter will track his own efforts turning a memoir into a novel, while considering the work of more illustrious authors like Hemingway and his efforts with *The Sun Also Rises*. Students will learn how to navigate and manipulate the substantive terrain between the realm of memoir and the needs of fiction, and chart how to transform a memoir into vibrant fiction.

No required reading.

Stranger Than Fiction: Comparing Fictionalized Autobiography and Memoir by

Examining Jeanette Winterson's *Oranges Are Not the Only Fruit* and *Why Be Happy When You Could Be Normal*?

Gina Gurewitz

Two books, written 26 years apart, both told in the first person by a woman named Jeanette. Both recount being adopted into a family with an abusive mother and a remote father, and of an extremely religious childhood spent in the Elim Pentecostal Church in Manchester in the 1960s. Both tell of a budding awareness of an attraction to other girls, and the conflict raised in both heart and society. Finally, both describe the rude expulsion from home and Church and community, and the fierce struggle for survival and identity that came after. So many similarities – so why two books?

In this seminar we will consider the various ways we can approach our own stories by examining how Winterson told hers. We will discuss how others have written, or not, about very personal issues, often involving family, and we will consider some factors that may lead one towards fiction or non-fiction. If time permits, we will share some examples from the pre-seminar writing prompt below.

Pre-Seminar Writing Prompt: in a paragraph or two, try writing the same scene, once as fiction and once as memoir. Obviously a paragraph is not enough to really delve into the material, but I found this prompt (given by my mentor Christine Hale) to be extremely helpful in deciding how to approach a story I struggled with for years. I'm hoping we'll have time to share some of these, or at least reactions to the exercise..

Recommended Reading:

Castro, Joy, editor. *Family Trouble: Memoirists on the Hazards and Rewards of Revealing Family*. University of Nebraska Press, 2013.

Winterson, Jeanette. *Oranges Are Not the Only Fruit*. Atlantic, 1987.

Winterson, Jeanette. *Why Be Happy When You Could Be Normal?* Grove Press, 2012.

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

Kate Maruyama

Tuesday, December 11, 2018

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 developmental editors are increasingly in demand.

No required reading. Handouts will be provided.

Recommended Reading:

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

The Infinite Varieties of Voice

Steve Heller

Tuesday, December 11, 2018

10:40 a.m. to 12:40 p.m.

One of the misconceptions about creative writing education is the idea that one of its main purposes is to help the prose writer “find his or her voice.” The truth is that most literary artists write in more than one voice, usually a noticeably different voice in each novel, memoir, story, or essay. The voices of fiction and nonfiction vary in the same ways as the voices we hear in real life: by point of view, tone, character, situation, mood, and the audience being addressed. Does a writer select, invent, or discover the voice that is right for a particular narrative? In this seminar, we will examine both basic and subtle distinctions in the literally infinite number of voices available to prose writers. We’ll begin by surveying the “point of view” spectrum outlined by James Moffett and Kenneth McElheny in their classic anthology *Points of View*, then move on to a closer examination of the more subtle considerations involved in shaping a voice appropriate to a narrative’s intentions (and how those same intentions are themselves often a product of the refining of voice). Short examples will be provided in class.

Note: This seminar is appropriate for poets who also write memoirs, essays, or any form of creative nonfiction or fiction.

Recommended Reading:

Points of View: An Anthology of Short Stories, edited by James Moffett and Kenneth R. McElheny (any edition)

Punctuation

Brad Kessler

Tuesday, December 11, 2018

10:40 a.m. to 12:40 p.m.

Writers have only a handful of typographic forms to work with: twenty-seven letters and a set of pointing tools--punctuation--with which to frame, steer, and coerce expression. An experienced writer uses punctuation the way a musician uses notation: for rhythm and cadence and to subtly infuse their sentences with internal logic and additional meaning. In this class we’ll review the taxonomy of English punctuation and see how writers in the past have used their pointing tools to wonderful affect.

No required reading. Handouts will be provided.

In-class exercises are likely.

Disrupting the Narrative: Storytelling in Poetry

Vandana Khanna

Tuesday, December 11, 2018

2:00 to 4:00 p.m.

This seminar seeks to investigate the intrinsic relationship between poetry and storytelling and how narrative poems exploit and revel in the efficiency and constraints of poetry itself. Using the fundamental elements of storytelling, we will look at narrative poems and talk about what makes them satisfying. We will also discuss the pitfalls of narrative in poetry and ways to avoid the obligation to “tell” all. We will consider techniques that disrupt the narrative structure without compromising the story or the inherent innovation that poetry has to offer. Please bring in a poem of your own or of someone else that has strong

narrative elements and we will begin to apply some of the methods of disrupting the narrative to the poem.

No required reading.

How We Tell Our Stories

Beth Minh Nguyen

Tuesday, December 11, 2018

2:00 to 4:00 p.m.

In this course we will be focusing on narrative structure, narrative arc, narrative development, plot, and form. That is: how do we put our stories and ideas together? How do we figure out the ideal structure for the work at hand? How is structure guided by factors such as conflict, setting, and tone? How is the very nature of structure shaped by ideas on craft and culture? This course will involve lecture, Powerpoints (yes!), discussion, and a writing exercise. Students will get to think critically about the relationship between subject and narrative, and consider how we shape ideas and stories into nonfiction that seeks to understand, discover, and illuminate.

Required Reading: (in Reader)

Ward, Jesmyn. "Prologue." *Men We Reaped*. New York: Bloomsbury, 2013. Print.
ISBN 160819521X

(online)

Salesses Matthew. "Pure Craft Is a Lie, part 1." *Pleiades Magazine*, 2015,
<http://www.pleiadesmag.com/pure-craft-is-a-lie-part-1/>

Salesses Matthew. "Pure Craft Is a Lie, part 2." *Pleiades Magazine*, 2015,
<http://www.pleiadesmag.com/pure-craft-is-a-lie-part-2/>

Salesses Matthew. "Pure Craft Is a Lie, part 3." *Pleiades Magazine*, 2015,
<http://www.pleiadesmag.com/pure-craft-is-a-lie-part-3/>

Watkins, Claire Vaye, "On Pandering." *Tin House*, November 23, 2015,
<https://tinhouse.com/on-pandering/>

Recommended Reading:

Castillo, Elaine. "There Is No Single Voice of America." *Literary Hub*,
<http://lithub.com/there-is-no-single-voice-of-america/>

Arts, Culture, & Society II:

Derivative: Persona and Appropriation

Ashaki Jackson

Wednesday, December 12, 2018

9:00 to 11:00 a.m.

The Nation's publication of a controversial persona poem this summer resurfaced concerns about appropriation. During this ACS II seminar, students will discuss *performing the other*--writing about characters who are demographically and/or culturally unlike themselves. Successful and unsuccessful attempts at using *the other's* voice in poetry will prime the class discussion. We will review the fallout from *The Nation's* provocative poem and readers' division on problems with the work. A short writing activity during the seminar's second half will help students examine their craft, risks, justification and responsibilities when involving *the other* in their work. Students should leave the course with a preliminary set of values and guidelines to avoid appropriation.

