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ABSTRACT This catalogue provides full information on most graduate degree programs in writing in the United States, with additional information on a number of undergraduate programs. In addition, the various functions and services of the Associated Writing Programs (AWP) are described. Two short sections, "Creative Writing at an Urban Campus," and "The M.F.A. and the University," examine, respectively, the innovation of an undergraduate writing program at the Virginia Commonwealth University and the origins and implications of the Master of Fine Arts degree. (KS)

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Associated Writing Programs

1975 Catalogue of Programs

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This catalogue is published by the Associated Writing Programs, a non-profit corporation supported by grants from the National Endowment for the Arts, by college departments of English and by individual teachers and writers throughout the country. You will find complete information on AWP services on the following pages.

The 1975 catalogue provides full information on most graduate degree programs in writing in the U.S., with additional information on a number of undergraduate programs. (Alternate issues will provide detailed descriptions of programs with predominately undergraduate offerings.)

About AWP

WHAT IS AWP?

The Associated Writing Programs is an organization of individual teachers, writers, students, and educational institutions concerned with the teaching of creative writing and committed to serving the general literary community.

Founded by R.V. Cassill of Brown University in 1967, the association now has more than 40 official member institutions, many more institutions associated with AWP in various ways, and over 250 individual memberships. The organization is presently operating with the assistance of a grant from the National Endowment for the Arts.

WHAT DOES THE ORGANIZATION DO?

AWP's projects fall into two general, usually overlapping categories: (1) projects that sponsor or otherwise encourage publication, along with other projects aimed at benefiting the individual writer and his readers; and (2) services set up to assist graduate and undergraduate programs in writing as well as other institutions concerned with literary education. AWP has participated in a number of pilot projects on an experimental basis, and will continue to do so: these include such things as last year's "Recommended Books" list (a supplement to the RICHMOND MERCURY) and CRAFT SO HARD TO LEARN (a Morrow paperback); the poetry series sponsored by the University Press of Virginia, Virginia Commonwealth University and AWP in 1974-1975; a seminar on the teaching of creative writing in Little Rock (April 1973); and the 1974 Washington College Writing Institute -- a summer session for public school teachers directed by Robert Day and sponsored by Washington College and the Maryland Arts Council. Information, publicity, and assistance are regularly provided for students, teachers, school administrators, arts organizations, editors and publishers, upon request.

AWP's regular membership services and ongoing projects including the following:

A. PLACEMENT SERVICE

Through a semi-annual survey of 2600 two and four-year institutions, AWP provides comprehensive coverage of current openings at the college level. Throughout the academic year, as these surveys are returned and as we get personal calls from department chairmen, we send out regular installments of the listing to our placement applicants.

The placement service is free to all recent graduates and students enrolled in graduate programs that are members of AWP. It is also available, at an individual fee, to other writers. Dossiers on each applicant are kept on file in our office; copies of these dossiers, which include a resume and letters of recommendation, are sent to department chairmen who request listings of candidates meeting their specifications; copies are also sent, of course, at the applicant's request.

Installments of the list usually appear about 6 or 7 times during the fall and spring, with occasional late openings coming through during the summer. Between regular listings, notices of single openings are sent out to applicants whose qualifications meet specified requirements.

AWP also publishes a catalogue of writers available for readings and lectures. This service is available to all qualified AWP members (for details, see PUBLICATIONS).

B. CONSULTING SERVICE

In 1973 AWP instituted a consulting service for schools and institutions that want to initiate and-or expand programs in the teaching of creative writing.

Chairmen of English departments in colleges and universities that qualify may secure -- without cost -- the consulting services of established writing program directors who will advise on:

- how to develop both undergraduate and graduate programs in creative writing.
- how to blend new degree programs and creative writing curricula with the more traditional English department offerings.
- how these programs can serve the community interests important to two-year and community colleges.

A listing of qualified consultants is available from the AWP office.

C. THE INTER-AMERICAN WRITING CONFERENCE

Plans for an annual writing conference, a summer session in writing offering both graduate and undergraduate credit, are now being completed. The Inter-American Writing Conference will be sponsored by AWP and by the Universidad de las Americas, and will hold its first session at the University (Cholula, Puebla) the summer of 1975. The conference will offer a limited number of scholarships to an equal number of U.S. and Mexican students. The Workshop will offer fiction, poetry, cinema and translation workshops, to be taught concurrently by U.S. and Latin-American writers. The Inter-American Conference will offer a unique cultural experience to all students, and will provide an even more important opportunity for the student with a serious interest in translation.

D. PUBLICATIONS

1. INTRO

INTRO is an AWP-sponsored anthology of student work from writing programs all over the country. The August 1974 edition of INTRO marks its first appearance as a Doubleday Anchor Original. Now in its sixth year, INTRO has become a dynamic force in American letters. Many of the young writers first published in INTRO gain their first important recognition for their work; a number of them have quickly gone on to publish their own novels or books of poetry.

Under the editorship of poet and novelist George Garrett (author of the recently-acclaimed DEATH OF THE FOX and outgoing President of AWP), and House editor Bill Strachan, review copies of INTRO are sent out on a national scale. Complimentary copies are also sent to each AWP program director, and the organization as a whole makes a combined effort to see that the book gets the attention it deserves.

All of the program directors associated with AWP act as preliminary scouts and editors in the regions where they live. New writers of various ages and at various stages of development, though all of them "beginners" to the extent that they choose to be introduced by and through INTRO, submit their fiction and their poetry to the writers of AWP, who, in turn, select from this material what seem to them examples of the very best, for a final submission to the editorial board and editor. In 1974 the preliminary editors submitted the work of one hundred and one poets and fifty writers of fiction, from which the final choices for INTRO 6 were made.

INTRO 6 is now ready and available. Information about INTRO can be obtained by contacting George Garrett, Creative Writing Program, 185 Nassau Street, Princeton, N.J. 08540, or Mr. Bill Strachan, Anchor Books, Doubleday and Co., Inc., 277 Park Ave., NYC 10017. Deadline for submission of manuscripts for INTRO 7 is October 1, 1974. (Note: Manuscripts MUST be submitted through AWP program directors. For details on submissions contact Mr. Garrett or Kathy Walton at the Chestertown office).

2. POETRY AWARD SERIES

AWP, in conjunction with the University Press of Virginia and Virginia Commonwealth University, will sponsor a poetry award in 1974. This is to be the pilot for a series of books selected by practicing writers and sponsored jointly by a state university and its associated press.

The University Press of Virginia has agreed that, with AWP's assistance, the press might do literature some service if it were to found a quality poetry series. VCU has, in a vote of confidence, agreed that it is the university's duty to make contemporary art available to its community, and is paying the publication cost. AWP feels that if it can help make this joint venture successful, other universities may join with their university presses in order to publish more quality fiction and poetry.

Twenty AWP directors will serve as solicitors and preliminary judges. This group was chosen to represent the various geographical regions of the country, and should be in a position to locate excellent manuscripts. These directors will (1) seek any material from students and acquaintances which is genuinely worthy of publication; (2) act as receiving stations for unsolicited manuscripts submitted in their areas, and (3) screen these manuscripts and recommend quality material for final judging.

We expect to solicit material through the fall, with a final deadline of January 1, 1975. Manuscripts should be sent to one of the twenty directors listed in the September 1974 Newsletter.

3. NEWSLETTER

The AWP Newsletter, published 7 times yearly, serves as a vital instrument of communication between existing writing programs. The Newsletter carries news about conferences, new projects and publications, and articles on the member programs, and serves as a sort of Who's Who in the teaching of creative writing.

A special annual issue of the Newsletter will be published each year around October -- when undergraduate recruiting is at its peak -- which will exclusively feature undergraduate programs in writing. Each year a large geographical region of the country will be covered: the Newsletter, which will feature detailed articles on the programs in this region, will be sent to all high schools in that section of the country, as well as to a growing permanent list of high school teachers and advisors. A full directory of writing programs will also be included in this issue.

4. AWP'S CATALOGUE OF WRITERS & CALENDAR

We are in the process of putting together a revised listing of writers interested in giving readings and lectures. Up to the present this list has been fairly utilitarian and limited in scope: we're now putting together a service which we hope will be much more useful.

AWP's Catalogue of Writers available for readings and lectures, while it will continue to be an inexpensive production, will have an improved format and will include a short description and explanatory preface to administrators. In addition to the list, we're adding another phase to the readers and lecturers service: a calendar of up-to-date information on poetry festivals, conferences, and so forth, and most important, notices of when and where writers will be reading or on tour -- to help chairmen and directors set up reading dates that will make use of poets and novelists while they're in the area.

An initial calendar covering the whole academic year will be sent to all members and interested administrators; thereafter a new "page," with the most up-to-date information available, will be sent out before the first of each month. We hope that all of you who are scheduling readings will keep us posted with this information.

In order to qualify for the readers list, AWP members must have at least one book-length publication or 3 short pieces published in nationally-distributed periodicals or anthologies. Included in the catalogue blurb for each writer will be a list of these publications; and, when available, a very short critical or review quote; plus a condensed summary of professional experience -- teaching, editing, poetry-in-the-schools work and the like. Entries must be limited to a maximum of 200 words.

5. ADDITIONAL PUBLICATIONS AND SERVICES

On file at the AWP office are listings of publishing houses and agencies interested in soliciting new manuscripts; university presses, summer conferences in writing, and other information of use to writers and students. Copies of this material are available upon request.

Plans for future publications include regular publication of WORKSHEET -- as a regionally produced quarterly, to be edited on a rotating basis by the directors of our regional offices around the country. Aside from the new regional slant, WORKSHEET operates upon the same basic principle as INTRO, with the exception that WORKSHEET has traditionally given special attention to undergraduate submissions.

ABOUT AWP MEMBERSHIP

A. ORGANIZATIONAL MEMBERSHIPS:

College program memberships carry a yearly fee of \$200.00. This entitles each student and each faculty member to (1) paid enrollment in the Placement Service, and for qualified writers, listing in the Readers Catalogue (2) for undergraduates, a "placement" service offering assistance to students applying to graduate programs, and (3) student submission to INTRO and WORKSHEET. Organizational membership entitles the program as a whole to regular publicity through the Newsletter, direct participation in consultation and regional administration, and to all other AWP information and publicity services listed in this pamphlet.

Further, it entitles the program to any assistance AWP is capable of providing for special projects, publications or programs; and, perhaps most important, the program assumes full voting participation in AWP management and in the creation and administration of new and ongoing projects.

B. INDIVIDUAL MEMBERSHIPS:

While the bulk of AWP's membership is made up of writers enrolled through program (organizational) memberships, we have been pleased to add a growing number of freelance writers to our rolls -- as well as individual writers affiliated with developing schools, arts organizations, little magazines and presses and the like. The placement service, readers directory service, and Newsletter, and other AWP services applicable to the individual writer, are available through an individual membership at \$10.00 per year. A special provision for placement applicants allows unemployed writers and students to enroll in the placement service for \$5.00 per year.

Placement applicants and applicants for the readers list must fill out a resume form for our files.

WHO RECOGNIZES AWP?

The Modern Language Association, among other professional groups, both recognizes the important services AWP renders and seeks to coordinate the activities of the two associations. (Many early planning sessions of the AWP were held in the MLA offices in New York and AWP announcements are still included in the ADE BULLETIN which goes to every English department chairman in the country).

The National Endowment for the Arts has long understood that AWP is a service organization dedicated to changing and improving public and higher education while providing employment and patronage for the American writer. Beginning in 1972 the National Endowment began supporting AWP much as it has supported P.E.N. and other major organizations which exist for the benefit of the American author.

The Library of Congress, recognizing the significance of AWP in current literary education, donated its facilities for AWP's annual meeting just after the national Conference on the Teaching of Creative Writing in January 1973.

The publishing industry has been involved with AWP projects from the beginning. Bantam Books, McCalls Publishing Company, the University Press of Virginia and currently Doubleday have published INTRO. William Morrow and Company has published materials from AWP activities. And the young writers who have been discovered through AWP's efforts have gone on to publish at Harper and Row, Viking, Random House, and other major houses.

WHAT OF THE FUTURE?

Many new projects -- involving colleges, public schools, private instructional institutions and the American writer -- are currently underway:

- regional workshops for creative writing teachers.
- a tape library of readings and interviews with authors discussing writing and the teaching of writing.
- new publications and prizes for young writers in college writing classes.
- regional AWP offices, set up to facilitate reading circuits, regional publications, and other cooperative efforts among area institutions.

A FINAL WORD ABOUT GOALS AND IDEALS

The Associated Writing Programs is a non-profit corporation -- one which makes use of the time and energy of many dedicated teachers of creative writing across the country. AWP's directors believe that creative writing -- living, contemporary literature -- is an essential part of literary education.

The goal, of course, is to use a great national resource: the author who can and will teach. The ways and means of the individual writers may be varied, but the concept is singular: creative writing is a true discipline and art. Many can partake in it as participants as well as readers, and the national literature, the schools, and everyone can gain in the exchange.

HOW TO USE AWP

Write to: Kathy Walton, Executive Secretary, Associated Writing Programs, Washington College, Chestertown, Md. 21620, Phone: 301-778-2800, Ext. 285.

AWP is a national, non-profit corporation
supported by the National Endowment for the Arts.
Contributions to the organization are tax-deductible.

Undergraduate Programs

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Creative Writing at an Urban Campus

Even the creation of Virginia Commonwealth University is a phenomenon -- five years ago the oldest art school in Virginia (Richmond Professional Institute) and the oldest medical college (Medical College of Virginia) were merged by an act of the state legislature to establish an urban campus for the University of Virginia. Now, seventeen thousand strong, the campus is housed in a combination of elegant hundred year old town houses and modern superstructures which blend into the cityscape, betraying little of the vast academic complex spawned by art and medicine.

The complexion of this university is even more unusual -- a group of faculty and students, a great many of whom are practicing artists, surrounded by an administrative philosophy committed to creating an urban university which serves its constituents. The formation of VCU from a prominent art school would logically suggest that art might become the medium for fulfilling the goals of the university; but while the artists can appreciate this notion, the community cannot, and artists still find themselves fighting a rear-guard action.

Nonetheless, VCU is a developing university, and the community awaits and generally responds to changes initiated by the college. The value of property, the importance of downtown Richmond, the availability of intellectual stimulus to the city all originate at VCU, and in only five years the university has become the center for excitement and innovation in an intellectually conservative state.

Oddly enough, the city which is Virginia's center for the plastic arts -- patronized with millions of dollars and boasting America's best collection of Faberge' jewelry and the city where Ellen Glasgow and James Branch Cabell produced nearly all their works, has done nothing to encourage the written arts. Only a few minor writers have lived in Richmond during the past several decades, and the universities have actively discouraged writing as a valid academic pursuit. Of the seventy colleges in Virginia, only Hollins offers a degree in creative writing.

The task facing VCU's interest in founding a writing program was to meet the aims of an urban university's demand to serve the people while encouraging the writer as artist in a reasonably hostile community. The administration's mood was one of caution: to proceed as steadily as demand would allow, but under no circumstances exceed that point. Money and support were available as long as there was a measureable response to the program.

Given those rather strict, pragmatic guidelines, the first step toward establishing the program in creative writing was to determine the audience which could become both the administration's evidence of response and the group from which serious writers could be recruited (flushed from underground). Three initial programs were set up to achieve this primary aim of discovering readers and writers, and giving them an identity. The first step -- a traditional approach -- was to bring to Richmond excellent contemporary writers who could appeal to a range of listeners. Michael Mott, Sylvia Wilkinson, Diane Wakoski, Katherine Anne Porter, Anthony Burgess, and Richard Wilbur had all been enthusiastically received in Richmond during the Boatwright Festivals at the University of Richmond, and it was obvious that good readers could impress a general audience. Having seen the response at the University of Richmond, VCU allocated a small budget for a visiting writers' program in order to attract writers who read well and like to work closely with students.