Required Reading:

- Brown, Jericho. "Track 5: Summertime." *The Iowa Review* 38.3 (2008): 85-86. Web. Available at: <https://doi.org/10.17077/0021-065X.6495>
- Burt, Stephanie and Gimenez Smith, Carmen. "Editor's Note." *The Nation Magazine*. (2018). Web. Available at: <https://www.thenation.com/article/how-to/>
- Carlson-Wee, Anders. "How-To." *The Nation Magazine*. (2018). Web. Available at: <https://www.thenation.com/article/how-to/>
- Rankine, Claudia. "from Citizen, VI [On the train the woman standing]." Academy of American Poets. (2014). Web. Available at: <https://www.poets.org/poetsorg/poem/citizen-vi-train-woman-standing>
- Schulman, Grace. (2018, August). The Nation Magazine Betrays a Poet—and Itself. *The New York Times* (Opinion). Web. Available at: <https://www.nytimes.com/2018/08/06/opinion/nation-poem-anders-carlson-wee.html>
- Schuessler, J. (2018, August). A Poem in The Nation Spurs Backlash and an Apology. *The New York Times*. Web. Available at: <https://www.nytimes.com/2018/08/01/arts/poem-nation-apology.html>

Recommended Reading:

- Giorgis, Hannah. (2018, August). What Does It Mean to Sound Black? *The Atlantic*. Web. Available at: <https://www.theatlantic.com/entertainment/archive/2018/08/what-does-it-mean-to-sound-black/567416/>
- Jackson, Lauren Michele. (2018, August). Who Really Owns the 'Blaccent'? *Vulture Magazine*. Web. Available at: <http://www.vulture.com/2018/08/awkwafina-blaccent-cultural-appropriation.html>
- Williams, Patricia. (2018, August). 'White Voice,' Blackface, and the Ethics of Representation. *The Nation*. Web. Available at: <https://www.thenation.com/article/white-voice-blackface-and-the-ethics-of-representation/>

Profluence, Flashback & the Preeminence of Scene in Narrative Fiction & Nonfiction

Peter Selgin

Wednesday, December 12, 2018
9:00-11:00 a.m.

prof•luence / prä,flüen(t)s / **noun:** from Latin *profluentia*, fr. *profluent-* 1. A copious or smooth flowing. 2. The quality or state of being profluent; fluency. 2. Onward flow; current; The progression or flow (of time, events etc.).

"A story is a trip down a river. As the captain of the ship, the writer must perform two duties: keep the boat moving and, at the same time, describe and explain the scenery to his passengers."—Francis Flaherty

What keeps readers reading? As readers we hope to be carried along, but by what, exactly? Among other things, by *profluency*, the quality of ceaseless flowing forward. What characteristics in a story, novel, or memoir, in any work of narrative prose, account for this quality and determine its strength and duration? If we have yet to achieve profluence in our works, how can we achieve it? If we have, how can we control it?

In this seminar we'll examine the elements and techniques of fiction and nonfiction prose that account for and affect profluence. We'll discuss scene—the fundamental unit of all storytelling—and define it in a brand-new way that obliterates the false dichotomy between scene and summary and turns "Show, don't tell," that tiresome creative writing chestnut, on its head.

Finally, we'll dissect a masterful flashback and discuss how, why, and where it and other flashbacks succeed, and why, in apprentice works, they so often fail.

No required reading. Handouts will be provided.

Methods of Teaching Creative Writing Online

Curt Duffy

Wednesday, December 12, 2018

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.

Graduating & PDS Student Presentations (3)

Kaya Arnoux, Adrian Ibarra, Gillian Reingold

Thursday, December 13, 2018

9:00 to 10:30 a.m.

Voice of the People: How Community Based Poetry Workshops Reflect the Struggle of the Times - An Introduction into *Watts Writers Workshop* and *Poetry For the People*

Kaya Arnoux

This seminar presents an overview of two historic writing workshops based in California – Watts Writers Workshop and Poetry For the People Workshop. The lecture/discussion will cover three main topics:

- 1) The background: who are the literary leaders that founded the workshops and why?
- 2) The experience: what are the processes behind the workshops and what came out of them? How did these literary leaders organize the workshops for them to be successful and eventually provoke changes in the community?
- 3) The legacy: what are the impacts these workshops have in the community they serve? How did the voices reflect the struggle of the times and the people? How we, as poets, writers, and literary citizens, can be involved in the building of a community?

No required reading: Handouts will be provided.

Beauty for Boys: The Poetry of Black Sabbath

Adrian Ibarra

Through its use of bleak lyrics and conspicuously loud instrumentation, heavy metal has been a form of musical rebellion for marginalized youth since its creation in the late 1960's. This seminar gives a narrow overview of some conventions of the genre with a focus on poetic elements as seen in the lyrics of Black Sabbath. We will read, listen to, and discuss selections from the band's first four albums with an eye towards the evolution of their writing style as it moves through various poetic genres and styles. Handouts will be provided.

Recommended Listening:

Black Sabbath. *Black Sabbath*. Vertigo Records, 1970.

Black Sabbath. *Paranoid*. Vertigo Records, 1970.

Black Sabbath. *Master of Reality*. Vertigo Records, 1971.

Black Sabbath. *Vol. 4*. Vertigo Records, 1972.

The Poem (Or Story) In the Photograph

Gillian Reingold

After this seminar, poets and writers will acquire a new skillset through examining their own personal photographs that can enhance their writing craft. The lecture/writing exercise course will provide detailed examples of how photography and writing can intercept and affect both the writing process and practice. By sharing examples from my own photographs and poems, and samples of other photographers and writers, students will be exposed to a new way of connected material and integrating it into their craft.

No required reading.

Graduating & PDS Student Presentations (3)

Jessica O'Dwyer, Jerry Parent, Theresa Rogers

Thursday, December 13, 2018

9:00 to 10:30 a.m.

All Flaw and No Gift: The Adoptive Mother in Contemporary Fiction

Jessica O'Dwyer

Adoptive mothers, as portrayed in literature, are often an array of clutching, insecure, imperialistic protagonists: What Francesca Lia Block might label, in her twelve questions to structure a novel, "All Flaw and No Gift." Where are the three-dimensional, well-rounded representations of adoptive mothers—imperfect, not always successful, but trying their best?

Adoptive mother stereotypes prevail in fiction despite the fact that sixty percent of Americans report being touched by adoption: as a person who is adopted, with an adopted family member, as a birth mother or adoptive parent, or through a relationship with an adopted person.

In this session, we'll examine adoptive mother stereotypes found in contemporary fiction and the reasons why writers rely on them. In the process, students will engage with their own basic assumptions about adoption and the ways those assumptions may affect their storytelling.

No required reading. Handouts will be provided.

A Walk on the Gay Side of Literature. How to Bring your Character out of the Proverbial Closet and into Mainstream Publishing?

Jerry Parent

In this lecture/discussion seminar, we will explore current and past authors who have successfully, and not so successfully, created main gay characters. Students will learn what today's authors, publishers, and agents say about having a gay character in your novel or memoir. Is it still considered taboo? If so, why? We will question if you can write explicit sex scenes between two people of the same sex without alienating your reader, or killing a book deal.

Recommended Reading:

Fallowell, D. (2016, April 2016). *From Auden to Wilde: a roll call of gay talent*. Retrieved from The Spectator: <https://www.spectator.co.uk/2016/04/from-auden-to-wilde-a-roll-call-of-gay-talent/>

Ford, K. (August 14, 2018). *Beyond the Closet: Writing Gay Characters*. <http://deaddarlings.com/closet-writing-gay-characters/>

Writing with the Body

Theresa Rogers

First the air is blue and then/it is bluer and then green and then/black I am blacking out and yet/my mask is powerful

—Adrienne Rich

I will share examples of poetry by three women poets, Adrienne Rich, Sharon Olds, and Kim Addonizio, to illustrate how the body figures in their work. In this lecture/discussion format I will begin by sharing how these poets write through the body, on the body, or from the resistant body. I will discuss women's bodies as sites of politics, desire and mothering that can be understood as maps of power and identity according to feminist literary and critical theorists. Participants (of any gender and using any genre) will be invited to share examples of the body as a canvas in their own work, and I will end with a quick writing prompt to inspire a new piece. The learning objectives are to help participants become more aware of how poets write with and from the body and to reflect on how they might do this in their own work.

Recommended Reading:

Addonizio, Kim. *Tell Me: Poems*. BOA Editions, 2000. ISBN 978-1-880238-91-2. Print.

Olds, Sharon. *The Dead and the Living*. Alfred A. Knopf, 1993. ISBN 0-394-53048-9. Print.

Rich, Adrienne. *Diving into the Wreck*. W. W. Norton, 1973. ISBN 978-0-393-34601-5. Print.

Writers at Work: Trade Publishing in a Changing World: An Editor's Perspective
Hilary Rubin Teeman

Thursday, December 13, 2018
10:40 a.m. to 12:40 p.m.

“No passion in the world is equal to the passion to alter someone else's draft.”
—H. G. Wells

Even as the landscape of publishing has changed in recent years, the job of an editor as the author's advisor, advocate, and central hub within the trade publishing house has remained largely constant. This will be a conversation about both the art (and business) of publishing, beginning with the editor's place within it. I will open with some introductory comments about the role of an editor in the traditional publishing house model. This will be followed by a candid discussion of the process of acquiring and developing books at a large commercial imprint. What do publishers look for? How can an author effectively align their goals with the goals of the publisher? The seminar will then move to broader

conversations about the author/editor relationship, the agent/editor relationship, the author/agent relationship and the role of authors, editors, agents and publishers in a constantly evolving business. Come prepared with questions and observations.

No reading required.

Poetry and Community Outreach in the Schools
Jim Daniels

Thursday, December 13, 2018
10:40 a.m. to 12:40 p.m.

This course will discuss the history of various community outreach writing projects involving Carnegie Mellon University and Pittsburgh high schools as a way of addressing the larger issue of how to establish—and maintain—these programs in schools across the country. I will focus primarily on The Martin Luther King, Jr. Day Writing Awards, which I founded in 1999, and Boundary Street, a program I founded in 1999 in which Carnegie Mellon students mentor students at the Pittsburgh High School for the Creative and Performing Arts.

Students will learn how to address some of the challenges, limitations, and rewards of trying to bring poetry and a discussion of social justice issues into a large, urban school district. I will share examples of writing from these projects, though no prior reading is necessary. Using a lecture/discussion format, I hope to provide students valuable information that may help them as writers and educators when they attempt to bring creative writing into their community's schools.

No required reading.

Illustrator's Choice: The Guiding Elements and Principles used to Illustrate a Picture Book Manuscript
Rodolfo Montalvo

Thursday, December 13, 2018
10:40 a.m. to 12:40 p.m.

This seminar will begin with an industry overview and personal experiences about breaking into and navigating the kidlit world. Our main focus will be to break down an illustrator's visual choices in relation to an author's text. We will take a close look at the visual storytelling tools employed and how do they can create a successful marriage of words and pictures. Students will also have the opportunity to workshop picture book ideas in a group setting using the topics that will be presented.

The Grief Work
Ada Limón

Thursday, December 13, 2018
2:50 to 4:50 p.m.

Poetry is the inherent language of grief. It moves and lingers in the hollows of loss and losing in part because it's a space for the unsayable. But how do we balance the elegy and grief work with language and lyricism that feels vibrant and alive. How do we write our grief into the world without losing our poetic sensibility? When does writing about trauma or loss become about emotional manipulation and not about artistic transformation? In this craft talk, we'll look at poems that successfully use grief as their landscape.

No required reading.

**How to Talk to People for a Living:
The Art of the Profile**
David L. Ulin

Thursday, December 13, 2018
2:50 p.m. to 4:50 p.m.

In this seminar, we will discuss interviewing and profile writing—not as entertainment but as art. At its best, profile writing can function as a kind of public conversation between subject and interviewer, in which the subject of the piece is less one or the other than the discussion that they share. How does this work? First, it is essential to consider interviewing or profile writing as a form of storytelling, in which the writer's most important decisions have to do with narrative. What is the piece about? How does it get built? What is the ebb and flow of it, the text and subtext? How do the personalities interact? In order for this to happen, the writer must treat her subject as a character, and (if there is a first person component) herself as one, as well. What is important to these characters? What is at stake? Successful interviews and profiles depend on a willingness to listen, but also on a willingness to engage. It is in the balance between these two intentions that a strong profile is made. We will discuss this in terms of aesthetics, but also in terms of strategies, as well as the question of authorial responsibility. What do we owe our subjects? Our readers? Come prepared to think out loud about this, and what you think it means.

No required reading.

Graduating & PDS Student Presentations (2)
Josephine Fogle-Rain, Andre Hardy

Friday, December 14, 2018
9:00 to 10:00 a.m.

On Character

Josephine Fogle-Rain

The punchline of the story relates to an American academic saying of Samuel Beckett, "*He doesn't give a fuck about people. He's an artist.*" At this point Beckett raised his voice above the clatter of afternoon tea and shouted, "*But I do give a fuck about people!*" *I do give a fuck!*"

So here we are as authors, and we must give a fuck about people. They are our dear characters. And there is nothing harder than the fictional character, the creation of such, flat or round. Be it your protagonist, or the very briefest of a figure. We will discuss some of the ways to get a character up and running, to get a character *in*. For example, who can resist this quick but all-telling description: "He was a gentleman with red whiskers who always went first through a doorway."

No reading required.

Breaking Convention with First-Person Omniscient Narration

Andre Hardy

This lecture will explore one of the most uncommon forms of narration, First-Person Omniscient. By examining the works of renowned authors Steven King and James Lee Burke, the lecture/discussion will reveal how these writers break convention by utilizing this rarely seen technique.

During the lecture students will compare and contrast the effect of narrative distance on First-Person Omniscient narration in King's *Rita Hayworth* and *Shawshank Redemption* and Burke's *Pegasus Descending*. This lecture will ultimately provide students with working knowledge to

break convention and use the First-Person Omniscient narration in their own work.

No required reading.