In addition to this more popular method of reaching an interested but gun-shy audience, more substantial, continuing lines of communication had to be opened. One solution was to create a publication which could serve not only as an outlet for original poetry, fiction, and drama, but also as a means for discovering and evaluating the cultural activities in Richmond in a great deal more depth than the local papers were inclined to do. In cooperation with the Mass Communications Department and a local newspaper, a cultural review (scheduled to appear three times a semester with a tabloid format) was begun. The staff is composed of both students and faculty, and while most of the material is solicited from the campus community, contributions are actively encouraged from the entire state. Distribution is about 12,000 copies throughout the city, which is large but selective enough to attract certain advertisers. The VCU Review is a cultural review, not a newspaper or literary magazine, and its flexibility permits the program a range of opportunities for encouraging writers.

While the visiting writers program provides an immediate means for attracting and encouraging writers and critics, and the Review serves an intermediate means, we felt that VCU should initiate a longer ranged program

that would help create an audience which did not presently exist, and one sensible way of accomplishing this aim was to join the efforts of the already flourishing poetry-in-the-schools program. The Richmond Humanities Center, which has directed the National Endowment funds for two years, had sparked an amazing amount of interest in poetry, not only among the students and their teachers, but among parents who witnessed their children's enjoyment of what to them was, at best, a dull activity.

The Humanities Center, however, needed much more professional assistance than it could afford, and which the VCU writing program could provide. As an outgrowth of the Center's need and ours, seven two-hour seminars for forty of the teachers in the school poetry program are being staffed by VCU writers, and paid for by the Richmond City School Board. The object of the seminars is to begin teaching teachers workshop methods applicable to their grade level, and to serve as a forum where the teachers can exchange ideas. A similar problem which has plagued the school poetry program is the void created when the visiting poets leave after several days' work with the children. So, in addition to helping arm the teachers with methods for encouraging young writers, we are providing them with assistant poets who will work in their classrooms throughout the year. In some cases this poet is an established, local writer, but more often it is an advanced writing student. The advantages of this system are numerous: the teacher is provided with first-rate assistance as often as he wants it; the assistant is given an opportunity to work with the expert poets who are brought in through the funded program; the children are exposed to a new person who may seem to them special and exciting; the assistant is given a perfect opportunity to teach and experiment with new methods; and, finally, the school administrators and teachers can see the interest and commitment of the local university -- a public relations gimmick in the most genuine sense.

Because of VCU's position that creative writing can become as important as we can make it but that it must contribute its share in terms of attracting students, the three initial steps for creating an audience were easily implemented. However, valuable as visiting writers, the Review, and the Humanities Center activities are, it is obvious that there must be more to a writing program than recruitment. Indeed, the program has been started because the Administration felt that writers would add life to a scholarly-oriented English curriculum. On the other hand, academic need and student interest must be demonstrated before new facets of the program can be initiated, even though the administration understands that it is easier to offer an event or course and attract students than it is to rally support for a non-existent activity. Where there is already a potential audience, as with the Review and the school poetry program, we can proceed without difficulty -- otherwise, we must present strong evidence. Curriculum changes and practices constitute one example of a conservative administration. There are five practicing writers in the English department -- two fiction writers, one poet, one dramatist, and one non-fiction writer. Yet, in spite of this, VCU has offered only one section of the poetry, fiction and drama workshops (students may take for elective credit, but not for degree requirements, two semesters of each genre for a total of 18 hours credit). Even though students are turned away every semester (a demonstrated need), we don't offer more sections because only a limited number of students are advanced enough to begin taking workshops. And, conversely, students who are too advanced, or who have completed two semesters of a workshop, have no way of continuing their formal training as writers.

The curriculum committee has requested a proposal for changing the structure of the offerings, but to create an adequate program might infringe on the existing English Department's freshman and sophomore programs. It's not a matter of jealousy or paranoia, but simply one of practicality: why should the established freshman and sophomore programs give way to another approach which teaches the basics of reading from the writer's perspective?

This problem, however, also opens up the possibility for an exciting cross-curriculum based on some principles of teaching writing which are being successfully applied at SUNY, Oswego. The assumption at SUNY is that most students improve their writing skills through practice in the workshop experience, but unlike many writing programs, SUNY does not simply offer a set of workshops which start with "imaginative writing" and end with "advanced fiction workshop." BFA majors at Oswego begin with a series of "nature" courses: the nature of fiction, non-fiction, poetry, and drama. These are workshop courses which deal with the basic elements of genre and technique but which do not focus on the entire work as a finished product. The next level of more traditional workshops do that.

This simple approach to teaching craft is at VCU very compatible with the freshman and sophomore curriculum, not as a substitute but as a supplement to writing and reading. If the aim of the lower-level English courses is to make students aware of critical methods as well as expose them to good literature, then "nature of" courses can achieve both those aims, and though they cannot and should not replace the function of survey courses, they can fulfill part of the freshman requirement.

Students who demonstrate either early in the nature courses or through manuscript submission that they understand the fundamentals of craft can be given independent projects in lieu of class or be advanced to the workshops proper.

If there is an offensive assumption inherent in this system -- that students who have not mastered fundamentals cannot expect to complete a work of art -- there is also an alternative. Certainly, almost all students who think they want to write but haven't tried it, or tried it unsuccessfully, will benefit by the "nature of" courses. Many writing teachers argue that the genius who doesn't consciously know how caesura functions, and refuses to be part of such academic gamesmanship, but who shows a propensity for poetry, cannot contribute critically to a workshop beyond his instincts. Does this student belong in a workshop? Yes, of course, and no, of course not, depending on the aims and makeup of the group. If we are considering the occasional genius, it is easy enough to shuffle him into independent study, but if there is a movement against close reading (which constitutes a noticeable segment at VCU), we must build into our writing program a workshop situation which stimulates rather than evaluates, and whose philosophy is based on the assumption that creative writing, no matter what the product turns out to be, is a valuable activity. VCU, a university which serves students in continuing education in addition to acting as a mentor for traditional students, is full of people who want to write for fun, not for a profession, and offering guided stimulus is more important than criticism. It's not exactly the idea of the academy, but it is part of a writing program's obligation. Frison and mental rehabilitation workshops usually, but not necessarily, fall into this category.

Once the student has advanced beyond the first level of achievement, he may take the more traditional workshops and the important peripheral courses: form and theory, genre studies, history and principles of criticism, the teaching of creative writing, aesthetics, and stylistics; but what, then, is the next level toward becoming a professional writer after the workshops and courses have been completed? Most writers would agree that practice and experience are the only steps past studying. Accordingly, independent reading courses and a creative project (usually a book) seem profitable, but more than this, advanced writers need to be given a sense of accomplishment and professionalism. Teaching for some people is an excellent method of articulating their feelings about art and helps define their own work (our justification for the Humanities Center project); for others, reading their work is important (George Garrett frequently shares the platform with a student when he is invited to read, splitting his honorarium). Editorial experience is, for some, a way of expanding the imagination. And for many advanced writers the cross-disciplinary study of the arts helps excite the imagination and define the boundaries of creative writing.

VCU's layered approach to curriculum might be outlined as follows:

LEVEL 1

Nature of:

Fiction

Non-fiction

Poetry

Drama

a. Theater: coursework encouraged in the drama department

b. Television: practical experience through video-tape

Workshop: Stimulus workshops which do not lead to advanced courses; all genres together.

LEVEL 2

Form and theory of each genre (4 courses)

Principles and history of criticism

The poem, the story, the novel, the drama (4 courses)

Teaching creative writing

Aesthetics (cross disciplinary)

Stylistics

Writing for children

Workshops

a. Fiction

b. Poetry

c. Drama

d. Inter-disciplinary workshops

LEVEL 3

Independent projects resulting in a thesis

Independent reading courses

Interdisciplinary studies

Related activities:

- a. Editing (VCU Review)
- b. Teaching
- c. Reading own work publically
- d. Publication attempts
- e. Close contact with visiting writers

Note: The levels indicate achievement, not class standing, but curriculum mechanics require Level 1 courses to be catalogued as lower-division, Level 2-3 as upper-division.

Much of the staff for the courses in the writing program comes from the existing faculty; the problem is to keep the program from looking like an upheaval to administrators and conservative academicians. It is not, in fact, an upheaval, and the liberal policy of the English department chairman of allowing writers on the faculty to teach strictly academic courses (no matter what level or what degree the writer holds as long as he is qualified) is in keeping with the aims of both the department and writing program.

Establishing a writing program at VCU is, then, a matter of fitting the written arts into a basically untutored urban university, located in a city which emphasizes painting and sculpture but distrusts writers (not books). The university recognizes the need for offering a writing program, the English Department believes that English departments must change the outmoded philosophy about English which has shaped departments for decades, and the writers in the program at VCU are flexible enough to want to work within the existing structures without compromising the freedom of the artist. With time, and a convincing public relations effort which helps build confidence in writing, everyone's ambitions are possible.

Walton Beacham

Coordinator of Creative Writing

Walton Beacham, fiction writer and poet, is the author of the prosody handbook *THE MEANING OF POETRY* (Allyn & Bacon, 1974). He has taught at the University of Richmond and is currently coordinator for the writing program at Virginia Commonwealth University.

UNDERGRADUATE PROGRAMS

UNIVERSITY OF ARIZONA, Tucson, AZ 85721.

The English Department offers an undergraduate major in writing in which the work is divided between courses in literature and courses in writing, with a minimum of six courses in each. The writing courses cover poetry, fiction, and non-fiction. Although the student may concentrate on the courses that will develop his special interest and ability, he is expected to work in at least two of the three forms. For information write: Robert Ramsey, Director. For details on staff see listing under Graduate Programs.

BELOIT COLLEGE, Beloit, WI 53511.

Nearly half of the English majors at Beloit are writing majors. A Beloit writing major takes a minimum of nine courses in the department, four in literature and five in composition and creative writing courses. For information on their program write: David and Marion Stocking.

BOWLING GREEN STATE UNIVERSITY, Bowling Green, OH 43402.

Offers a B.F.A. degree, undergraduate major and minor in creative writing. For details on staff see listing under Graduate Programs.

UNIVERSITY OF CALIFORNIA AT DAVIS, Davis, CA 95616.

University of California at Davis offers a substantial undergraduate program in creative writing. Literature is one of the English major "tracks," and at present there are more than 20 creative writing "majors." For other information write: Michael Hoffman or James Woodress. For details on faculty consult listing under Graduate Programs.

UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, Santa Cruz, CA 95054.

The University offers two programs: (1) Cowell College offers a B.A. with creative writing emphasis in their literature program. Write: James Houston or Page Stegner. (2) College V offers a B.A. with creative writing emphasis through their Aesthetic Studies Program. Contact James B. Hall, Provost, College V (Fine Arts).

The undergraduate program requires a senior thesis and an oral "defense" of the thesis. It is largely a tutorial program and seeks to identify talent and to give practical experience through work on the literary magazine, etc.

The staff at the University of California at Santa Cruz consists of: James B. Hall, Ph.D., novelist, short story writer, and poet. Page Stegner, Ph.D., novelist and critic. James Houston, M.A., novelist. Lynn Sucknik, Ph.D., poet and critic. George Hitchcock, B.A., poet, playwright and editor; and William Everson, poet.

UNIVERSITY OF COLORADO AT DENVER, Denver, CO 80202.

The Writing Program is a baccalaureate degree program in English, especially designed for future writers. The program offers a wide range of intensive writing experience combining such areas as technical reports and fiction or poetry. The student is trained in the rhetorics of the arts and humanities, the social sciences and the sciences, and he is required to have a good knowledge of at least one discipline from each of these three areas.

The program is an alternative to the more traditional English track which prepares majors for graduate school in English.

COLUMBIA COLLEGE, 540 N. Lake Shore Dr., Chicago, IL 60611.

Columbia College offers an undergraduate program in creative writing under the auspices of Story Workshop, a writing program that is a revolutionary process of teaching writing. The Story Workshop classes, offered at various levels of complexity and demand, are the central component of the writing students' experience at Columbia. The College meets entering students on their own levels and quickly involves them in the creative process. The college regularly offers classes in poetry, playwriting, television and film scriptwriting, and journalism. Special reading and literature courses have been developed by the Writing Department specifically for the writing student.

UNIVERSITY OF DENVER, Denver, CO 80210.

The University of Denver offers an undergraduate program in creative writing which is currently undergoing revision, and expansion. For details on staff see listing under Graduate Programs.

EASTERN WASHINGTON STATE COLLEGE, Cheney, WA 99004.

Eastern Washington offers a B.A. Degree in English-Creative Writing. This degree program is designed for English majors whose special interest is writing fiction and-or poetry. Of the 60 credits required for the English major, at least 20 hours should be accumulated from writing courses. For details on staff see listing under Graduate Programs.

ECKERD COLLEGE, St. Petersburg, FL 33733.

Eckerd College offers a B.A. with a major in writing. The Workshop has just completed its first year of operation. Peter Meinke (poet & critic who has just received one of the NEA Literary Fellowships) is Director, assisted by Richard Mathews (poet and editor of Konglomerati Press) and Richard Hill (novelist). During the first year the Workshop sponsored readings and workshops by such writers as Reed Whittlemore, Michael Horowitz, Richard Kostelanetz, Kate Wilhelm, Damon Knight and others; besides offering regular classes in the writing of poetry, fiction, science fiction, children's literature and plays.

EMERSON COLLEGE, 148 Beacon St., Boston, MA 02116.

Emerson offers a B.F.A. in Creative Writing or a B.A. in English with a concentration in Creative Writing. Students getting their B.F.A.'s are required to take such relevant academic courses as Myth and Symbol, Shakespeare, Classical Literature and The Bible. Freshman and Sophomores interested in creative writing have the opportunity to take writing courses specifically designed for them.

THE EMERSON REVIEW, written, designed, edited and published solely by Emerson undergraduates won the CCLM College Contest, coming in second and third for two years in a row.

The staff at Emerson is composed of: Department Chairman Dr. Charlotte Lindgren, Director of the Program. Dr. James Randall, editor and publisher of Pym-Randall Press; William Doreski, poet and critic; William Corbett, poet and prose writer, editor of FIRE EXIT and the EAGLE; Dr. Lynn Williams and Mr. Roy Hammer who teach essay writing; Bill Knott, Poet-in-Residence for 1975-1976, author of several books of poetry; and Russell Banks, Prose-Writer-in-Residence 1975-1976, poet, short story writer, novelist and editor of LILLABULLERO.

UNIVERSITY OF HOUSTON, Houston, TX 77004.

Houston offers four undergraduate courses in writing, including work in poetry, short story, and the novel.

The staff is composed of: S.N. Karchmer, Director of Creative Writing, and James Cloghern, recent Ph.D. in Creative Writing.

UNIVERSITY OF IOWA, Iowa City, IA 52240

The University of Iowa offers a substantial program in creative writing at the undergraduate level. For information write: Dept. of English. For details on staff see listing under Graduate Programs.

JOHNS HOPKINS UNIVERSITY, Baltimore, MD 21218.

Johns Hopkins offers undergraduate courses in creative writing. For information write Elliott Coleman or Charles Newman, Writing Department, Johns Hopkins. For details on staff see listing under Graduate Programs.

LOCK HAVEN STATE COLLEGE, Lock Haven, PA 17745.

Lock Haven offers an undergraduate program in creative writing which consists of both workshop and form and theory classes. Some of the workshops offered include: Drama, Fiction, and Poetry Workshops, Form and Theory of Drama, Form and Theory of Fiction, and Form and Theory of Poetry.

Publications include WORKSHOP, a monthly publication of the best off the worksheets of the workshop, selected by the students. OUTLET, an occasional publication which prints everything submitted, and CRUCIBLE, the annual campus literary magazine.

The staff at Lock Haven is composed of: Joseph Nicholson, Director of the Program, author of ODDS WITHOUT ENDS (chapbook); stories in LATITUDES, LOCK HAVEN REVIEW, MARQUIS; reviews in ROLLING STONE. Vincent Stewart, poems in HUDSON REVIEW, LAUREL REVIEW, RE: ARTS AND LETTERS, LOCK HAVEN REVIEW and others.

LOUISIANA STATE UNIVERSITY, Baton Rouge, LA 70806.

Louisiana offers a full-fledged undergraduate program with two different sections of introductory courses. These introductory courses have different approaches and cover all genres. Also offered are specialized courses in drama, poetry, the short story and the novel. DIRECTED WRITING is a special tutorial course covering one specific genre.

The staff at Louisiana is composed of: Warren Eyster, Director of the Program, author of FAR FROM THE CUSTOMARY SKIES. His most recent novel is GOBLINS OF EROS. David Madden, Writer-in-Residence, author

of the recent novel BIJOU. William Hathaway, Poet, latest collection is TRUE CONFESSIONS AND FALSE ROMANCES. Walker Percey, Visiting Writer, author of THE MOVIEGOER and LOVE IN THE RUINS, teaches a course in the novel.

"We are concentrating on developing an excellent undergraduate program. By next year we hope to offer scholarships for undergraduates from all over the country as well as adding new staff members, specifically in drama."

UNIVERSITY OF MICHIGAN, Ann Arbor, MI 48104.

The University of Michigan English Department offers a comprehensive range of courses in expository prose and creative writing for undergraduates. After the mandatory freshman course in rhetoric, the undergraduate may elect courses at three different levels of sophistication. Each year students at all levels may qualify for the Hopwood Awards. These prizes amount in sum to \$20,000 or more a year. One category exists just for freshmen, another just for underclassmen. For further information on this award and on the staff at the University of Michigan see their listing under Graduate Programs.

MICHIGAN STATE UNIVERSITY, East Lansing, MI 48823.

Michigan State University offers undergraduates a broad range of classes and conferences that begins with introductory levels and moves up to the graduate level. In addition to courses in poetry writing, fiction writing, and playwriting, the creative department yearly receives a grant to cover expenses for students to work in 8 mm. film.

Every spring the Department of English sponsors a creative writing contest with more than \$350 for winning entries. Winning manuscripts are usually published in the literary magazine, RED CEDAR REVIEW. For details on staff members consult the listing under Graduate Programs.

UNIVERSITY OF MISSOURI, Columbia, MO 65201.

The undergraduate major in Creative Writing at the University of Missouri offers solid coverage in the field of English literature, in addition to courses in fiction, poetry, and playwriting. Write: William Peden, Director. For details on staff see listing under Graduate Programs.

OHIO UNIVERSITY, Athens, OH 45701.

The creative writing student working toward the B.A. degree may take a minimum of 45 quarter hours of English courses, ten hours of which are met by creative writing courses. Altogether the creative writing undergraduate takes at least 20 hours of creative writing courses which include workshops in Poetry, Short Story, Techniques of Imaginative Writing, and Independent Work in Creative Writing. For details on the writing staff see the listing under Graduate Programs.

UNIVERSITY OF RICHMOND, Richmond, VA 23173.

A B.A. in English is offered with electives in Creative Writing. In small classes students discuss each others work, acquiring a critical vocabulary and a mastery of the basic techniques of their genre. Models of excellent short stories or poems are used to provide a background for judging both form and vision. For information write: M.S. Cecil, Director.

ROGER WILLIAMS COLLEGE, Bristol, RI 02809.

Roger Williams College offers an undergraduate major in Creative Writing leading to a B.F.A. degree. The Creative Writing curriculum approaches literature from the writers point of view and offers undergraduates a total of 12 writing courses: 2 in the thesis, 3 in workshop, 5 in literature, and 2 courses in fine arts.

During their fourth year Creative Writing majors prepare a thesis of publishable poetry and-or fiction, between 40 and 50 pages. Students also participate in an oral thesis examination, a two-hour exam during which three faculty members and three students ask the writer questions about his work. Though the examination is not "designed," it generally addresses itself to the writer's development and to the process and sense of the thesis.

The faculty at Roger Williams is composed of: Co-Directors: Robert L. McRoberts (Poetry) and Geoffrey Clark (Fiction). Mr. Clark holds an M.F.A. from Iowa and has published stories in THE MISCELLANEY, and elsewhere. His first novel, CLUMSY PARTNERS, was published this past spring. Mr. McRoberts has an M.F.A. from Iowa and has poems in EPOCH, BELOIT POETRY JOURNAL, THE IOWA REVIEW and others.

SAN FRANCISCO STATE UNIVERSITY, San Francisco, CA 94132

San Francisco State offers the undergraduate a course of study which allows him to be granted a combined (English-Creative Writing) B.A. degree. For details write c-o Writing Department. For staff see listing under Graduate Programs.

SANGAMON STATE UNIVERSITY, Springfield, IL 62703.

Although Creative Writing as such is not a formal discipline at Sangamon State, there are many opportunities for students to develop their talents as serious writers. A student can concentrate heavily in writing while majoring in Literature, Creative Arts, and other tracks. Courses in Literature include workshops in poetry and the novel; courses in the techniques of poetry and fiction; courses in perceptual writing; the personal journal; in the essay; in the writing of children's literature. There are also courses offered in script-writing, film-making and magazine publication.

SOUTHERN METHODIST UNIVERSITY, Dallas, TX 75222.

Southern Methodist offers an undergraduate program in which a student may take 15 hours of creative writing toward the 30 hour English major. For more information write the Director of the Program: Marshall Terry. Details on staff are under the Graduate Listing.

STANFORD UNIVERSITY, Stanford, CT 94305.

Students who have demonstrated writing talent and who wish to take the A.B. degree in English with concentration in writing may substitute fifteen units of specified writing for the equivalent amount of literature courses. For further information on the undergraduate offerings at Stanford write the Director: Richard Scowcroft. Details on faculty are listed under Graduate Programs.

ST. CLOUD STATE COLLEGE, St. Cloud, MN. 56301

At present there exists a B.A. or B.S. with creative writing emphasis which allows students to take up to 22 quarter hours in creative writing courses -- that can be elected as part of the English major or minor. This emphasis consists of separate introductory courses in the writing of poetry, fiction, and plays, as well as advanced writing courses in each of these genres.

The Department of English is currently in the process of proposing a 32-credit creative writing minor, which could be elected as part of the B.A. or B.S. degree. For further information write: William Meissner, Director.

ST. MARY'S COLLEGE-UNIVERSITY OF NOTRE DAME, Notre Dame, IN 46556.

The writing program at St. Mary's College consists of a four-course sequence. The first is an Introduction to Creative Writing. After this a student may take one of several courses including The Theory of Avant Garde Literature, Journalism, Writing Plays, and -- soon to be offered -- a course in film writing.

The student's senior project is an extended work -- a book of poems or stories, a novel, or a play. "At the end of the program, we hope the students will have more than a firm idea of the kind of writing she wants to do. We hope she will have learned to be her own critic, have learned a respect for a dedication to the products of the imagination."

UNIVERSITY OF TEXAS OF THE PERMIAN BASIN, Odessa, TX 79762.

U.T. at the Permian Basin offers a B.A. in Creative Writing, a total of 24 hours of creative writing and literature. The university is jr.-sr.-grad level only. The Creative Writing major is not required to work in literary criticism and can choose any discipline for a minor field. A senior seminar, at the end of which the student will have completed (revised) stories or poems of professional calibre, fulfills the thesis requirement.

The staff at U.T. consists of: James P. White, Director, editor of BICENTENNIAL COLLECTION OF TEXAS SHORT STORIES. His stories and poems have appeared in KANSAS QUARTERLY, ARIZONA QUARTERLY, FORUM, and many others. Dianne Peters, Ph.D., teaches Advanced Composition. She has had numerous articles on higher education in texts and national journals. They plan to hire a full-time third person in poetry-drama.

UNIVERSITY OF TULSA, 600 College, Tulsa, OK 74104.

Students may major in Rhetoric and Writing and work toward the B.A. degree. Basic Course offerings include Workshops in Nonfiction, Fiction, Poetry, Drama, Workshop in Editing and Publishing, Experiments in Rhetoric, Seminar in Current Literary Scene, and others. For information write: Winston Weathers, Director. Information on staff is under their listing as Graduate Programs.

VIRGINIA COMMONWEALTH UNIVERSITY, Academic Division, Richmond, VA 23220.

Undergraduate program. For information see page 3 of this brochure.

WASHINGTON COLLEGE, Chestertown, MD 21620

Washington College English Department offers an unusually vigorous and eclectic program for students interested in creative writing. There are Freshman and Advanced Creative Writing Workshops offered, as well as standard courses in English and American literature. Although the department is modest in size, the student interested in writing and literature will find a wide range of points of view or "approaches to literature." For information write Robert Day, Director.

WELLS COLLEGE, Aurora, NY 13026.

Wells offers an undergraduate program in creative writing with classes in fiction, poetry, and drama. Classes include: Advanced Creative Writing I & II; Independent Study in Writing; and intensive work with the Writer-in-Residence.

The staff at Wells includes Bruce Bennett, Director; and a Writer-in-Residence.

WESTERN WASHINGTON STATE COLLEGE, Bellingham, WA 98225.

Western Washington offers an undergraduate concentration in creative writing. Write: Robert Huff, Director. For details on staff see listing under Graduate Programs.

Graduate Programs

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The M.F.A. and the University

The "baby boom" that hit the colleges and universities in the Sixties taxed the powers of colleges and universities to find appropriate and qualified teachers and made possible a period of grace in which a lot of serious thinking could go on about just what degrees were appropriate for various kinds of college teaching. The statistics were (if I remember them correctly) that during the Fifties only 40 per cent of the college teachers in the country held Ph.D. degrees; the expectation was that, as a result of the swelling student population and the unlikelihood that the graduate schools could keep pace with the influx of students, only 20 per cent of college teachers would hold Ph.D. degrees by 1970. This was, of course, before the government stepped in to stimulate the growth of the number of graduate schools presenting Ph.D. programs, an artificial stimulation which in turn led to the overproduction of poorly trained Ph.D.'s at the very time that alternate life-styles and revolutionary fervors on our campuses created an anti-academic backlash with alumni and taxpayers. So we find ourselves at present with a goodly number of mint-fresh Ph.D.'s who are unemployed, and, perhaps because of the inadequacy and irrelevancy of their training, are unemployable, even though our graduate school philosophers grit their teeth and say that if Ph.D.'s are unemployable, then certainly no one else is either. When times are hard, conservative modes of thought are likely to prevail.

Nevertheless, the fact is that during the Sixties, when there seemed to be plenty of jobs to go around for everybody, there was also leisure for inquiry into which parts of the curricula in the humanities were truly vital and which were merely anachronisms, outmoded habitual behavior. I recall W.R. Keast's speaking tours during that period, in which his argument was that even though the Ph.D. degree was essential for those scholars who would continue to be responsible for the training of future scholars in our universities with strong graduate programs, their highly specialized training was not necessarily a *sine qua non*, or not necessarily even the best orientation for most college teachers of literature and the humanities, even in the graduate schools -- to the extent that these had other aims in sight than that of producing specialized scholars.

It was in this kind of environment, this kind of seed-bed, that many an M.F.A. Program in Writing found its birth and early nurture during the Sixties. There were other contributing factors, notably the revolt of the young against the inhumanity of the Government's pressure on them to dedicate themselves to the sciences and to technology after the Great Sputnik Scare, which sent students pell-mell to the humanities, especially to those wings of the humanities that promised them real opportunities for creativity and ensured present existential values. Enrollments in English departments swelled, in creative writing courses particularly. But not only there, for modern and contemporary literature courses also flourished; indeed, almost any kind of literature course that promised food for the starved modern psyche found its followers. History was -- unfortunately as I see it -- one of the casualties. Even during the Thirties and Forties there were prophets who proclaimed that literary history was merely a minor branch of history and that *geistesgeschichte* provided thin gruel for the spirit of man. Even then something called criticism came to compete with literary history for the center of the stage. What is curious is that neither New Critics, nor Marxist critics, nor Jungians managed to unseat the historically-oriented specializations of graduate school scholarship. Then and now the historically oriented specialists were put up for sale in the marketplace: "one man in the Renaissance," "two men in American lit.," "one 18th century man" -- except now one adds "women." Research in literary history always somehow seemed to be quantifiable, like something done in a scientist's laboratory but without a scientific method to give it backbone. "What I want is some new facts," the thesis director told the Ph.D. candidate; but that was before the critics took over and Northrup Frye developed a "science" of criticism. The new theses were more often than not critical; nonetheless, the marketplace was still organized along lines of historical specialization and the historical specialization perpetuated the prestige of the Ph.D. degree.

When Plato talked of "the age-old war between the poets and the philosophers," he may conceivably have had in mind a definition of "philosophers" that would include all and sundry of the modern varieties of doctors of philosophy, even the Ph.D.'s in the humanities -- a breed of cat that he would surely have classed with the rhetors and the sophists to the extent that he knew their kind at all. But the modern poets (all kinds of makers of fictive order) would seem to be pursuing Plato's war when their instincts tell them that they would rather be called "masters of fine arts" than "doctors of philosophy."

M.F.A. degrees are artists' degrees wherever they are to be found -- in theater, in musical composition and performance, in film-making, in painting, sculpture, graphics, and in the literary arts for poets, novelists, playwrights; in short, they are degrees for men and women with an active interest in the creation and promulgation of the fine art forms of our culture. The argument of those who encourage the growth of M.F.A. degree programs is that the artist's point of view, this active interest in the creation and appreciation of aesthetic orderings of imagination and experience, should lie close to the heart of humanistic education. Not the whole of it,

by any means, but still close to its heart. These defenders of the M.F.A. degree do not think of it as a way-station toward a Ph.D. It is supposed to be terminal, the highest degree that an artist, as artist, should be expected to attain. The Ph.D. degree is something else again; it attests to something else and measures something else. For some purposes around college and university departments in the humanities, Ph.D. degrees are better things to have than M.F.A. degrees. For other purposes the artist's orientation is better, and so his degree is better. The question is what should lie closest to the heart of humanistic education in our schools and colleges and which kind of orientation brings to bear the most meaning and vitality to our society. The immediate advantage of the artist to the humanities is his passion, his full commitment, his concern from within. His greatest potential weakness is his concern for himself, for the world of the present, and for the local. Perfect learning calls for a cold passion. To this union of opposites, the artist as man (or woman) of letters must contribute his share.

In a sense, MFA degree holders have the same amateur spirit as the Oxford don with his M.A. degree. But in the main, in American universities, the M.A. is a thoroughly weakened degree. In smaller universities that do not bestow Ph.D. degrees, one many have to work hard and well for an M.A. degree and it is really worth something, but who knows this in the world at large? The artist who finds that he is wearing a falseface if he is called Doctor and is offended by the disguise as it applies to himself as artist might be happy with an M.A. degree, were he not assuming with the title all the bad connotations that have attached themselves to the degree. It is all cut and dried. Everybody knows -- including the state legislature -- what the salary brackets are for M.A.'s and what they are for Ph.D.'s, what the M.A.'s chances of achieving tenure are, what a menace he is on the faculty of a school that is trying to achieve accreditation or keep it. Try telling an administrator that an artist M.A. is different from other M.A.'s. He will say, Who looking through a roster of the faculty is going to know that this M.A. is an artist?