Say Something: Universality in Poetry

Carol Potter

Friday, December 14, 2018

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

The universal is described as “the quality of involving or being shared by all people or things in the world or in a group”, and in this seminar we will explore strategies for popping the poem open, taking the lyric beyond the self and out into the streets and woods and bedrooms and ballrooms and plazas of the world. How do we tap into the universal, the collective unconscious, the dreams we all dream, the fears we all fear? Focus will be on 1st person P.O.V.. differentiating “confessional” from “lyric” and examining ways in which poets illuminate the patterns of human experience while at the same time using first person.

“We make out of the quarrel with others, rhetoric, but of the quarrel with ourselves, poetry.” --Yeats

Required Reading (in reader)

Aleshire, Joan: Staying News: A Defense of the Lyric, *The Kenyon Review*, New Series, Vol.10. No. 3 (Summer 1988), pp 47-64 Kenyon College https://docs.google.com/document/d/1JTaU-HV6-4-CbMHikQ4Ap7EnZKhYY6r_vAPbWUOjUUk/edit

Handouts will be provided.

"Showing & Telling: What exactly do we mean?"

Ana Maria Spagna

Friday, December 14, 2018

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

It's the oldest advice in the book: *Show don't tell*. (Or in nonfiction sometimes the contrarians will say: Show *and* tell.) But as with all oft-repeated maxims, we rarely take time to examine it closely. In this seminar, we'll get back to basics—What exactly is a scene and how do you construct one? What is exposition? When and where might it (ever) be useful?—and we'll dig deep into the tool box: What about description, summary narration, and reflection? We'll focus ways to engage your reader most effectively by close-reading examples from fiction and nonfiction, contemporary and classic, and practicing ways to add momentum, tension, and texture to your work.

No required reading.

You are Here: Worldbuilding in Writing for Young People, From The Bedroom to Outer Space

Lilliam Rivera

Friday, December 14, 2018

1:30 to 3:30 p.m.

This seminar will focus on techniques in worldbuilding in young adult fiction, whether writing a contemporary story set in a small town or an intergalactic story set in Mars. How do you create a world that rings true without falling in to the common missteps of info-dumping and adding confusion to the readers? The seminar will explore the use of world bibles, generating focused content, and utilizing all senses in descriptions. Students will participate in writing exercises that will revolve on worldbuilding with the goal of discovering specific items tied to their characters. The seminar will also analyze excerpts from young adult novels (contemporary, fantasy, science fiction) and critique the various techniques used.

Students will leave with tips in creating setting that forges a realistic connection with readers.

Required Reading: (in reader)

Yoon, Nicola. *Everything Everything*. Delacorte Press, 2015. Print/Web. ISBN: 0553496646.

<https://blog.whsmith.co.uk/zbc616-read-extract-everything-everything-nicola-yoon/>

Anderson, MT. *Feed*. Candlewick, 2012. Print/Web. ISBN: 0763662623.

<http://www.npr.org/templates/story/story.php?storyId=11280318>

Clayton, Dhonielle. *The Belles*. Freeform, 2018. Print/Web. ISBN: 1484728491.

<https://ew.com/books/2017/04/12/dhonielle-clayton-the-belles-exclusive-excerpt/2/>

This Moment's Amber: Time In Fiction and Memoir

Sarah Van Arsedale

Friday, December 14, 2018

1:30 to 3:30 p.m.

“Here we are, trapped in the amber of the moment. There is no why,” Kurt Vonnegut wrote. Writing narrative prose (fiction or memoir) we create a moment and trap it in the amber of the writing; and like setting, time can ground the reader in the story and keep the reader tracking with the events in the plot. Our objective will be to gain a firmer grip on how to use the element of time to make your narrative prose more compelling, as well as to make it easier for the reader to follow. In the lecture portion of this seminar, we’ll look at the uses of magnification of certain moments and compression of others in in-class readings, and we’ll consider the uses of a solid timeline or calendar. We’ll also discuss how a ticking clock can ratchet up the tension. Time permitting, we’ll do some writing exercises using writing you’re already working on.

No required reading.

Plot: the Engine of Meaning

Terry Wolverton

Friday, December 14, 2018

1:30 to 3:30 p.m.

Some writers these days disavow the relevance of plot, but this seminar presents a case for its necessity. Plot is not merely the *action* in a story, but an essential tool for demonstrating the *significance* of the action and driving the *changes* within characters that reward and satisfy readers.

We will discuss the mechanics of plot and how it moves story; we will explore how works not only in fiction but in memoir and narrative poetry. I will give an assignment that will help you think about the way plot is working in something you are currently writing. We will talk about struggles with plot in our own writing and do some troubleshooting.

No required reading.

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, most recently, of the memoir, *The Art of Misdiagnosis: Surviving My Mother's Suicide* (Beacon Press) and the poetry collection, *The Selfless Bliss of the Body* (Finishing Line Press.) Other books include *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); and her first novel for young readers, *My Life with the Lincolns*, a statewide read in Wisconsin. Her novel-in-prose-poems, *Many Restless Concerns: The Victims of Countess Bathory Speak in Chorus (A Testimony)* will be published by Black Lawrence Press in 2019. Her poetry, fiction and essays have appeared in numerous magazines and anthologies (such as *The Washington Post*, *Salon*, *The Rumpus*, and *The Nation*) and have received several awards, including the QPB/Story Magazine Short Story Award, a Barbara Mandigo Kelly Peace Poetry Award, a grant from the Barbara Deming Memorial Fund, and a Notable Essay in *The Best American Essays 2016*. Gayle was named 2018 Multi Genre Maverick Writer by the Willamette Writers. 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's (poetry) fourth book of poems, *Barbie Chang*, was published by Copper Canyon Press in 2017. *The Boss* (McSweeney's) won the PEN Center USA Literary Award and a California Book Award. Other books are *Salvinia Molesta* and *Circle*. She has poems forthcoming in *Tinhouse*, *Poetry*, *Kenyon Review*, *A Public Space*, *American Poetry Review*, and elsewhere. Her picture book, *Is Mommy?* (Simon & Schuster), was illustrated by Marla Frazee and named a *New York Times* Notable Book. She was awarded a Guggenheim Fellowship and a Sustainable Arts Foundation Fellowship in 2017 and an Alice Fay Di Castagnola Award from the Poetry Society of America in 2018 for her manuscript-in-progress, *OBIT*. She also serves as contributing editor of *Copper Nickel* and as a poetry editor at *Tupelo Quarterly Review*. She also serves on the National Book Critics Circle Board. You can find her at www.victoriachangpoet.com.

Naima Coster (visiting faculty; fiction) is the author of *Halsey Street*, a novel of family, loss, and renewal, set in a rapidly gentrifying Brooklyn. *Halsey Street* has been recommended as a must-read for 2018 by *People*, *Essence*, *Bustle*, *Electric Lit*, *BitchMedia*, *Library Journal*, *The Root*, and *Gotham Magazine*, among others. It is a Finalist for the 2018 Kirkus Prize for Fiction. Naima is the recipient of numerous awards, including the *Cosmonauts Avenue* Non-Fiction Prize, judged by Roxane Gay. Her stories and essays have appeared in the *New York Times*, *Catapult*, *Arts & Letters*, *The Rumpus*, *Kweli*, *Guernica*, *The Paris Review Daily*, and elsewhere. Naima holds an MFA in Creative Writing from Columbia University, a MA in English and Creative Writing from Fordham University, and a BA in English and African American Studies from Yale. She has taught writing to students in jail, youth programs, and universities, including Columbia

University and Wake Forest University. Naima currently lives in Washington, D.C. with her family.