It was for this assortment of reasons that, at Cornell University, we gave up on our M.A. program in writing after having maintained it for twenty years, often with good results, especially in the early years. Cornell is what is known as "a strong Ph.D. school." That means that in most fields of study Cornell pays little attention to producing high school teachers who want M.A. degrees. Its graduate school has also always struggled to avoid academic factory conditions by keeping the numbers of students down to the point at which close personal interaction is possible, with the result that the vast majority of graduate students are selected because they promise to have the ability and motivation to complete satisfactorily the exacting requirements of a Ph.D. degree. With these ideals few can quarrel, except that by their nature they make argument difficult for the institution of a separate track that potentially could bring about liberalizing reforms in the humanities. And when under the prevailing conditions, M.A. degree programs were categorically treated as second class activities for which there was no room, one can understand why a graduate program for writers received short shrift from admissions committees so long as it bore the suspect M.A. label. Graduate school behavior is determined by conditions that apply to all fields of study, not to one alone with its own particular urgencies. If in psychology or chemistry, to cite two examples at random, one short M.A. year does not provide enough time to bring a graduate student to the true frontiers of knowledge, the presumption is that the time span is also inadequate for the growth into maturity of a man of letters. With this presumption also there can be little quarrel, so it seemed to us when we came to the conclusion that something had to be done. With large numbers of applicants seeking admission to work for Ph.D. degrees and only a limited number of places to fill, we found ourselves losing the battles in the admissions procedure that we were not necessarily losing once admission was granted. I say not necessarily, because the occasional writer who managed to survive the admissions procedure was chosen not because of his high promise as a writer but because he passed the tests set up for the applicant for Ph.D. work. And it was foolish of us to pretend that a "writer" who was in almost all respects like the students in the Ph.D. group could in one year attain a power-level equivalent to what it took the non-artist graduate students four to seven years to attain. It did not make sense. And on our own terms we were cramped for time. When a young writer came to us in late September with a vague desire in his mind to write a novel and we had to approve the finished book by the following May if he was to receive his degree in June (while he was taking several other graduate courses), we learned to expect only a lick and a promise. And his M.A. degree looked like all other M.A. degrees.

The time was still ripe for new directions in higher education in the humanities. By abandoning the M.A. in writing and instituting an M.F.A. program, we gained certain immediate advantages. We could assert that the M.F.A. was a terminal degree, the highest degree that was pertinent to an artist functioning in a university. Of an M.A. this could never be said. We were given permission to admit a pre-determined number of applicants large enough to achieve a "critical mass" and make the program academically viable. We were able to choose our graduate writers by relevant criteria, foremost among which was demonstrable promise as writers. We turned from a one-year to a two-year program and gained more time for solid achievement in writing, as well as for more solid indoctrination in the nature of graduate work in the humanities. By example, we encouraged other "art" departments to put their emphasis upon the M.F.A. programs, so that the force and quality of the degree could be more generally understood by administrators and the world at large.

Potential liabilities were also attached to the decision to make the change, and some of these emerged as more than potential. To clerical workers in graduate school offices and to minor administrators all master's degrees

look alike; papers pertaining to them all drift to the same corner of a filing cabinet; the procedural routines for carrying on their business are all the same. Engaging in philosophic defenses avails little in the face of printed forms. Also, degrees offered by universities fall into two main classes -- general degrees and professional degrees. The B.A., the M.A., and the Ph.D. are general degrees -- these are the degrees for the liberal arts and sciences even if they are given for work in physical education or vegetable crops. Degrees in law or medicine are notable professional degrees; they represent something like licenses to practice a profession. College teaching is not classed as a profession in graduate school offices and M.A. and Ph.D. degrees are said to have no practical application. In our innocence, we were surprised when we began our M.F.A. program at Cornell to find it solidly and stubbornly classed as a professional degree. We had to spend long hours pleading our case; our intention certainly had been to create a general degree program; it belonged under the rubric of liberal education as much as anything else; its aim was to develop writers, men of letters; having the degree might conceivably help a novelist or poet to get his work published but we couldn't count on it. So far as we knew editors, book reviewers, and columnists did not need a license to hold down their jobs. What we did have in mind (secretly) was that our M.F.A.'s might bring a little sweetness and light, or at least some leaven of excitement, to college and university English departments, and this meant that in actuality a large percentage of our M.F.A.'s would be using their degrees to help them get teaching jobs. The plan, to repeat, was that an M.F.A. was to be a terminal degree, the highest degree applicable to one kind of academic activity, just as a Ph.D. degree was the highest degree applicable to another kind of academic activity. In neither case, we argued and still argue, is there any hypocrisy in the obvious paradox that college teaching is treated in practice as a profession for which a degree license is necessary while in theory the sought-for degree is a general one that has no professional application. At issue was and is the role of the practicing artist in the ongoing academic community. Can he bring kinds of understanding, kinds of passion, kinds of value systems to bear on the academic community that it can ignore only at its peril?

That an artist has his discipline just as a scholar has his or a scientist his few would ever deny, although many would claim that the artist's discipline is amenable to fewer tests and objective examinations. In the world as we know it, the artist's discipline is often crudely measured by certain kinds of obvious success -- where and how many novels he has published, one-man shows he has had, prizes and grants he has received. In the world of the scholar in the humanities, the publish-or-perish rule is a harsh reality that no one ever wants to defend publicly. The grim fact is that the M.F.A. writer in the university must face up even more than the scholar to the measuring of his discipline that is made possible through publication.

A notable feature of life in college English departments is revealed in the annual reports that department chairmen submit to their deans and presidents listing the departmental publication record for the year. During recent years the creative writers on the faculty have come up with long lists of publications, far more impressive lists than those provided by the scholars. In these years of the mimeograph machine and offset techniques of printing, a vast sub-industry has grown up Topsy-wise to print and circulate the production of the growing number of members of the M.F.A. confraternity. National and state councils, endowments, or foundations for the arts keep the grants and subsidies flowing that in turn keep the presses and reproducing machines going. There is a real danger that our body politic is creating a new Brahmin class in college and university English departments that may unduly exalt the M.F.A. poets and story-tellers. Being an "activist" seems to go with the territory of the M.F.A., just as being a contemplative note-taker and comma-counter seems to go with that of the Ph.D. One result is that the M.F.A. must suffer the tyranny of "publish-or-perish" even more than his Ph.D. brother or sister. The quality and power of what is published still is, or should be, more important than the quantity of what is published, but the prestige of the certification bestowed upon the writer by his M.F.A. degree is far more dependent than with the Ph.D. degree upon his reinforcing the certification with an "active" publishing record. These remarks describe the situation we all face and are not meant to be cynical responses to it.

If it is true, as I argue, that for most purposes an M.F.A. writer has as significant a role to play as the Ph.D. historically-oriented scholar in re-vitalizing higher education in the humanities today, it remains clear that after two years of M.F.A. education the would-be writer-teacher is often less far along in learning and academic savoir faire than the new Ph.D. after the latter has slaved from four to ten years in his salt mine. During the early years of teaching, the Ph.D. is likely to be more advanced than the M.F.A. This is to be expected, owing to age differentials if for no other reason. There exist, however, some reasons why this gap is not great as one might expect. The bugaboo of many a Ph.D. candidate is the traditional thesis. How can he get control of himself to amass a large body of material, organize and relate it, and as a result produce a sustained work of original significance? Fighting one's self-doubt and insecurity (or just plain inability) is what often consumes years of the Ph.D.'s graduate labors; but this ability to produce a sustained work of original significance is the very stuff of life for the creative writer. The obvious contrast between the two types -- that the Ph.D. is more learned but is less a doer and has less power than his M.F.A. counterpart -- is blurred somewhat by the fact that in many graduate schools Ph.D. candidates are engaged in course work aimed at increasing their learning during the first two years only. (I exclude here those seminars designed as dry runs for the thesis). As a result, M.F.A.'s often have as much formal course work in their two years as Ph.D.'s have in four-plus. Nevertheless, M.F.A. writers do not as a rule

vaunt their learning; Karl Shapiro once described poets as being "ignorant as dirt." In his learning, a creative artist is too often for his own good a Modern and disdains the uses of the past. Very often what is called ignorance could more aptly be called his time-provincialism. Few objective scholars whom I have known can begin to approach the intimate knowledge of contemporary literature that graduate writers regularly exhibit. In defense of the writer it must be said that, if one must be a specialist in a small segment of time, it is better to have a deep knowledge of one's own time than of the past. But the writer who does not above all else pride himself on his learning shows a *sprezzatura*, because he does not want to be a specialist. Both Ancients and Moderns should move toward the middle ground between them.

Even if the writer does not think of himself as a specialist, it is as a specialist in the teaching of creative writing that he is most often hired in college teaching jobs. And the statistics would still seem to indicate that there are more courses to be manned in creative writing than in any other specialty. The temptation is strong, consequently, for the M.F.A. to assume the mask of a specialist. This temptation should, I believe, be resisted by all parties. In the teaching of some kinds of literature courses the M.F.A. cannot expect to compete with specialists. A course in Chaucer, for instance, unless he wants to let one part of himself become thoroughly conversant with Chaucer. But that a novelist like Nabokov could not teach a course in the novel as well as someone who has written a thesis on George Eliot's depiction of the working classes is a thought we should not entertain -- if we want the humanities to remain in a healthy condition. At issue is the kind of degree of specialization we aim at. It is here that the artist's passion and dedication to his art takes on particular importance. His is no nine-to-five commitment. And by the same token his mind is usually reaching out for connections with a whole world, even if it is only to make that whole world knuckle under to his own ego. Our writers in our graduate schools would do well, I think, to prepare themselves to assume more responsibility for the well-being of departments of language and literature in general, to help to work out a curriculum within which they can function well and in which they can create symbiotic relationships with scholars, grammarians, rhetoricians, or what have you. The spirit behind the development of M.F.A. programs is not to create generalists with no sharp edge of purpose and discipline. The M.F.A.'s cutting edge is aimed at countering or standing up alongside the Ph.D.'s edge. The artist comes on as artist. Culture-hero types exhibit the saint, the philosopher, the scientist, the statesman, and prominently among them the poet.

Baxter Hathaway

Baxter Hathaway, who writes the preceding essay, has been closely involved with the education of writers since 1927, when at age 17 in Kalamazoo, Michigan, he joined with certain adults in the founding of a Writers' Workshop. After winning Hopwood Awards in both fiction and poetry at the University of Michigan in 1936 and receiving a Ph.D. from Michigan in 1940, he worked with writers in three universities before coming to Cornell University in 1946 to develop both undergraduate and graduate writing programs there. He is still involved in the direction of the Cornell writing programs and of EPOCH MAGAZINE which he helped to found in 1947.

GRADUATE PROGRAMS

UNIVERSITY OF ALABAMA
University, AL 35486

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	48
Individual course requirements:	
Thesis	0-6
Workshop	18-24
Craft or Theory	0-6
Directed reading	0-6
Literature courses	20-24

The thesis requirement consists of a novel or book-length collection of short stories, or a volume of poetry, all of publishable quality. Other requirements include a final written examination on contemporary poetry, fiction, and one other traditional area, as well as an M.F.A. Essay. The Essay is a 15-20 page paper examining some problem or aspect of the student's genre.

The full-time graduate staff is composed of: Thomas Rabbitt, Director of the Program, author of two collections of poetry, *EXILE*, and *DEADLOCK*; W. Otha Hopper, Director of the Fiction Workshop, author of *SONS OF EDEN* and *THE LAST GREAT CRISIS*; Dr. James C. Raymond, Director of Basic Writing Program, former freelance journalist; and Dr. E. Marcel Smith, poet, author of *THE SMITHTOWN CANTICLES*, and a textbook, *A COURSE IN COMPOSITION*.

The creative writing program at the University of Alabama "is designed to provide young writers with more than a terminal degree in creative writing or English. The Program offers students the opportunity and incentive to write. The two-to-three year course of study is flexible enough to allow each student to work at his own pace and select those academic and writing courses most complementary to needs and interests. Most important, the Program seeks to foster the kind of ambiance found in a community of writers, critics, and teachers who share an appreciation of excellence and diversity and who see, as a goal, the success of each student."

UNIVERSITY OF ALASKA at Fairbanks
Fairbanks, AK 99701

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	45
Individual course requirements:	
Thesis	6
Workshop	3-6
Form & Theory (Craft)	6-12
Literature courses	9-21
Outside requirements	6

The outside requirements, as specified in the catalog, consist of "two elective interdisciplinary courses (to be approved by the graduate committee, with each course in a separate area unless the committee approves both in the same area)." After having taken the Writers' Workshop at least once, and after consultation with his thesis committee, the student is expected to produce a work of fiction, non-fiction, drama, or poetry which demonstrates both his skill as a writer and his understanding of the genre (its traditions, forms, techniques) in which he is writing. Also required is a language examination. The department is currently studying the possibility of permitting an alternate requirement to be determined by the thesis committee. The final examination is generally a two-hour oral designed to test the student's comprehension of the material he has studied in his M.F.A. program (concepts, forms, techniques) and to give him an opportunity to explain and defend his thesis. At the discretion of the thesis committee, the oral examination may be preceded by a written examination. Other special requirements for graduation are General University requirements applicable to all Master's degrees, as explained on pages 27 and 29-30 of the current University catalog.

The full-time graduate staff is composed of five or six faculty members who participate in teaching the courses which the M.F.A. candidates take.

"Our goal is to produce good writers who will write with a sound knowledge of their own literary and cultural backgrounds and traditions."

UNIVERSITY OF ARIZONA
Tucson, AZ 85721

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	48
Individual course requirements:	
Thesis	12
Literature courses	18

An additional 18 hours are required as a Department optional: English, Workshop courses, fine arts, literature, humanities, or literature of other languages. The thesis must be a booklength work of fiction or poetry. In addition, the student must pass a written final examination on modern literature, designed to test the grasp of technique.

The full-time graduate faculty is composed of: Robert Ramsey, Program Director, author of several novels including FIRE IN SUMMER and stories published in various literary magazines; Gina Dessart Hildreth, Fiction, author of several novels including THE LAST HOUSE and CRY FOR THE LOST; Robert Houston, author of the novel A DRIVE WITH OSSIE as well as stories, poetry, and criticism in literary publications; Steven Orlen, Poet, poems have appeared in THE NATION, POETRY, IOWA REVIEW, and other literary periodicals; Richard Shelton, author of five books of poetry including THE TATTOOED DESERT. His poems appear frequently in THE NEW YORKER and his most recent books are CALENDAR and OF ALL THE DIRTY WORDS; Peter Wild, M.F.A., whose recent collections of poetry are WILD'S MAGICAL BOOK OF CRANIAL EFFUSIONS, NEW AND SELECTED POEMS, and COCHISE; his work appears regularly in a variety of magazines; and Robert C.S. Downs, novels GOING GENTLY and PEOPLES.

The University of Arizona program offers "professional training for writers."

UNIVERSITY OF ARKANSAS
Fayetteville, AR 72701

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	60
Individual course requirements:	
Thesis	3-6
Workshop	12-21
Form & Theory (Craft)	6
Directed Reading	6
Literature courses	21-33

The M.F.A. thesis may be either a collection of poems or stories, a novel or a drama. It should be of the quality of those works currently published by national magazines, literary journals, and legitimate book publishers. The degree will be withheld from any student failing to produce a suitable body of work. In addition a final written examination is required in the candidate's genre, and a one-hour oral on the thesis.

The full-time graduate faculty consists of: William Harrison, Fiction, THE THEOLOGIAN, IN A WILD SANCTUARY, LESSONS IN PARADISE; James Whitehead, Poetry and Fiction, DOMAINS (poems), JOINER (novel); Miller Williams, Poetry and Translation, author of A CIRCLE OF STONE (poems), SO LONG AT THE FAIR (poems), THE ONLY WORLD THERE IS (poems).

The Arkansas workshop is a course "devoted to the critical discussion of student manuscripts both in class and in private conferences between the instructor and students. During the time a student is working toward his degree he will study with at least two resident writers - in Workshop, Form and Theory and Contemporary Readings and with a number of visiting authors."

BOSTON UNIVERSITY
Boston, MA 02115

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	32
Individual course requirements:	
Thesis	0
Workshop	8-16
Form & Theory (Craft)	8-16
Literature courses	8-16

The thesis requirements consist of completion of a book-length volume of poetry, novel, or collection of short stories, depending on area of concentration. Thesis is read and approved by two faculty members. Additional requirements include intermediate competency in a foreign language as evidenced by a satisfactory score on GSFLT.

The full-time graduate staff is composed of: George Starbuck, Director of the Program, poet, BONE THOUGHTS and WHITE PAPER and an item forthcoming called ELEGY IN A COUNTRY CHURCHYARD; former Director of the Iowa Writers Workshop, recipient of several awards and prizes, including "Prix de Rome of the American Academy of Arts and Letters." John Malcolm Brinnin, author of THE GARDEN IS POLITICAL, THE LINCOLN LYRICS, THE SELECTED POEMS OF JOHN MALCOLM BRINNIN, THE SWAY OF THE GRAND SALOON, just published, and several other collections of poetry. Other members of the staff include Robert Boles, and a variety of fine and famous writers on the faculty in other capacities: Arthur Freeman, William Arrowsmith, Gerald Fitzgerald, Samuel Allen, Isaac Asimov, Herbert Mason - to name a few.

Boston University offers a graduate program in writing that is "simple enough in structure. Five writer-teachers. Perhaps a dozen writer-students." The writing program arranges brief visits by other "famous" writers, including such people as Alan Dugan, Diane Wakoski, Kenneth Koch, Adrienne Rich, James Tate, Richard Howard, Mark Strand, Robert Fitzgerald, and more. "Beyond this, Boston is Boston: still offhandedly -- at times negligently -- playing host to an amazing variety of cultural events and cultural milieux."

BOWLING GREEN UNIVERSITY
Bowling Green, OH 43402

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	60
Individual course requirements:	
Thesis	6-9
Workshop	20-30
Craft or theory	5
Directed Reading	0-10
Literature courses	5

The thesis requirements consist of an original collection of short stories, poems, or sections of a novel. The program also requires an oral examination covering the thesis, student's readings and interests.

The full-time staff includes: Howard McCord, Director of the Program, M.A., Poetry, author of SELECTED POEMS; Philip O'Connor, Director of Fiction Workshop, M.A., OLD MORALS, SMALL CONTINENTS, DARKER TIMES; Fred Eckman, Ph.D., Poetry, SANDUSKY AND BACK; Robert Early, M.F.A., Fiction, THE JEALOUS EAR; and Ray DiPalma, M.F.A., Poetry, SOLI.

Bowling Green "is a writer's community. We intend to provide an environment in which a writer can write, and can have his work constructively responded to."

BROOKLYN COLLEGE
Bedford Ave. & Ave. H., NYC 11200

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	36
Individual course requirements:	
Thesis	12
Workshop	12
Literature courses	6

Additional requirements include a language examination; an oral final examination based on a reading list, worked out by the student and his advisor; and an additional 6 hours outside the program as specified by the department. The thesis must be a publishable novel, book of short fiction, book of poems, or books of plays.

The full-time graduate staff is composed of: John Ashberry, M.A., Poetry, THREE POEMS; Jonathan Rumbach, Ph.D., Fiction, author of RERUNS; Peter Spielberg, Ph.D., Fiction, TWIDDLEDUM TWADDLEDUM; Susan Fromberg Schaeffer, Ph.D., Poetry, ANYA; Jack Gelber, Playwriting, SLEEP; and Jill Hoffman, Ph.D., Poetry, author of MINK COAT.

The program at Brooklyn is intended "to prepare graduates for professional writing careers and for teaching creative writing and literature on the college level."

M.A. Degree Requirements

Total hours	8 courses-2 years
Individual course requirements:	
Thesis	2
Workshop	2
Form & Theory (Craft)	1
Directed Reading	1
Literature courses	2

The M.A. program is a two year program with a minimum requirement of eight semester credits, four in writing courses. Electives in other arts and in literary translation are recommended, but each candidate pursues his or her own project, working with two or more writers from the staff and concentrating on a final full-length manuscript (novel, play, collection of poems or stories, etc.) to be submitted as thesis. Additional requirements include a final examination, an oral based on a booklist of 30 novels, in tandem with the thesis defense and review. The booklist is made up by the candidate and approved by the program director.

D.A. Degree Requirements

The Doctor of Arts is a three-year program, publications-community project-interdisciplinary seminar (new description criteria forthcoming). The D.A. Program is limited to 1 or 2 candidates yearly, age limited to 30 years or older, distinguished publishing-exhibit record, et. al.

The full-time graduate faculty is composed of: Michael S. Harper, Director of the Program, poet and author of 4 volumes including DEAR JOHN, DEAR COLTRANE, and HISTORY IS YOUR OWN HEARTBEAT; Verlin Cassill, novelist, short story writer, author of THE GOSS WOMEN, CLEM ANDERSON, DR. COBB'S GAME, and others; George Bass, director of "Rites and Reason," the black theatre group at Brown; his plays include O LORD, THIS WORLD; Barry Beckham, author of MY MAIN MOTHER and RUNNER MACK (novels), a play, GARVEY LIVES; William Goyen, whose SELECTED WRITINGS came out recently, is the author of HOUSE OF BREATH and THE FACES OF BLOOD KINDRED; John Hawkes, author of THE CANNIBAL, SECOND SKIN, and others; Edwin Honig, who published recently a book on Calderon as well as a book-length poem FOUR SPRINGS and a collection, SHAKE A SPEAR WITH ME, JOHN BERRYMAN; James Schevill's recent poems are collected in VIOLENCE AND GLORY and THE BUDDHIST CAR; his plays include LOVECRAFT'S FOLLIES. Keith Waldrop wrote A WINDMILL NEAR CALVARY (poems) and is an editor of Burning Deck Press.

The programs at Brown are based on the fact that "writers will write, and should be given time to do so." The program is flexible; student writers work with at least 3 staff writers in a program that has an average enrollment of 25-30 students. Primary prerequisite for admission is a manuscript submitted to the writing staff.

M.A. Degree Requirements

Total hours	36
Individual course requirements:	
Thesis	6
Workshop	12
Form & Theory (Craft)	8
Directed Reading	2
Literature courses	8

The normal standards for admission to graduate study in English apply, except that applicants for the M.A. with emphasis on Creative Writing must also submit supplementary original writing in fiction and-or poetry, to be judged by the Writing Committee of the English Department.

For the thesis the student will offer a substantial piece of creative writing, which will also stand in lieu of any master's oral examination or preliminary examination. The work must be judged to be of publishable quality by a committee of the Department consisting of the writing faculty and at least one member of the literature faculty appointed by the Graduate Committee.

The full-time writing staff is composed of: Elliot Gilbert, stories, essays, and books published by EPOCH, KENYON REVIEW, NEW YORK UNIVERSITY PRESS, and many others; also editor of THE CALIFORNIA

QUARTERLY. Jack Hicks, Editor. CUTTING EDGES: YOUNG AMERICAN FICTION FOR THE 1970'S (1973), and a companion volume of poetry (in preparation). Editor, THE BALTIMORE FREE PRESS, THE CAROLINA QUARTERLY, the CALIFORNIA QUARTERLY. Michael Hoffman, stories and essays in THE PERSONALIST, AMERICAN QUARTERLY, and several other magazines; author of THE DEVELOPMENT OF ABSTRACTIONISM IN THE WRITINGS OF GERTRUDE STEIN, THE BUDDY SYSTEM, and several others. Diane Johnson, stories, essays in EPOCH. O. HENRY PRIZE STORIES, NINETEENTH CENTURY STUDIES; author of FAIR GAME, LOVING HANDS AT HOME, and others. Karl Shapiro, Pulitzer prize for poetry; author of SELECTED POEMS, 1968; TO ABOLISH CHILDREN, 1968; WHITE-HAIRED LOVER, 1968; and the novel EDSEL, 1971, plus numerous other books.

The Master of Arts in Creative Writing, based upon a year-long program of thirty-six hours, is designed for qualified graduate students who are determined to become reputable writers of fiction or poetry, and who wish to prepare themselves for the variety of positions related to the profession of writer, including the college teaching of English.

UNIVERSITY OF CALIFORNIA AT IRVINE
Irvine, CA 92664

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	72
Individual course requirements:	
Thesis	48
Form & Theory (Craft)	4-8
Directed Reading	0-4
Literature courses	4-20

Additional requirements for the M.F.A. degree include a thesis of "booklength" and of "publishable quality." Poetry theses tend to be about 100 pages, short stories about 150, novels over 200. There is no final examination. There is a "kind of qualifying (but not pass-fail) exam given at the end of the first year. Its results tell the staff whether an M.F.A. candidate should be left alone to pursue his own interests in course work, or be directed into graduate literature courses." There is also a residency requirement of two years. One course in addition to the workshop must be taken each quarter. Theoretically this can be any course offering on campus, but depending on a qualifying examination on the M.F.A. reading list, M.F.A. candidates may be directed into all literature courses in the second year. They are also strongly urged to teach under supervision, one undergraduate writing course. There is an option to take one quarter of work, usually the fifth, at the Instituto Allende, San Miguel de Allende, Gto., Mexico. One or two Form and Theory courses are urged, but not required. "Things are kept as flexible as possible."

The full-time graduate faculty is composed of: Oakley Hall, M.F.A., Director of the Program, novelist (WARLOCK); Carl Hartman, M.F.A., short fiction, anthologist (FICTION AS PROCESS); Donald Heiney, Ph.D., short fiction, novelist; McDonald Harris (BULL FIRE); James McMichael, Ph.D., poet (AGAINST THE FALLING EVIL); Robert Peters, Ph.D., poet (SONGS FOR A SON); Charles Wright, M.F.A., poet (THE GRAVE OF THE RIGHT HAND). Several other members of the English Department are poets, novelists, literary biographers, etc.

The purpose of the Program at the University of California at Irvine is "not to train teachers of creative writing, but to prepare talented, highly motivated writers for a lifetime of dedication to their craft, or art, and more practically, to help them to achieve their potential as early and as fully as possible."

CALIFORNIA STATE UNIVERSITY AT HAYWARD
Hayward, CA 94542

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	34
Individual course requirements:	
Thesis	5
Workshop	20-24
Standard literature courses	5-10

The M.A. at California State University at Hayward is an M.A. in English with a minor in creative writing, requiring a creative thesis. The information listed above is given for the minor in creative writing.

The thesis must be a novel, novelette, collection of about 6 stories, collection of several poems, or three one-act plays, or one full-length play or a long translation with critical introduction, or collection of several short tran-

sations with a critical introduction.

There is no final examination requirement for the minor in creative writing. Master's candidacy requires success in a qualifying examination, which is diagnostic in its purpose.

The full-time graduate faculty is composed of N.V.M. Gonzalez, Director of the Program, fiction, criticism; Tim Steele, poetry; Ben Johnson, translation and fiction, and Robert V. Williams, fiction.

The California State University at Hayward program "intends to accommodate, in its introductory and intermediate workshops, all students with a serious interest in learning to write skillfully. For those whose development continues, we make available advanced workshops, whose aim is to assist the student-writer to produce professional work, when that is at all possible."

"We get loads of students in the program who do nothing in the English Department but take the writing workshops. They come from Bus Ad, Pub Ad, Econ, History, Art, Philosophy, all over. They can learn to write, along with the English majors and assorted minors, since they can take the Introductory Workshop twice for credit, the Intermediate Workshops three times, the Advanced Workshop three times; and beyond that, if they have done all possible in the formal workshops, they can take Independent Study (English 4900) in writing as undergraduates, and Independent Study (English 6900) plus Thesis in creative writing as graduate students."

CENTRAL MICHIGAN UNIVERSITY
Mt. Pleasant, MI 48853

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	30
Individual course requirements:	
Thesis	6
Workshop	0-6
Craft or Theory	3-6
Literature courses	15-1

The thesis is a manuscript of original creative work - about 100 pages in length if it is in fiction, 50-75 if it is in poetry - which is directed by and must meet the approval of the student's three-member thesis committee. There is no written final examination, however upon completion of the thesis the student is given an oral examination conducted by his thesis committee. The exam usually lasts an hour and is designed principally as a summary discussion of the student's writing experience.

The full-time graduate faculty at Central Michigan is composed of: George A. Zorn, Director of the Creative Writing Program, M.A., Fiction, has published short stories in the O. HENRY COLLECTIONS (1964, 1966) and other short stories in literary anthologies. Carroll Arnett, M.A., Poetry, has published a number of volumes of poetry, among them THROUGH THE WOODS (1971), EARLIER (1972), and his latest volume, COME (1973). He also received a 1974 National Endowment for the Arts Fellowship in Creative Writing. Eric Torgersen, M.F.A., Poetry, published two volumes, THE CARPENTER and AT WAR WITH FRIENDS. In addition Central Michigan hosts from 6 to 8 visiting writers each year.

"The basic aim of the Program is to provide those students of demonstrated ability with experienced instruction in the creative forms and to give them the opportunity, through the thesis, to shape a substantial, creative work."

THE CITY COLLEGE OF NEW YORK
New York, N.Y. 10031

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	30
Individual course requirements:	
Thesis	3
Workshop	12-15
Literature courses	12-15

Additional requirements for graduation include a language examination and the thesis. The thesis must be a "publishable" manuscript, in fiction, poetry, or drama, two members of the staff so judging it. Other special requirements include two tutorials, four courses in literature, each covering a distinct and separate area.

The full-time graduate staff at CCONY consists of: Leo Hamalian, Ph.D., Director of the Program, author of IN THE MODERN IDIOM: D.H. LAWRENCE; Kurt Vonnegut, Joseph Heller, Joel Oppenheimer, Mark Mirsky, Israel Horovitz, Raymond Patterson, Konstantinos Lardas, and Karen Swenson.

The City College of New York aspires to give "writers the chance to study and to write under the instruction, guidance, or curse (as the case may be) of a proven craftsman in the field; to bring such aspiring writers together in common cause; and to prepare young writers to teach if they should find it necessary to earn a living."

M.A. Degree Requirements

Total hours	48
Individual course requirements:	
Thesis	6-9
Workshop	12-15
Form & Theory (Craft)	3
Directed Reading	3-6
Literature courses	18-24

Additional requirements include some work outside the major (3-6 hours) only if the student already has a B.A. in that area. A final examination is also required for graduation. This examination is a written 2 hour test; 1st hour question on one major poet or fiction writer; 2nd hour general question on trends in modern and contemporary fiction or poetry. A one hour examination on the second day of the final consists of a close analysis of one work. There is also an oral examination which is a defense of the thesis. The written section of the final examination is designed to test knowledge of modern and contemporary poetry and fiction. The oral section is designed to probe for significant themes, unifying principles, continuity, background, and influences on thesis.

The full-time graduate faculty at Colorado is composed of: William Tremblay, M.F.A., Director of the Program. Books. *CRYING IN THE CHEAP SEATS*; recent work in *LAMP IN THE SPINE*; *CHICAGO REVIEW*. Michael McNamara, M.A., author of *THE VISION OF THADY QUINLAN*. Mary Crow, M.A., poems in *SOUTHERN REVIEW*, *CAFE SOLO*, *SECOND WAVE*, *LYNX*, *COLORADO STATE REVIEW*. L.W. Michaelson, Ph.D., author of *NEW SHOES ON AN OLD MAN*, *SONGS OF MY DIVIDED SELF*, *EVERYONE REVISITED* and work in *SATURDAY REVIEW*, *ESQUIRE*, *SATURDAY EVENING POST* and in the *NEW YORK TIMES*.

"Our first commitment is to developing fiction writers and poets by giving them time to write, careful commentary, workshop experience and a writer's community. Beyond that, we hope to offer courses that will give our students a sense of the modern and contemporary achievement in fiction and poetry. Hopefully, our students will be prepared to teach literature and conduct workshops themselves when they graduate. We're also beginning a new course that will give our graduates experience in printing and publications so that they can enter the publishing field, if they choose. We're fairly pragmatic and open-ended in regard to our critical theories and workshop practices and try to give each student a fresh and individualized reaction to their work."

M.F.A. Degree Requirements

Residence: completion of 60 points of course work, usually over a period of two years.

Language: students are expected to have a reading knowledge of a foreign language. Competence in the language may be demonstrated either by passing a reading test at Columbia or by a satisfactory undergraduate transcript.