Jim Daniels' (poetry) most recent books include *Rowing Inland* (Wayne State University Press) and *Street Calligraphy* (Steel Toe Books) in 2017, and *The Middle Ages* (Red Mountain Press, 2018). His fifth book of fiction, *Eight Mile High*, was a Michigan Notable Book and a finalist for the Paterson Fiction Prize. His next book of fiction, *The Perp Walk*, will be published by Michigan State University Press in 2019. His fourth independent film, *The End of Blessings*, 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. Their current collaboration, "American Patriot," photos of the American flag in various contexts, has had two gallery shows. He has edited or co-edited six anthologies, including *Challenges to the Dream: The Best of the Martin Luther King, Jr. Day Writing Awards*, 2017. His poems have been featured on Garrison Keillor's "Writer's Almanac," in Billy Collins' *Poetry 180* anthologies, and Ted Kooser's *American Life in Poetry* series. His awards include three Michigan Notable Book selections, the Milton Kessler Poetry Book Award, two Gold Medals in poetry in the Independent Publishers Book Awards, the Brittingham Prize, two fellowships from the National Endowment for the Arts, and two from the Pennsylvania Council on the Arts. His poem, "Factory Love," appeared on the roof of a race car, and he is sending poetry to the moon as part of the MoonArk Project. At Carnegie Mellon, where he is the Thomas S. 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.

Natashia Deón (visiting faculty; fiction) is a 2017 NAACP Image Award Nominee and author of the critically-acclaimed novel, *Grace*

(Counterpoint Press), which was named a best book of 2016 by The New York Times, The Root, Kirkus Review, Book Riot, and Entropy Magazine, and has been featured in People Magazine, TIME Magazine, and Red Book. *Grace* won the 2017 American Library Association, Black Caucus Award for Best Debut Fiction. A practicing attorney, mother, and law professor, Deón is the recipient of a PEN Center USA Emerging Voices Fellowship and served as a 2017 U.S. Delegate to Armenia in partnership with the University of Iowa's International Writing Program, for a reconciliation project involving Armenian and Turkish writers.

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.

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.

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*.

Vandana Khanna (visiting faculty; poetry) is the author of two collections of poetry: *Train to Agra*, winner of the Crab Orchard Review First Book Prize (Southern Illinois University Press) and *Afternoon Masala*, winner of the Miller Williams Arkansas Poetry Prize (University of Arkansas Press). Her chapbook, *The Goddess Monologues* (Diode Editions), won the Diode Editions Chapbook Competition and was published in 2016. Her work has appeared widely in publications including the Academy of American Poets' Poem-a-Day, *New England Review*, *Pleiades*, *Prairie Schooner* and *Guernica*. She has taught English and Creative Writing at colleges and universities across the country including Indiana University, Pitzer College, and the University of Southern California. She serves as poetry editor of *The Los Angeles Review*.

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.

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, 2017). The story of a man obsessed with death, the novel blurs the line between fiction and nonfiction, story and eulogy, poetry and obituary. *The Disintegrations* was named one of 2017's best works of fiction by *The Seattle Times* and *Entropy Magazine*, and won the Publishing Triangle's Ferro-Grumley Award for LGBTQ Fiction. 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 *3:AM*, *Hotel*, *The Nervous Breakdown*, *Fence*, *Animal Shelter* (Semiotexte), *Bloom*, *Lies/Isles*, *Gertrude, 1913*, Scott Heim's *The First Time I Heard* series, Karen Finley's *Aroused*, and elsewhere. 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

Rodolfo Montalvo (visiting faculty; writing for young people) is a Los Angeles based children's book illustrator with work published in both traditional print and digital media. His illustrated books include *The Contagious Colors of Mumpley Middle School* and *The Amazing William Dooley* (both written by Fowler Dewitt), and the picture book *Dear Dragon* by

Josh Funk. He is currently developing various author-illustrator graphic novels and picture books with his wife/writing partner and their agent Joanna Volpe, of New Leaf Literary and Media, Inc.

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 *The Artane Boys Band*, 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 (fiction) 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.

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. Recently Sharman finished *Within Our Grasp: Feeding the World's Children for a Better and Greener Future* (Pantheon Books, 2019) which combines her longtime interest in the environment with her longtime interest in hunger. She is now working on the next nonfiction, a project she loves and doubts in equal measure. 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, 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.sharmanaptrussell.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. Kevoorkian 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*, stories of indigenous women 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 three essay collections, *Potluck*, *Now Go Home*, and most recently, *Uplake: Restless Essays of Coming and Going*. Her first novel for young people, *The Luckiest Scar on Earth*, about a 14 year-old snowboarder and her activist father, appeared in 2017. 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 *Ecotone*, *Creative Nonfiction*, *Brevity*, *The Normal School*, *Hotel Amerika* and elsewhere. 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, at Whitman College, and now at Antioch.

Sarah Van Arsdale (fiction) has an essay on setting in fiction forthcoming in *The AWP Writers' Chronicle*; a shorter version appeared this winter in *The Writer*. Her illustrated essay, "The One Devious Device," appeared recently in *The Florida Review's* online magazine, *Aquifer*. 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. She has just finished her new novel, with a working title of *The House on Secreto*, set in Mexico. She is on the board of the Ferro-Grumley Award in LGBTQ Fiction, and she co-curates a reading series in New York City. In addition to teaching at AULA, she teaches at NYU, with Art Workshop International, and she will be leading a writing trip to Oaxaca, Mexico, in January, 2019 which can be used as a field study for AULA students. 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

certified instructor of Kundalini Yoga. Website:
www.terrywolverton.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

GUEST WRITERS AND LECTURERS

Christopher Castellani's (fiction) fourth novel, *Leading Men*, for which he received a Guggenheim Fellowship, will be published by Viking in February 2019. He is the author of three other novels: *All This Talk of Love* (2013) - a *New York Times* Editors' Choice -- *A Kiss from Maddalena* (2003) -- winner of the Massachusetts Book Award -- and *The Saint of Lost Things* (2005). His book of essays on point of view in fiction, *The Art of Perspective: Who Tells the Story*, was published by Graywolf in 2016. The son of Italian immigrants and a native of Wilmington, Delaware, Christopher now lives in Boston, where he works as artistic director of Grub Street, one of the country's leading independent creative writing centers. He is on the faculty of the Warren Wilson College Low-Residency MFA program and the Bread Loaf Writers' Conference. He has been recently awarded fellowships from the MacDowell Colony, the Massachusetts Cultural Council, and the St. Botolph Club. In 2013, he won the Barnes & Noble/Poets & Writers "Writer for Writers" Award in recognition of his contributions to the literary community. Christopher was educated at Swarthmore College, received his Masters in English Literature from Tufts University, and an MFA in Creative Writing from Boston University.