Program and area of concentration: students devote approximately sixty per cent of their time to writing, and are normally expected to concentrate in a single genre of writing -- poetry, short fiction, the novel, or non-fiction -- and to follow the sequential arrangement of seminars in their genre. They generally enroll in one writing seminar each term and also devote time to the completion of the graduate thesis. Ordinarily they take two courses in another subject, usually at the graduate level. With the permission of the instructor and in consultation with the chairman of the Writing Division, students may also take certain elective courses in writing. The seminar in translation is considered an elective course.

Standards: Each student must secure departmental approval to continue beyond the first year. Periodic critiques of students' work are undertaken by members of the staff, who reserve the right to cancel the registration of any student who does not satisfactorily complete the work assigned.

Thesis: a volume of the student's own work. This work will usually be a novel, a collection of short stories, a volume of poetry, or a substantial piece of non-fiction. Once accepted for the degree, a copy of the thesis will be deposited in the University Library.

The full-time graduate faculty at Columbia is composed of: Frank McShane, D. Phil., Non-fiction and Translation, *LIFE & WORKS OF FORD MADDOX FORD*.

The part-time graduate staff consists of: Richard Elman, M.A., *UPTIGHT WITH THE ROLLING STONES*; Hannah Green, *THE DEAD OF THE HOUSE*; David Ignatow, *NOTEBOOKS 1934-1971*; John Oliver Kollens, *THE COTTLETON*, *DENMARK VESSEY*; Galway Kinnell, *THE BOOK OF NIGHTMARES*; Stanley Kunitz, *THE*

TESTING TREE; Romulous Linney, M.F.A. THE LOVE SUICIDE AT SCHOFIELD BARRACKS; William Meredith. EARTH WALK: NEW AND SELECTED POEMS; Nicanor Parra, Ph.D., POEMAS Y ANTIPOEMAS; Lore Segal, B.A., TELL ME A MITZI; Richard Yates, A SPECIAL PROVIDENCE.

CORNELL UNIVERSITY

Degrees offered: M.F.A., Ph.D.

M.F.A. Degree Requirements

Total hours	60
Individual course requirements:	
Thesis	20
Workshop	25-40
Literary History & Criticism	0-15
Outside electives possible	

Ph.D. Degree Requirements

Total hours	minor
Individual course requirements: Workshop	10-20

The thesis must be an acceptable booklength work of imaginative writing, a book of poems, a novel, a book of short stories, full-length play, or other such work. Additional requirements include a proficiency in one foreign language, and an oral examination, one to two hours in length, which is primarily a final assessment of the candidate's graduate career.

The full-time graduate faculty is composed of: Baxter Hathaway, Old Dominion Foundation Professor of the Humanities, Director of the Creative Writing Program Ph.D., founder of the program, of EPOCH, and of Ithaca House, author of numerous books including THE AGE OF CRITICISM, MARVELS AND COMMONPLACES, THE STUBBORN WAY, a novel, and WRITING MATURE PROSE; Howard Kaye, Ph.D., published numerous articles and reviews in THE NEW REPUBLIC and other magazines; A.R. Ammons, B.S., Goldwin Smith Professor of Poetry, whose COLLECTED POEMS: 1951-1971 won the National Book Award for poetry in 1973, and whose SPHERE, THE SHAPE OF A MOTION was published in 1974; Alison Lurie, B.A., published five novels including THE NOWHERE CITY, IMAGINARY FRIENDS, and the current best-selling THE WAR BETWEEN THE TATES; Dan McCall, Ph.D., author of the novel, THE MAN SAYS YES and JACK THE BEAR, and a critical study THE EXAMPLE OF RICHARD WRIGHT; James McConkey, Ph.D., author of NIGHTSTAND, CROSSROADS and JOURNEY TO SAHALIN, as well as THE NOVELS OF E.M. FORSTER; Robert Morgan, M.F.A., author of a book of poems RED OWL and ZIRCONIA POEMS; Edgar Rosenberg, Ph.D., author of FROM SHYLOCK TO SVENGALI, TABLOID JEWS AND FUNGOID SCRIBBLERS and of stories and translations in numerous journals; Walter Slatoff, Ph.D., author of QUEST FOR FAILURE: A STUDY OF WILLIAM FAULKNER; Albert Goldbarth, M.F.A., widely published poet including recent books OPTICKS and JANUARY 31; William J. Harris, Ph.D., author of a book of poems, HEY FELLA, WOULD YOU HOLD MY PIANO A MINUTE and of numerous articles on Black literature.

"We hopefully aim at the integration of literary knowledge and imaginative power. We believe that the literary artist's approach to literature is the soundest, most reasonable, and most passionate approach. The M.F.A. degree should be the terminal degree for the artist as artist, and we would like to have artists move closer to the center of the humanistic concerns of our culture, on all levels."

UNIVERSITY OF DENVER
Denver, Colorado 80210

Degrees offered: M.A., Ph.D.

M.A. Degree Requirements

Total hours	45
Individual course requirements:	
Thesis	0-5
Workshop	9
Craft or theory	6
Directed reading	0-5
Literature courses	20

Additional requirements include a reading proficiency in a foreign language; a thesis in the form of a novel, collection of poems, or group of short stories, all of publishable quality.

Ph.D. Degree Requirements

Total hours beyond the M.A. degree	90
Individual course requirements:	
Thesis	0-15
Workshop	12
Craft or theory	9
Directed reading	0-15
Literature courses	39

Additional requirements include a reading proficiency in two foreign languages; a comprehensive examination, and a creative dissertation - novel, collection of poems, or group of short stories - of publishable quality.

The full-time graduate faculty is composed of: Robert Pawlowski, Director of the Program, Ph.D., Poetry, author of CEREMONIES FOR TODAY; Ezekiel Mphahlele, Ph.D., Fiction, VOICES IN THE WHIRLWIND; Seymour Epstein, Fiction, author of LOOKING FOR FRED SCHMIDT; and John Williams, Ph.D., Poetry, Fiction, author of the National Book Award winning novel, AUGUSTUS.

The University of Denver's program is designed for "the serious writer," and the "potential teacher of writing and literature." "The student who completes the program will not necessarily be a 'successful' writer, but he will have a fuller understanding of the nature of the creative act and a sharpened awareness of the critical act; hence he will have a better grasp of the nature of literature."

EASTERN WASHINGTON STATE COLLEGE
Cheney, WA 99004

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	45
Individual course requirements:	
Thesis	6-9
Workshop	12-16
Form & Theory (Craft)	8
Literature courses	12-20

The M.A. thesis should consist of one of the following options: a book-length collection of poems or short stories; a combined collection of stories and poems; a novel or substantial section thereof; a full-length play or collection of short plays. The thesis should be of publishable quality; a writer from outside the college, of acknowledged reputation, will be consulted prior to acceptance of any thesis in the program. In addition, the work submitted should include a critical preface. Additional requirements include a language examination as well as a final oral exam of 1-2 hours, which is essentially an editorial session on the thesis, exploring the candidate's modus operandi, background, etc.

The full-time graduate staff at Eastern Washington includes: James J. McAuley, M.F.A., author of four volumes of poetry including AFTER THE BLIZZARD, and John Keeble, M.F.A., author of CRABCANON and co-author of MINE.

The Creative Writing Program at Eastern Washington "aims at cultivating an atmosphere which encourages and supports the student who has a special, serious interest in writing -- as a profession, or as an avocation. By 1976, at the latest, we plan to have a 72-hour M.F.A. degree program in operation. Also, one or two graduate teaching fellowships (stipend of \$2,880) are available for qualified M.A. candidates."

HOLLINS COLLEGE
Hollins College, VA 24020

Degrees offered: M.A.

M.A. Degree Requirements

Total credits	40
Individual course requirements:	
Thesis	8
Craft or theory	0-16
Directed reading	0-16
Literature courses	8-16

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The thesis requirement is "a generally booklength collection of poems or stories, or a novel, or a play or collection of plays, or a substantial critical essay." The M.A. degree also requires a written 3-hour final examination on the material covered in the courses.

Full-time staff includes: John Alexander Allen, Ph.D., Poetry, *THE LEAN DIVIDER*; R.H.W. Dillard, Ph.D., Poetry and Fiction, Director of the Program, author of *THE BOOK OF CHANGES*; M. Cronan Minton, M.A., Fiction, "Gulls over Memphis," *VIRGINIA QUARTERLY REVIEW*; Andrew James Purdy, Ph.D., Fiction, *MASTER OF THE COURTS*; and, part-time, William Jay Smith, M.A., Poetry, author of *NEW & SELECTED POEMS*.

"Our primary purpose is to enable a serious young writer to work in an open-minded atmosphere with other young writers and a staff of professional writers, while at the same time developing his knowledge of modern literature and cinema."

IDAHO STATE UNIVERSITY
Pocatello, ID 83201

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	30-36 sem. hrs.
Individual course requirements:	
Thesis	0-6
Workshop	0-3
Form & Theory (Craft)	0-3
Directed Reading	0-5
Literature courses	20-36

Outside requirements include a reading knowledge of one foreign language. Students whose primary interests are in secondary teaching may substitute extra work in linguistics, rhetoric, discourse analysis, etc. Also required are an oral examination and a thesis. The thesis may be a creative writing project; the student must have a prospectus approved by the Graduate Committee. The oral examination required of all students is a two-hour examination. The non-thesis program requires a comprehensive written examination as well.

The graduate faculty is composed of Prof. Richard B. Davidson, who now teaches creative writing. They plan to hire a new teacher of creative writing beginning Fall Semester of 1975. Other staff members include Charles Ballard.

The M.A. degree is not a creative writing program as such, but an M.A. program that offers creative writing courses plus a creative thesis option. Only about one-fifth of the M.A. and D.A. students do creative writing projects as part of their program.

UNIVERSITY OF IOWA
Iowa City, IA 52240

Degrees offered: M.F.A., Ph.D.

M.F.A. Degree Requirements

Total hours	48
Individual course work:	
Thesis	0-12
Workshop	12-24

The thesis must be a full-length novel or collection of short stories, or poems. The final examination for the M.F.A. degree consists of a take-home exam, frequently concerned with the planning and execution of a course or an anthology. In addition, graduate candidates must pass a language examination.

Ph.D. Degree Requirements

Total hours	72
Individual course requirements:	
Thesis	0-8

Requirements for the Ph.D. degree, other than the thesis, include an achievement of competency in two foreign languages and some knowledge of the literature of both languages; a comprehensive examination; a dissertation (thesis) which may be a scholarly study or a piece of imaginative writing; a final oral examination on the dissertation.

The staff of the Program in Creative Writing is composed of practicing and published writers. At present, the permanent staff includes: Poetry - Donald Justice, Marvin Bell, Stanley Plumley, Charles Wright and Sandra McPherson. Fiction - John Leggett (Director), Vance Bourjaily, John Irving, Jane Howard and Henry Bromell.

The Program in Creative Writing at Iowa is known as the Iowa Writer's Workshop, and these two titles suggest the duality of purpose and function. As a 'program' they offer the Master of Fine Arts degree in English, a terminal degree qualifying the holder to teach creative writing at the college level. As a workshop, they provide an opportunity for the talented writer to work and learn with established poets and-or novelists. "Though we agree in part with the popular insistence that writing cannot be taught, we exist and proceed on the assumption that talent can be developed, and we see our possibilities and limitations as a school in that light. The Workshop can claim as alumni nationally and internationally prominent poets and novelists. We continue to look for the most promising talent in the country, in our conviction that writing cannot be taught but that writers can be encouraged."

JOHNS HOPKINS UNIVERSITY
Baltimore, MD 21218

Degrees offered: M.A.

M.A. Degree Requirements

The student is required one year of residence (two semesters). In addition to workshop, students will take two courses per semester in any graduate department. The thesis must be a novel, collection of short stories or poems, and in a few instances, criticism on contemporary literature.

The full-time graduate faculty for 1975-76 is: Roberto Arellano, Plays: BLESSED ARE THEY WHO LOVE, UNCLE HARRY, ELEVEN O'CLOCK; BEYOND FOOLISHNESS. John Barth, Fiction: THE FLOATING OPERA, THE END OF THE ROAD, THE SOT WEED FACTOR, GILES, GOAT BOY, LOST IN THE FUN HOUSE, CHIMERA. Rockefeller and Institute of Arts and Letters Fellowships. National Book Award. Michael Lynch, Fiction: AN AMERICAN SOLDIER, THE FISHER KING. Opera Libretto, THE MAGICIAN. Published in various magazines and journals. Fulbright Lecturer, Salzburg Seminar, University of Graz and University of Vienna. Cynthia McDonald, Poetry: AMPUTATIONS, TRANSPLANTS. Published in various periodicals and anthologies. Yadoo and National Endowment Fellowships. Charles Newman, Fiction: NEW AXIS, THE PROMISE KEEPER, THERE MUST BE MORE TO LOVE THAN DEATH. Non-fiction: A CHILD'S HISTORY OF AMERICA. Founder and editor of the Tri-Quarterly Review. National Endowment, Rockefeller, Guggenheim Fellowships.

Part time graduate faculty is composed of: John Ashbery, Poetry: THE TENNIS COURT OATH, RIVERS AND MOUNTAINS, THE DOUBLE DREAM OF SPRING, THREE POEMS. Art criticism in various periodicals, Translator. Institute of Arts and Letters and Guggenheim Fellowships.

Richard Howard, Poetry: QUANTITIES, THE DAMAGES, UNTITLED SUBJECTS, FINDINGS, TWO PART INVENTIONS. Poetry Editor of American Review, Editor Braziller Poetry Series, Translator. Pulitzer Prize.

The Writing Seminars is an independent graduate program choosing its own faculty, students, and curriculum, but with close working relationships with other graduate departments. Entrance requirements are quite competitive, and students can expect to be worked very hard. Thirty places, fifteen fellowships per year."

UNIVERSITY OF LOUISVILLE
Louisville, KY 40208

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	30
Individual course requirements:	
Thesis	6
Workshop	3-6
Craft or Theory	3
Directed Reading	6
Literature courses	18-21

Candidates for the M.A. who wish to write a creative thesis first submit a prospectus containing a short essay on their idea for the thesis and a five poem or ten page sample of their writing. The thesis itself may be a collection of poems or stories or a short novel or a portion of a longer novel. It should contain about 20-25 pages of poetry or 50-75 pages of prose. Additional requirements for graduation include a language examination; either a translation with dictionary of a 500 word passage in 1½ hours, or a score above 30 percentile on the ETS. The final examination for an M.A. candidate who takes the creative thesis option is "a conversation with his thesis committee about his thesis."

The full-time staff consists of: Sena Jeter Naslund, Director, Ph.D., with creative thesis, U. of Iowa, Fiction. Most recent publication: "Burning Boy" in NEW ORLEANS REVIEW, Special Southern Issue, Vol. 4, No. 3. D.W. Dauffenbach, Graduate Teaching Assistant, Poetry, Editor of PEGASUS, the publication of the Kentucky State Poetry Society. Additional full-time English faculty who often sponsor creative projects include: Leon Driskell, Harvey Curtis Webster, Lucy Freibert, all Ph.D.'s who publish prose or poetry.

"The creative writing program at UL exists in a context of the study of literature. Anyone wishing to write a creative thesis must first be accepted in the M.A. program. Classes in creative writing are open to all graduate students in English, whether or not they are considering writing a creative thesis. If the M.A. candidate writes a thesis, he is exempt from the standard written comprehensive examination. There is one teaching assistantship available worth \$2100 and tuition; the TA is asked to teach one course each semester of Introduction to Creative Writing. In addition, there are a large number of TA's available for teaching freshman composition, and graduate students who write creative theses are as eligible for them as those taking a non-creative M.A. Sometimes there is also a tuition scholarship available."

UNIVERSITY OF MASSACHUSETTS
Amherst, MA 01003

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	60
Individual course requirements:	
Thesis	18
Workshop	12
Form & Theory	9
Directed reading	9
Literature courses	24

Other requirements include a minimum of 6 hours of "related arts." Additionally, graduate candidates must either pass one foreign language examination or translate a body of work. He must also pass an oral examination including a defense of his thesis, which should constitute a book-length manuscript of fiction, poetry, or drama, of publishable quality.