Isaac Fitzgerald (Writers at Work) has been a firefighter, worked on a boat, and was once given a sword by a king, thereby accomplishing three out of five of his childhood goals. Formerly of *The Rumpus* and *McSweeney's* and most recently the founding editor of *BuzzFeed Books*, Isaac is now the co-host of *BuzzFeed News'* Twitter Morning Show, *#AMtoDM*. He also appears frequently on *The Today Show* to talk books, and is co-author of *Pen & Ink: Tattoos and the Stories Behind Them* and *Knives & Ink: Chefs and the Stories Behind Their Tattoos (with Recipes)* (winner of an *IACP award*), and the author of a YA novel, picture book, and essay collection forthcoming from *Bloomsbury*. He uses *Twitter*.

Ashaki M. Jackson, Ph.D., is an applied social psychologist, program evaluator and poet. She

has worked with at-risk and post-incarceration youth through research, evaluation, and creative arts mentoring for one decade. She is an alumna of Cave Canem (a poetry retreat and fellowship for Black poets) and VONA (a multi-genre retreat for writers of color). Her work has appeared or is forthcoming in *Prairie Schooner*, *Pluck!*, *7x7 LA*, *Obsidian* and *Faultline*, among others. She serves on the *VIDA: Women in Literary Arts* board, mentors for the *PEN USA Emerging Voices* program, and is also co-founder of *Women Who Submit*, a community that supports women and nonbinary writers in submitting their literary works to top tier publications. Jackson is author of two chapter-length collections -- *Surveillance* (Writ Large Press), which is a perpetual fundraiser for nonprofits working to eliminate police brutality, and *Language Lesson* (Miel), a manual on loss written in remembrance of her paternal grandmother. She earned her MFA in poetry from Antioch University Los Angeles (Topaz cohort) and her doctorate in social psychology from Claremont Graduate University.

Ada Limón is the author of five books of poetry, including *Bright Dead Things*, which was named a finalist for the 2015 National Book Award in Poetry, a finalist for the Kingsley Tufts Poetry Award, a finalist for the 2016 National Book Critics Circle Award, and one of the Top Ten Poetry Books of the Year by *The New York Times*. Her other books include *Lucky Wreck*, *This Big Fake World*, and *Sharks in the Rivers*. Her new collection, *The Carrying*, was released by Milkweed Editions in August of 2018 and has been called "her best yet" by NPR, "remarkable" by *The New York Times*, "exquisite" by the *Washington Post*, and one of the Ten Titles to Pick Up Now by *O Magazine*. She serves on the faculty of Queens University of Charlotte Low Residency M.F.A program, and the 24 Pearl Street online program for the Provincetown Fine Arts Work Center. She also works as a freelance writer in Lexington, Kentucky.

Al Beth (Bich Minh) Nguyen (creative nonfiction) is the author of the memoir *Stealing Buddha's Dinner* (Viking Penguin 2008), the novel *Short Girls* (Viking Penguin 2010), and

the novel *Pioneer Girl* (Viking Penguin 2014). Her work has received an American Book Award and a PEN/Jerard Award, among other honors, and has been featured in numerous anthologies and university and community reads programs. Nguyen was born in Saigon and grew up in Michigan, where her refugee family was resettled. Her work explores subjects such as refugee, immigrant, and Vietnamese identity, food culture, bad music, and the changing meaning of the word *American*. She is at work on her next book, a collection of essays titled *Owner of a Lonely Heart*. Nguyen received her MFA from the University of Michigan. She has taught at workshops and conferences including Kundiman, VONA/Voices, and Aspen Summer Words. Currently she teaches fiction and nonfiction as a professor at the University of San Francisco, where she has also been directing the MFA in Writing Program.

Lilliam Rivera (writing for young people) is an award-winning writer and author of the young adult novels *Dealing in Dreams*, forthcoming from Simon & Schuster on March 5, 2019, and *The Education of Margot Sanchez*, available now in bookstores everywhere. *The Education of Margot Sanchez* was nominated for a 2019 Rhode Island Teen Book Award, a 2017 Best Fiction for Young Adult Fiction by the Young Adult Library Services Association (YALSA), and has been featured on NPR, *New York Times Book Review*, *New York Magazine*, MTV.com, and *Teen Vogue*, among others. She is a 2016 Pushcart Prize winner and a 2015 Clarion alumni with a Leonard Pung Memorial Scholarship. Lilliam has also been awarded fellowships from PEN Center USA, A Room Of Her Own Foundation, and received a grant from the Elizabeth George Foundation and the Speculative Literature Foundation. Her short story "Death Defiant Bomba" received honorable mention in *Bellevue Literary Review's* 2014 Goldenberg Prize for Fiction, selected by author Nathan Englander. She recently received honorable mention in the 2018 James Tiptree, Jr. Literary Award.

Her work has appeared in *Lenny Letter*, *Tin House*, *Los Angeles Times*, and *Fantasy & Science Fiction Magazine*, to name a few. Lilliam lives in Los Angeles.

Hilary Rubin Teeman is an Executive Editor at Crown and Hogarth, imprints of Penguin Random House, where she publishes a wide range of literary and commercial fiction. Previously, she was an editor at St. Martin's Press, a division of Macmillan. She began her career in publishing at Trident Media Group, a literary agency. Some of her notable titles include: *The Chilbury Ladies' Choir* by Jennifer Ryan, *The Windfall* by Diksha Basu, *Women in Sunlight* by Frances Mayes, *One Day in December* by Josie Silver, *The Lotus Eaters* by Tatjana Soli, *The Last Flight of Poxl West* by Daniel Torday, *Sweet Salt Air* by Barbara Delinsky, *Shine Shine Shine* by Lydia Netzer, *The Murderer's Daughters* by Randy Susan Meyers, *Calling Me Home* by Julie Kibler and *Make Your Home Among Strangers* by Jennine Capó Crucet.

David L. Ulin (creative nonfiction) 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*.

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
Nostalghia, 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)

Many Restless Concerns: The Victims of Countess Bathory
Speak in Chorus (A Testimony) (forthcoming)
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*
Is Mommy?
The Boss
Salvinia Moleta
Circle
Asian American Poetry: The Next Generation (editor)
- Naima Coster
(fiction)
- Halsey Street*
Cold
The Spot
The Beach
Stories Told When The Lights Go Out
- 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
- Natashia Deón
(visiting faculty; ACS I)
- Grace* (Novel, 2016)

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| 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> |
| Brad Kessler (creative nonfiction) | <i>Goat Song: A Seasonal Life, A Short History of Herding and the Art of Making Cheese</i> <i>Birds in Fall</i> <i>The Woodcutter's Christmas</i> <i>Lick Creek</i> |
| Tammy Lechner (pedagogy) | <i>Our Team-Our Dream: A Cubs Fan's Journey into Baseball's Greatest Romance</i> <i>In the Cal: Pastime Goes Primetime In California's Minor League</i> |
| Vandana Khanna (visiting faculty; poetry) | <i>The Goddess Monologues</i> <i>Afternoon Masala</i> <i>Train to Agra</i> |
| Kate Maruyama (PDS) | <i>Harrowgate</i> |
| Alistair McCartney (fiction) | <i>The Disintegrations: A Novel</i> <i>The End of the World Book</i> |
| Rodolfo Montalvo (picture books seminar) | <i>Dear Dragon</i> <i>The Contagious Colors of Mumpley Middle School</i> <i>The Amazing Wilmer Dooley</i> |
| Bernadette Murphy (creative nonfiction) | <i>Harley and Me: Embracing Risk on the Road to a More Authentic Life</i> <i>The Tao Gals' Guide to Real Estate (with Michelle Huneven)</i> <i>The Knitter's Gift</i> <i>Zen and the Art of Knitting</i> |
| Victoria Patterson (fiction) | <i>The Secret Habit of Sorrow</i> <i>The Little Brother</i> <i>The Peerless Four</i> <i>This Vacant Paradise</i> <i>Drift</i> |
| Carol Potter (poetry) | <i>Some Slow Bees</i> <i>The Miss Nancy Papers (chapbook)</i> <i>Otherwise Obedient</i> <i>Short History of Pets</i> <i>Upside Down in the Dark</i> <i>Before We Were Born</i> |
| Sharman Apt Russell (creative nonfiction) | <i>Knocking on Heaven's Door</i> <i>Teresa of the New World</i> <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> |

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| | <p><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>Uplake: Restless Essays of Coming and Going</i> <i>The Luckiest Scar on Earth</i> <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>The Catamount</i> <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> <i>Life Span</i></p> |

Terry Wolverton
(creative nonfiction, fiction,
poetry)

Ruin Porn
Bird Float, Tree Song
Wounded World: lyric essays about our spiritual disquiet
Breath and Other Stories
Stealing Angel
The Labrys Reunion
Embers, a novel in poems
Shadow and Praise
Insurgent Muse: Life and Art at the Woman's Building
Mystery Bruise
Bailey's Beads
Black Slip

GUEST PUBLICATIONS

- Christopher Castellani
(fiction)
- Leading Men* (Viking, 2019)
The Art of Perspective: Who Tells the Story (Graywolf, 2016)
All This Talk of Love (Algonquin, 2013)
The Saint of Lost Things (Algonquin, 2005)
A Kiss from Maddalena (Algonquin, 2003)
- Isaac Fitzgerald
(*Writers at Work*)
- Pen & Ink: Tattoos and the Stories Behind Them*
Knives & Ink: Chefs and the Stories Behind Their Tattoos (with Recipes)
- Ashaki M. Jackson
(poetry)
- Surveillance*
Language Lesson
- Ada Limón
(poetry)
- The Carrying*
Bright Dead Things
Sharks in the River
Poets on Teaching: A Sourcebook
What Sucks Us In Will Surely Swallow Us Whole
When She Named Fire: An Anthology of Contemporary Poetry by American Women
99¢ Heart
This Big Fake World
Luck Wreck
- Beth (Bich Minh) Nguyen
(creative nonfiction)
- Stealing Buddha's Dinner (memoir)*
Short Girls (novel)
Pioneer Girl (novel)
- Lilliam Rivera
(writing for young people)
- Dealing in Dreams*
The Education of Margot Sanchez
- David Ulin
(creative nonfiction)
- 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 convenience. Rates are subject to change.

CLOSE TO CAMPUS:

Courtyard Marriott Los Angeles Westside

6333 Bristol Parkway, Culver City CA 90230

Rates:

\$149 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. Parking is available for a discounted rate of \$10.00 per night (regular rate is \$25.00 per night).

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.”**

To book online: http://www.marriott.com/meeting-event-hotels/group-corporate-travel/groupCorp.mi?resLinkData=MFA%20in%20Creative%20Writing%20Program%5Elaxcv%60MFSMFA%7CMFSMFSB%60149.00%60USD%60false%604%6012/6/18%6012/16/18%6011/12/18&app=resvlink&stop_mobi=yes

Note: Website/Confirmation email will show overnight parking at \$25.00/night, but you'll receive discount rate upon check-out the front desk.

To guarantee this rate, you must reserve by 3 pm PST on November 12, 2018. 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 a Trader Joe's and Sprout's Market about 20 minutes (walking) from hotel (on the other side of the mall); and a CVS and a couple of fast food places 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. Note: Website/Confirmation email will show overnight parking at \$25.00/night, but you'll receive discount rate upon check-out the front desk.

- All rooms are non-smoking and include in-room mini-fridges, laptop safe, speakerphones, coffee maker, hair dryer, iron and ironing board, voicemail and dataport, mp3 compatible clock radios
- Spacious work desk with ergonomic desk chair
- Two 2-line telephones with voicemail, speakerphone and data ports
- Complimentary high-speed Internet access
- Flat-screen 32" plasma TV with expanded digital line-up
- 24-hour market selling fresh sandwiches, salads, beverages, snacks, etc.
- Complimentary wi-fi and business center in lobby, and 24-hour fitness center located in lower lobby
- Outdoor heated pool and jacuzzi
- Lobby with flat screen TVs
- Valet Dry Cleaning & Guest Laundry
- Courtyard Bistro, serving breakfast and dinner daily. Room service available during dinner hours. Lounge, providing a casual atmosphere for cocktails, light fare and a separate seating area with complimentary wireless Internet access.

Four Points by Sheraton Los Angeles Westside

5990 Green Valley Circle
Culver City CA 90230 United States
Phone:(1)(310) 641-7740
Fax:(1)(310) 645-7045

Rates:

\$149 plus tax per night for a standard room (traditional king bed or two queen beds)

Group rate is for rooms only.

To reserve and receive the “Antioch MFA Students” group rate, book by November 6, 2018:

Antioch MFA Program Att00-BCNP158

<https://www.starwoodmeeting.com/events/start.action?id=1808319657&key=21CBB860>

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 \$15.00 per car, per night (discounted rate for Antioch students)
- Description: Smaller hotel with a nice atmosphere on a side street; recently renovated
- 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 wi-fi
- 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:

\$145 plus tax per night for a room with two double beds

Group rate is for rooms only. Parking is available for a discounted rate of \$13.00 per night (regular rate is \$26.00 per night).

To Reserve By Phone: *Call the toll free number listed above.* Advise the reservationist that you are calling to make reservations at the Double Tree by Hilton Hotel Los Angeles - Westside and **Ask for the “Antioch University MFA Program” discounted rate.**

To Book Online: https://doubletree.hilton.com/en/dt/groups/personalized/L/LAXCCDT-619-20181206/index.jhtml?WT.mc_id=POG

Group Name: Antioch University MFA Program

Group Code: 619

Check-in: 12-6-2018

Check-out: 12-16-2018

To guarantee this rate, you must reserve by Thursday, November 15, 2018. If you would like to reserve rooms pre- & post- of the block dates above, please contact Mr. Sandor Tsui to assist with your reservation requests. He can be reached via email at stsui@doubletreelawestside.com or directly at **310-348-4569**.

Amenities:

- Payment requirements: Need credit card in advance to hold room
- Self Parking: Discounted rate of \$13.00/night
- 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; complimentary wi-fi in rooms and lobby; TV with cable and pay-per-view.