The full-time graduate faculty is composed of: Andrew Fetler, M.F.A., Fiction, author of THE TRAVELERS; James Tate, M.F.A., Poetry, latest volume ABSENCES; Robert Tucker, Ph.D., Poetry, A WAY OF LOOKING; Donald Jenkins, Director of the Program, Ph.D., Poetry, author of AND SANDPIPER SHE SAID; J.D. Reed, M.F.A., Poetry, FAT BACK ODES; Jay Neugeboren, M.A., Fiction, SAM'S LEGACY; Joseph Langland, M.A., Poetry, THE WHEEL OF SUMMER; George Cuomo, M.F.A., Fiction, THE HERO'S GREAT GREAT GREAT GREAT GREAT GRANDSON; and Tamas Aczel, M.A., Fiction, THE ICE AGE.

The Massachusetts Program is "designed for qualified graduate students who are determined to become reputable writers of fiction, poetry, or drama, and who wish to prepare themselves for the variety of positions related to the profession of writer, including the college teaching of English."

MIAMI UNIVERSITY
Oxford, OH 45056

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	45
Individual course requirements:	
Thesis	9
Workshop	9
Literature courses	27

The M.A. degree at Miami University offers a creative thesis option. The thesis must be a novel, or a collection of short stories, or a collection of poems. Additional requirements include two examinations. The first examination is prescriptive: "We find students' deficiencies and prescribe future seminars-auditing of classes, to assure meeting of requirements. The final exam (2 hour oral) considers the final thesis (completed) and make-up of deficiencies found during the preliminary oral." Other requirements include a grade point average of 3.0 for graduation.

The full-time graduate faculty is composed of: Milton White, Director of the Program, and James Reiss, Marilyn Throne, Malcolm Sedam.

The basic goal of the program at Miami is "to incorporate experience in producing a completed full-length manuscript and a knowledge of academics to give value to the degree as a teaching degree in case the student doesn't face instant success as a 'writer.' "

MICHIGAN STATE UNIVERSITY
East Lansing, MI 48823

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	45
Individual course requirements:	
Thesis	9
Workshop	9
Literature courses	15

An additional 12 hours outside the creative writing program, as specified by the department, is required for graduation. The thesis must be an "original, professionally written MS of a major collection of poetry, short stories, several one act plays, a three act play, or a novel, which will be reviewed and judged by the Writing Committee as an acceptable thesis for the degree."

The full-time graduate faculty is composed of: Albert Drake, M.F.A., Fiction, whose recent publications include BEST SHORT STORIES 1972; Douglas Lawder, M.F.A., Poetry, forthcoming volume from Little, Brown; Donald Rosenberg, Ph.D., Poetry, published in major literary magazines; Virgil Scott, Ph.D., Fiction, author of THE KREUTZMAN FORMULA and Linda Wagner, Ph.D., Poetry, whose latest publications include THE POEMS (AND PROSE) OF WILLIAM CARLOS WILLIAMS.

The Michigan State program emphasizes the preparation of students "to teach the theory and craft of prose fiction, poetry and/or playwriting. The M.A. degree is presently designed only as an emphasis in creative writing, and the degree has been designed for students to teach in community colleges or junior colleges, primarily."

UNIVERSITY OF MICHIGAN
Ann Arbor, MI 48104

While the University of Michigan has no graduate program in creative writing they do offer extensive courses and hours in creative writing as a part of the regular course offerings in the English department.

The full-time faculty at Michigan includes such people as: Joseph Brodsky, Lecturer; Walter Clark, Edmund H. Creeth, Laurence A. Goldstein, Donald Hall, Director of the Program and Chairman of the Hopwood Committee, Robert F. Haugh, Lemuel A. Johnson, Tom McIntyre, Douglas Sprigg, Radcliffe Squires, and John Wright. In addition, the University of Michigan hosts 50 or more visiting writers each academic year.

The annual Hopwood Awards, offered by Michigan, "have attracted gifted writers to this university for over forty years, many of whom have gone on to national and international recognition." The prize, awarded for the best creative work in the fields of dramatic writing, fiction, poetry and the essay, was first given in 1930-1931. In 1973-74 the awards amounted to \$22,900. Only regularly enrolled students in the University of Michigan may enter the competition. Past winners of the Avery Hopwood Awards have included: John Ciardi, Baxter Hathaway, Jay McCormick and others.

The writing staff at the University of Michigan strive "to encourage superior writing in fiction, poetry, drama, and the essay among undergraduates and graduates, many of whom go on to become established writers."

UNIVERSITY OF MISSOURI
Columbia, MO 65201

Degrees offered: M.A.

M.A. Degree Requirements

Total Hours	30
Individual course requirements:	
Thesis	0
Workshop	12
Literature requirements	18

Although no credit hours are offered for the thesis, it is required for graduation, and must be approximately 70 pages of "professionally competent" fiction; 35-40 pages of poetry. There is an oral final examination, primarily concerned with the student's work in his own genre; and a written 1 1/2 hours of critical analysis.

The full-time graduate faculty is composed of: William Peden, Program Director, Ph.D., Fiction; Speer Morgan, Ph.D., Fiction; Thomas McAfee, M.A., Fiction and Poetry; and Lawrence Levis, Ph.D., Poetry,

WRECKING CREW.

The basic goal of the program is to "develop the student's skill in his chosen genre, and to help prepare him for a teaching job if that's what he wants."

UNIVERSITY OF MONTANA
Missoula, MT 59801

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	72 quarter-hrs.
Individual course requirements:	
Thesis	15
Workshop	18
Literature courses	18
Outside requirements	21 electives

Of the 21 hours of electives, at least 6 hours must be taken outside the English or Drama Departments. M.F.A. degrees in playwriting are usually conferred by the Drama Department. Playwriting candidates in the English Department will work out their program with both the English and Drama Departments. Other requirements for graduation include a final examination and a thesis. The final is a three-hour written examination, taken on the recent history and the techniques of the genre in which the thesis is written. The thesis must be a book of around 25 poems; group of short stories, or a group of plays.

The full-time graduate faculty is composed of: William Kittredge, Director of the Program, Fiction; Richard Hugo, Poetry; Sister Madeline De Frees, Poetry; Earl Ganz, Fiction.

UNIVERSITY OF NEW HAMPSHIRE
Durham, N.H. 03824

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	32
Individual course requirements:	
Thesis	0
Workshop	8-12
Form & Theory (Craft)	4
Directed Reading	16
Literature courses:	16 credits - electives in literature.

Upon completion of the required courses, the student submits a portfolio of his writing to the staff. This portfolio might consist of short stories, a novel, non-fiction articles, a non-fiction book, or a collection of poetry. The student is awarded a degree upon approval of his portfolio by the majority of a committee of three writers on the staff.

The full-time graduate staff includes: Charles Simic, Director of the Program; Thomas Williams, Don Murray, John Yount, Mark Smith, Theodore Weesner, Andrew Merton, and various visiting writers.

The University of New Hampshire program is designed "to give students the opportunity to work closely with publishing writers."

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
Greensboro, N.C. 27412

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	36
Individual course requirements:	
Thesis	6
Workshop	6-12
Directed Writing	6-12
Literature courses	12-18

The thesis must be a novel or group of stories, approximately 40,000 words; or 50-60 pages of poetry. A final examination is also required in the form of an informal short essay about the nature of fiction or poetry.

The full-time graduate staff at UNC includes: H.T. Kirby-Smith, M.A., Coordinator of the Program, poems and reviews in SEWANEE, HUDSON, VIRGINIA QUARTERLY, etc.; Robert Watson, Ph.D., author of a novel and three books of poetry, most recently SELECTED POEMS and CHRISTMAS IN LAS VEGAS; Fred Chappell, M.A., author of four novels, most recently THE GAUDY PLACE and THE WORLD BETWEEN THE EYES (verse); Lloyd Kropp, M.A., author of two novels, THE DRIFT, and WHO IS MARY STARK?; and visiting faculty

which has in the past included Allen Tate, William Peden, Louise Gluck and others.

The goal of the UNC Program is "to provide a framework of respectability within which a writer can test and develop his talents, if he has any; and to attempt to provide the freedom and leisure for a year or two of serious literary effort."

OHIO UNIVERSITY
Athens, OH 45701

Degrees offered: M.A., Ph.D.

M.A. Degree Requirements

Total hours	60
Individual course requirements:	
Thesis	5-10
Workshop	15
Form & Theory (Craft)	5
Literature courses	30-35

Ph.D. Degree Requirements

The Ph.D. degree is in English and American Literature, with no specific total hours or individual course requirements. The English Department will accept an original literary work (novel, stories, poems), as a doctoral dissertation, provided that the creative writing faculty agrees to the project in advance.

The thesis for both degrees must be a book-length manuscript (fiction or poetry) of publishable quality. Additional requirements include a language requirement (two years of undergraduate study, two quarters of a graduate reading course, or satisfactory score on the Princeton examination). There is also a final examination, based upon a general reading list. This also serves as a qualifying examination for doctoral study. Other special requirements for graduation include: Teaching of English (5 hours); Bibliography or English Language (5 hours); and Supervised Teaching.

The full-time graduate faculty is composed of: Wayne Dodd, Director of the Program, author of WE WILL WEAR WHITE ROSES (poems) and a children's book, THE ADVENTURES OF LITTLE WHITE POSSUM; editor of the OHIO REVIEW. Daniel Keyes, author of two novels including FLOWERS FOR ALGERNON (filmed as CHARLIE), and several short stories. Jack Matthews, author of over 100 short stories and several novels (HANGER STOUT, AWAKE!, THE TALE OF ASA BEAN and PICTURES OF THE JOURNEY BACK). James N. Schmidt (pseud. James Norman), author of eight novels and nine non-fiction books. Hollis Summers, poet, who has published six volumes including THE WALKS NEAR ATHENS and HOW THEY CHOSE (short stories). Walter Tevis has published 25 short stories in ESQUIRE, PLAYBOY, etc. and is the author of two novels, THE HUSTLER and THE MAN WHO FELL TO EARTH. Visiting faculty in residence for 1974-75 includes Norman Dubie (ALEHOUSE SONNETS); Carolyn Kizer (MIDNIGHT WAS MY CRY); and Dabney Stuart (THE OTHER HAND).

"The Creative Writing Program at Ohio University is part of the English curriculum, and is therefore part of the study of language and literature. The faculty members themselves are writers of accomplishment, and as professors they are free to maintain their own convictions, insights -- even prejudices -- uninhibited by either course strictures or one another. Thus the curriculum provides a healthy diversity of talents, points of view, and experiences so necessary for a creative writing program."

UNIVERSITY OF OREGON
Eugene, Oregon 97403

Degrees offered: M.A., M.F.A.

M.A. Degree Requirements

Total hours	45
Individual course requirements:	
Thesis	9
Workshop	0-6
Craft or theory	0-9
Directed reading	0-6
Standard Literature courses	24-36

M.F.A. Degree Requirements

Total hours	72
Individual course requirements:	
Thesis	18
Workshop	9-18
Craft or theory	0-9
Directed reading	0-9
Standard literature courses	18-36
Internets	0-18

The thesis consists of a publishable book-length body of poetry or fiction, or a combination of both - of high literary effort. Additional requirements include a written final examination designed to help the candidate for the degree take hold of crucial personal and technical problems as they are presented in his own writings, and how they are mastered in the writings of the great and notable.

The full-time graduate faculty is composed of: Richard Lyons, Director, M.F.A., Fiction; John Haislip, Ph.D., Poetry (NOT EVERY YEAR); and Ralph Salisbury, M.F.A., Poetry (GHOST GRAPEFRUIT). The staff also includes 4-5 visiting writers each year.

The basic aim of the Oregon Program is to "design a total course study and help create an atmosphere most conducive to the student writer's potential for the two years he is in the program."

SAN FRANCISCO STATE UNIVERSITY
San Francisco, CA 94132

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	30
Individual course requirements:	
Thesis	3
Workshop	9
Form & Theory (Craft)	6
Directed Reading	3
Literature Courses	9

The thesis must be a collection of stories or poems: a novella or novel or play. There is no fixed minimum number of pages, but theses have not usually been shorter than 75 pages, with the exception of poetry. Additional requirements include a final oral examination, designed to test the depth of knowledge and critical judgment of three major authors chosen by the student and approved by the committee.

The full-time graduate faculty is composed: William Dickey, Chairman of the Department of Creative Writing, poet, critic; Kay Boyle, fiction writer, poet, biographer, essayist, Guggenheim Fellow, twice recipient of O. Henry Prize for year's best short story; Kathleen Fraser, poet, critic, National Endowment for the Arts Grant recipient; Irving Halperin, short story writer, critic; Daniel Langton, poet, playwright, critic, Hart Crane Award; James Leigh, novelist, short story writer, Playboy Short Story Award; Mark Linenthal, poet, critic, former Director of the Poetry Center; Leo Litwak, novelist, short story writer, essayist, Guggenheim Fellow; Thanasis Maskaleris, poet, critic and translator; Wright Morris, novelist, essayist, critic, National Book Award Winner; George Price, novelist, short story writer; Clay Putman, novelist, short story writer; Stan Rice, poet, critic, National Endowment for the Arts Award; Nanos Valaoritis, poet, playwright, critic, editor, translator; Ray West, critic, editor, short story writer; William Wiegand, novelist, editor, critic; Herbert Wilner, novelist, short story writer, essayist; and Leonard Wolf, poet, short story writer, author of books of general interest.

The San Francisco State University program is designed to "support and guide talent, to generate better teaching in literature and writing."

UNIVERSITY OF SOUTH ALABAMA
Mobile, AL 36688

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	48
Individual course requirements:	
Thesis	12
Literature courses	36

The thesis must be a novel, collection of short stories or essays, done under the supervision of faculty in the writing program. A scholarly research type thesis (credit - 8 hr.) is also allowable for non-credit writing students. Additional requirements include a language examination; a general comprehensive final examination based on an extensive reading list, designed to test the student's knowledge and comprehension of British and American literature from the beginning to the present. (The final exam offers the option of omitting an historical period.) The student must also maintain an A- B- grade for graduation.

The full-time graduate faculty is composed of: John Craig Stewart, Director, M.A., American Literature and Creative Writing, author of "Fiction as Communication;" Thomas Rountree, Ph.D., English Romantic Period and Creative Writing and American 19th C., author of "Critics on Emerson;" Daniel McDonald, Ph.D., Eighteenth Century English literature and Expository Writing, author of THE BIBLE: A LITERARY SURVEY and THE LANGUAGE OF ARGUMENT; Walter Darring, M.A., Modern Verse, author of FATHER OF THE MAN.

The emphasis of the M.A. program at South Alabama, with creative thesis, is to give the talented writer "an opportunity to produce a substantial creative work under professional guidance, while at the same time studying toward a comprehensive knowledge and understanding of major British and American literary works."

UNIVERSITY OF SOUTH DAKOTA
Vermillion, S.D. 57069

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	32
Individual course requirements:	
Thesis	6
Workshop	6
Form & Theory (Craft)	varies
Directed Reading	varies
Literature courses	12
Outside requirements	8

The outside requirements are related courses in other departments. The thesis must be a volume of poems, or a volume of short stories, or a novel, or original criticism. Length varies, depending upon the choice from the four areas. There is a final written examination in literature, about six hours, the same exam as taken by non-writing candidates. Also an oral exam, about one hour, based on the thesis.

The full-time graduate faculty is composed of: John R. Milton, Ph.D., Western American Literature and Contemporary Poetry, 200 publications, editor of the SOUTH DAKOTA REVIEW. Frederick Manfred, Writer-in-Residence, author of 17 novels. Other faculty members are Helen Fremstad and Wayne Knutson.

"We believe that a writer learns to write by writing for sympathetic and knowledgeable readers who can offer suggestions. But we stress craft as well as imagination. We see writers as interpreters of their region."

SOUTHERN METHODIST UNIVERSITY
Dallas, Texas 75222

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	30
Individual course requirements:	
Thesis	6

The Master of Arts degree at Southern Methodist offers a creative thesis option, in addition to advanced workshops in fiction and poetry. The student may take 15 of the 30 hours required for the degree in creative writing classes.