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: On-site parking for \$15/day 1-6 nights and \$5/day for 7+ nights of parking
- 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, free Wi-Fi in all guest rooms, pet friendly rooms (extra fees), free grab-and-go breakfast; check for rates

OTHER ACCOMMODATIONS:

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

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

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

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; rental rates are usually lower if you book ahead online and pick up the car at a site not located at the airport.

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 (it’s usually best to plan for an hour). 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 order an Antioch parking pass for the residency, which costs \$25. Please be aware that if you book rental cars 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 2019-20)****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

*** Please note that there will be 3% tuition increase starting Summer/Fall 2019.**

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 2019-20)*

Admission Application Fees:

Matriculating Students ----- \$50.00

Re-admission----- 50.00

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

Late Payment Fee----- 50.00

Returned Check Fee----- 50.00

Special Services Fee ----- 250.00

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 (\$50)

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.

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.

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 following online registration. 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. 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 \$100.00 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.

- If you choose to sign up for a Payment Plan, you will pay the balance in 3 equal payments on **01/04/19, 02/04/19, 03/04/19**. All tuition balances must be paid by September 3, 2019. 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 x216 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 or a Grad PLUS loan.

1. Log in via <http://www.studentloans.gov> with your FSA ID and Password
2. Select Apply for a Direct Plus Loan
3. Choose Direct PLUS Loan Application for Graduate/Professional Students, and click Start

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.

Reasonable Accommodation for Students with Disabilities

Antioch University is committed to providing reasonable accommodations to qualified students with disabilities in accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 2008. Students with disabilities may contact the Disability Support Services office to initiate the process and request accommodations that will enable them to have an equal opportunity to benefit from and participate in the institution's programs and services. Students are encouraged to do this as early in the term as possible since reasonable accommodations are not retroactive. The Disability Support Services office is available to address questions regarding reasonable accommodations at any point in the term. For more information, please contact DSS coordinator Yaru Wang at [310-578-1080](tel:310-578-1080) ext. 209 or email ywang@antioch.edu.

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.

Holds

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 in AUVIEW (audirect.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.

HARDWARE AND SOFTWARE REQUIREMENTS

Internet Connectivity:

Consistent and reliable access to a high-speed (i.e. cable/DSL/fiber) Internet connection with a minimum of 1.5Mbps up/down is strongly recommended, particularly for distance, hybrid, and heavily computer-mediated courses. Dial-up connections have insufficient bandwidth and are not supported. Satellite connections may provide enough bandwidth but often suffer from excessive latency and may not work well for real-time applications such as Zoom meetings.

Note on Hand-Held and Tablet Devices:

Most handheld and tablet devices (i.e. Samsung Galaxy, Apple iPad) capable of displaying web pages will allow you to view the content of AU websites. Capabilities of these devices vary widely; particularly in their ability to interface with some AU content (i.e. iPad cannot view Flash content without an additional app).

Computer Hardware / Operating System:

- Mac, Linux or Windows PC with a minimum of 4GB of RAM; 8GB preferred
- PC Operating System - Windows 7 or higher
- Mac Operating System - MacOS 10.11 or higher
- Dual-core processor or better
- Hard drive capacity 250GB or higher
- Ethernet or WiFi card/adaptor
- Computer speakers or headphones, microphone, and a webcam. Our friends at Zoom have some suggested options here:
<https://support.zoom.us/hc/en-us/articles/201362023-System-Requirements-for-PC-Mac-and-Linux>

Additional suggested hardware includes a printer/scanner, USB flash drive, and an external hard drive or cloud storage subscription for backup.

Older operating systems and computers with less memory (RAM) and processing power may function and meet your basic needs for computing. However, they may not be adequate to access Antioch's online resources.

Office Productivity Software:

Antioch requires a word processing program that saves and opens text files in multiple file formats (DOCX is recommended). We suggest an office suite that includes word processing, presentation, spreadsheet, and other useful software. Some new computer purchases have this software already installed. Microsoft Office suites are currently used at AU campuses.

Here are a few options:

- Office 365 Education (Free, online only) <https://products.office.com/en-us/student?ms.officeurl=getoffice365>
- Open Office 4: The free and open productivity suite, available at: <http://www.openoffice.org>
- LibreOffice: Another free and open productivity suite, available at: <http://www.libreoffice.org>
- Google Apps: Free online document creation capabilities which also allows you to create, store, and share a variety of file types is available by clicking 'Drive' icon in AUDirect, or by clicking the 'Google Apps' icon near the top of page of your Antioch Email account.
- Apple Pages, Numbers, and Keynote (Free, also available online at www.icloud.com)

Internet Browsers:

Most of Antioch University's technologies are accessible through a web browser, so having a supported browser on your home computing system is critical. Antioch supports the following browsers:

- Internet Explorer 11 or Microsoft Edge
- Firefox 60.0 or higher
- Google Chrome Version 51 or higher
- Safari 8.0 or higher

Browser Plugins / Players:

Below is some free software that you may need for viewing certain types of media as part of your coursework:

- Adobe Acrobat: For viewing PDF documents <http://get.adobe.com/reader>
- Adobe Flash Player: For playing animations and Adobe Flash web content (multimedia) <http://get.adobe.com/flashplayer>
- VLC media player <https://www.videolan.org/vlc/index.html>
- Puffin Web Browser Free: Web browser that allows you to view Flash-based content on your iOS device <https://itunes.apple.com/us/app/puffin-web-browser/id472937654?mt=8>

Anti-Malware / Computer Protection:

AU urges you to take steps to prevent viruses and other malware from infecting your educational home computing environment. It is critical that you keep your anti-malware software up to date. Free programs provide basic protection but may fall short against more advanced attacks. Paid programs have more robust protection at different price tiers, with the more expensive packages offering options that go beyond traditional malware detection. Examples of these features include blocking websites known to host malware, phishing alerts, spam filtering, password management, and more. AU recommends reading current reviews to help find the best program for your needs. Here are a few that we have read good things about:

Free

- BitDefender Free Antivirus <https://www.bitdefender.com/solutions/free.html>
- Avast! Free Antivirus <https://www.avast.com/en-us/free-antivirus-download>
- Kaspersky Free <https://usa.kaspersky.com/free-antivirus>
- Panda Free Antivirus <https://www.pandasecurity.com/usa/homeusers/solutions/free-antivirus/>
- Sophos Home Free <https://home.sophos.com/download-antivirus-pc>
- Microsoft Security Essentials, Free for Windows 7 <https://support.microsoft.com/en-us/help/14210/security-essentials-download>
- Windows Defender is included for free with Windows 8 & 10

Paid

- Bitdefender <https://www.bitdefender.com/solutions/>
- Norton by Symantec <https://us.norton.com/student-discount>
- Webroot <https://www.webroot.com/us/en/home>
- ESET <https://www.eset.com/us/>
- F-Secure https://www.f-secure.com/en_US/web/home_us/home
- Kaspersky <https://usa.kaspersky.com/home-security#all>
- Panda <https://www.pandasecurity.com/usa/homeusers/>

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.