Requirements for graduation include a standard M.A. comprehensive, written final examination and an oral examination on the thesis. The thesis must consist of no less than 50 pages of prose; short stories, novel, novella, or drama - or at least 35 pages of accomplished work in poetry. In addition, the student must pass an examination in one language for graduation.

The full-time graduate staff consists of: Marshall Terry, Director of the Program, author of OLD LIBERTY and TOM NORTHWAY; Charles Oliver, author of over 20 published short stories and numerous poems in various literary periodicals; Michael Ryan, 1973 Yale Series of Younger Poets Award Winner, author of THREATS INSTEAD OF TREES; and Richard Crossland, Fiction, with numerous publications in literary magazines.

UNIVERSITY OF SOUTHERN MISSISSIPPI
Hattiesburg, MS 39401

Degrees offered: M.A., Ph.D.

M.A. Degree Requirements

Total hours	37
Individual course requirements:	
Thesis	10
Workshop	15
Form & Theory (Craft)	3
Directed Reading	40 optional
Literature courses	9

The thesis must be a book length collection of original fiction, poetry, or non-fiction prose, with a critical introduction. Additional requirements for the M.A. degree include a language examination in one modern foreign language as well as a final examination consisting of a 2-hour oral defense of the thesis.

Ph.D. Degree Requirements

Total hours	36 plus dissertation
Individual course requirements:	
Thesis	no hours allotted
Workshop	15
Form & Theory (Craft)	6
Directed reading	optional
Literature courses	15

The thesis must be a book-length collection of original fiction, poetry, or non-fiction prose, with a critical introduction. Additional requirements include a proficiency in two modern foreign languages, a Ph.D. qualifying examination (written, 3 hours), as well as an oral defense of the dissertation.

The full-time graduate faculty is composed of: Dr. Gordon Weaver, Ph.D., Director of the Program, author of 2 novels, (COUNT A LONELY CADENCE and GIVE HIM A STONE), and stories (THE ENTOMBED MAN OF THULE, SUCH WALTZING WAS NOT EASY); Dr. David C. Berry, Ph.D., Poetry (saigon cemetery); Jean Todd Freeman, Fiction, Poetry, author of DIAGNOSIS POSITIVE and CYNTHIA AND THE UNICORN.

"Our goal is to teach writing, to sophisticate the student's awareness of his craft and the larger aesthetic assumptions that underly that craft, to assist him to become more self-conscious of his relationship, as a writer, to the larger tradition of literature."

STANFORD UNIVERSITY
Stanford, CA 94305

Degrees Offered: M.A.

M.A. Degree Requirements

Total Hours	45
Individual Course Requirements:	
Thesis	no hours specified
Workshop	5-15
Literature courses	30-40

A creative thesis: volume of poems, 60-90 pages of short stories (3-6) or a novel is required for graduation, as well as a language examination.

The full-time graduate faculty at Stanford is composed of Richard P. Scowcroft, Director; Donad Davies, Kenneth Fields, Nancy H. Packer and John L'Heureux.

The writing program at Stanford is designed to "provide a climate favorable to the writing of fiction and poetry, that is, critical and supportive."

SYRACUSE UNIVERSITY
Syracuse, NY 13210

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	36
Individual course requirements:	
Thesis	6
Workshop	6-9
Directed Reading	0-6
Literature courses	15-24

Although no outside courses are required, six hours are permitted. The thesis must be a work of fiction (novel, novella, collection of stories, or a volume of poetry) acceptable to the writing committee. A language examination is not required for graduation, but the study of a foreign language is encouraged. Additional requirements include two three-hour final exams: one in a literary period or genre, the other on an important English or American writer.

The faculty, available for instruction, consultation and supervision, includes the following permanent staff: Philip Booth, poet, has published THE ISLANDERS, WEATHERS AND EDGES, MARGINS, and other books;

twice Guggenheim Fellow he received the Lamont Prize of the Academy of American Poets, the Emily Clark Balch Prize, the National Institute of Arts and Letters Award - among others. George P. Elliott, novelist and poet and former Guggenheim Fellow, has published four novels including IN THE WORLD, DAVID KNUDSEN, MURIEL; and AN HOUR OF LAST THINGS and AMONG THE DANGS (stories); two collections of essays and two volumes of poetry. Sally Daniels, novelist, published two novels, THE INCONSTANT SEASON and HIS FIRST MINUTE AFTER NOON. Donald A. Dike, a founder and Coordinator of the Program, is the editor of THE SELECTED ESSAYS OF DELMORE SCHWARTZ; W.D. Snodgrass, poet, translator, critic, is the author of 3 books including HEART'S NEEDLE and AFTER EXPERIENCE. A Guggenheim Fellow, and Fellow of the Academy of American Poets, his numerous awards include the Pulitzer Prize. William Wasserstrom, Coordinator of the Program, served as a Fulbright Professor at the Universities of Bologna and Pisa and as NATO Visiting Professor at the University of Venice. His books include THE TIME OF THE DIAL and HEIRESS OF ALL THE AGES.

"The Program is based upon a recognition of the importance of furthering imaginative writing in America. It is designed for promising writers of poetry and fiction, both those who wish to combine writing and college teaching and those who intend other careers. The Program is so planned that students who complete it successfully are qualified to study for a doctorate in literature."

UNIVERSITY OF TEXAS AT EL PASO
El Paso, TX 79968

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	36
Individual course requirements:	
Thesis	6
{ Workshop	
{ Form & Theory	(total) 12
{ Directed Reading	
Literature courses	18

Other requirements include a thesis which must be a "book-length collection of short stories or poems; a novel or screenplay; or an acceptable combination or substitute; must be approved, which is tacit indication of publishability." Also a standard proficiency in one language (undergrad credit can suffice) is necessary for graduation; plus a 1-hour oral examination covering, in a review fashion, the individual student's coursework in creative writing and literature.

The full-time staff consists of: Lester A. Standiford, Ph.D., Coordinator of the Program; poetry published in BELOIT POETRY JOURNAL, OCCIDENT, and others; stories in KANSAS QUARTERLY and other journals and anthologies including PASSING THROUGH and the BICENTENNIAL COLLECTION OF TEXAS SHORT STORIES. Jon Manchip White, M.A. (Screenplay and Novel); publications include more than 20 books including NIGHT CLIMBER, LAND GOD MADE IN ANGER and GARDEN GAME. Francis Fugate, M.A., Freelance Market, author of a hundred or so stories, articles, and pieces in REDBOOK, LIFE, HOME JOURNAL, etc. Pat Esslinger Carr, Ph.D., Short Story, twice in BEST AMERICAN SHORT STORIES, last for her story "The Party" for 1974.

"We expect that our graduates will be prepared for a career in professional writing: for teaching writing and literature on the college and especially the junior college level; and for further graduate study in creative writing or literature. We feel that a well-balanced program is the most honest and helpful to the student, given the relative uncertainties of a writing (or teaching) career. We want our graduates to be as prepared as they can be as a result of a university program. I might add that we encourage immersion in the surrounding cultural flux, for El Paso-Juarez is the largest binational complex in the country - Europe on the Rio Grande, you might say."

UNIVERSITY OF TULSA
600 College St., Tulsa, OK 74101

Degrees offered: M.A.

M.A. Degree Requirements

Total Hours	36
Individual course requirements:	
Independent Project	3-9
Workshop	3-6
Craft or theory	6

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The University of Tulsa program does not require a thesis, rather they have an independent writing project (proposed by the student) with up to 9 hours credit.

The full-time faculty includes: Winston Weathers, Ph.D., Director of Rhetoric and Writing, author of several publications including *THE LONESOME GAME*; Daniel Marder, Ph.D. Fiction; Francine Ringold, M.A., Poetry and Drama; Otis Winehester, Ph.D., Fiction, Essay; and Joseph Millichap, Ph.D., Fiction; Leonard Tourney, Ph.D., Rhetoric and Stylistics.

The major rhetoric and writing "provides a wide range of course work for students wishing to become professional writers and those wishing to enter careers involving writing, editorial, and communications skills. Courses in rhetorical and communication theory are a part of each student's individualized plan of study. Students may take courses in other disciplines - science, engineering, business - in order to prepare for careers in technical and business writing. Our emphasis in all our writing courses is upon communication and rhetoric, addressing one's self to an audience, achieving the clearest and most effective communication of what one has to say."

UNIVERSITY OF UTAH
Salt Lake City, Utah 84112

Degrees offered: M.A., Ph.D.

M.A. Degree Requirements

Total hours	45-50
Individual course requirements:	
Thesis	0-9

M.A. students can take additional workshop courses in lieu of a thesis. After consultation with the thesis committee, students are expected to create their own programs, using the University and the English Department as a resource center.

The M.A. Thesis must be a small book in any genre of belles-lettres. Mixed genres are acceptable. The work should reflect craft, imagination and substance. Additional requirements for the M.A. degree include a "standard proficiency in one language" and a comprehensive examination. The examination is a 4-hour written test, based on a reading list.

Ph.D. Degree Requirements

Total hours	60-80 beyond the M.A.
Individual course requirements: Thesis	20-30

Ph.D. candidates are also expected to create their own programs, using the English Department and the University as a resource center. The Ph.D. thesis must be a book of "professional quality" in any genre of belles-lettres. In addition the Ph.D. candidate must have an "advanced proficiency" in one language. Exceptions and substitutions (e.g. translations) are sometimes permitted. Examinations include Ph.D. Prelims and a Ph.D. Final Oral. The Preliminary exams are both written and oral; the final Oral is a defense of the thesis.

The full-time graduate faculty at Utah is composed of: H.E. Moore, Ph.D., Fiction, Director of the Program; Blance Cannon, M.A., Fiction, *NOTHING EVER HAPPENS SUNDAY MORNING*; Franklin Fisher, Ph.D., Fiction, Associate editor of *WESTERN HUMANITIES REVIEW*; David Kranes, D.F.A., Fiction, Playwriting, plays produced in the U.S. and abroad, author of the novel *MARGINS*; Edward Leuders, Ph.D., Poetry, editor of a poetry anthology, *REFLECTIONS ON A GIFT OF WATERMELON PICKLE*; Robert Mezey, B.A., Poetry, *THE DOOR STANDING OPEN*, *THE BOOK OF DYING*, *POEMS FROM THE HEBREW* (translations); Judith Hemschmyer (Rosenfeld), M.A., Poetry, *I REMEMBER THE ROOM WAS FILLED WITH LIGHT*; Richard Schramm, Ph.D., Poetry, *ROOTED IN SILENCE*.

The M.A. Program is designed to "train the student to read literature with professional competence, and to practice knowledgeably the craft and art of writing."

The Ph.D. Program offers students three advantages: (1) The freedom to make professional choices by creating one's own program, (2) An internship in the teaching of composition, creative writing, and usually, literature. (a teaching fellowship is assured).

UNIVERSITY OF WASHINGTON
Seattle, WA 98105

Degrees offered: M.A.

M.A. Degree Requirements

The University of Washington Department of English offers a four-quarter graduate program in the writing of poetry, fiction, and drama. It is open to a limited number of students who want to combine regular academic study with creative writing. Courses are normally divided between writing and literature, with the M.A. in English

conferred on completion of a written examination and presentation of an original, imaginative work. The total number of hours required for the M.A. degree is 35 hours of coursework plus 10 hours for the thesis. Fifteen hours are in advanced writing courses and 15 hours in advanced literature courses with 5 hours of electives. Other requirements for graduation include a 3-hour written examination on a reading list and an examination in one of two foreign languages (French, German).

The faculty at the University of Washington is composed of: Nelson Dently, author of four volumes of poetry (*A DAY AT NORTH COVE & OTHER POEMS*), and forthcoming, *IRON MAN OF THE HOH*. Lois Hudson, Short Stories, author of two collected volumes, (*THE BONES OF PLENTY, REAPERS OF THE DUST*). Markham Harris, author of *HIGH MORNING FOG* (novel); and a critical study, *THE CASE FOR TRAGEDY*. David Wagoner, author of six volumes of poetry and 6 novels, including his latest novel, *THE ROAD TO MANY A WONDER* and forthcoming, *THE TRACKER*. Victor Kolpacoff, author of the novels *THE PRISONER OF QUAIKONG* and *THE RAID*. The staff also includes several academic faculty who are poets and teach, and a visiting writer 2 quarters of each year.

"The tradition of creative writing at the University of Washington is a long one. It dates from the early years of the century and received a strong impetus during the sixteen years when the late Theodore Roethke was Poet-in-Residence. With this sustained history of support for the presence of the artist in the University has come a practical belief in the essential unity of the imagination, a joining of the often-separated worlds of the writer and critic; and the result at the University of Washington is a conscious effort to fuse the vigor of the creative impulse with the discrimination of criticism."

WESTERN WASHINGTON STATE COLLEGE
Bellingham, WA 98225

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	45
Individual course requirements:	
Thesis	7
Bibliography	3
Electives in English and related fields including at least 6 hours of creative writing	35

The thesis requirement consist of 25-50 pages of poetry or 40-100 pages of fiction or drama. Additional requirements include a modern language, a written final examination (6 hours over 6 of 8 areas of British and American literature, based on a reading list of seminar texts) and a defense of the thesis.

The full-time graduate staff includes: Robert Huff, M.A., Director, author of several volumes of poetry including *THE COURSE* and *COLONEL JOHNSON'S RIDE*; Eugene K. Garber, Ph.D., Fiction, stories in several publications; Daniel Lerner, Ph.D., author of several plays including *THE DEATH OF CHRISTOPHER MARLOWE*, and *THE CRIB*; Norman Lavers, Ph.D., Fiction, Criticism, Ornithology, published in several magazines; William Keep, Ph.D., Poetry and Fiction, publications in several literary journals; and Knute Skinner, Ph.D., author of several volumes of poetry including *STRANGER WITH A MATCH* and *A CLOSE SKY OVER KILLASPUGLONANE*.

At Western Washington, "in both the undergraduate and graduate programs, the student is encouraged to combine practice in the craft of writing with the serious study of literature."

WITCHITA STATE UNIVERSITY
Wichita, KS 67208

Degrees offered: M.F.A.

M.F.A. Degree Requirements

Total hours	48
Individual course requirements:	
Thesis	2-6
Workshop	12
Craft or theory	3-18
Special topics	3-12
Standard literature courses	15-26

Additional requirements include "enrichment" courses, in lieu of language requirement, which consist of: comparative literature, literature in translation, foreign language, or an applied choice in another art or

discipline; the choice contingent upon the student's having the proper prerequisites. Minimum of three hours in an "enrichment" course. Other requirements include a comprehensive examination which covers a reading list of 40 books; a thesis of publishable quality, and an oral examination on the thesis.

The full-time graduate staff is composed of: Bruce Cutler, M.S., Creative Writing and American Literature, Director of the Program and author of *A VOYAGE TO AMERICA*; Bienvenido Santos, Distinguished Writer in Residence, author of *THE DAY THE DANCERS CAME*; and other members of the English department.

The Wichita Program emphasizes "the development of attitudes, skills and an understanding of the practices of imaginative writing. At the same time, it demands course work designed to provide breadth of understanding in the study of literature so that those who complete the degree will be fine teachers as well as creative artists."

UNIVERSITY OF WISCONSIN-MILWAUKEE
Milwaukee, WI 53211

Degrees offered: M.A.

M.A. Degree Requirements

Total hours	24
Individual course requirements:	
Thesis	6
Seminar	3-
Literature courses	6-

Additional requirements include a thesis which must be "a creative project in fiction or poetry indicating substantial and original achievement"; an oral examination of 90 minutes on the project itself and a reading list presented by the student.

The full-time graduate faculty is composed of: Thomas J. Bontly, Coordinator of the Program as of September 1975; John Goulet and Donald Emerson in fiction; and in poetry James Hazard and William Harrold.

"Our aim is to encourage genuine talent and to aid in its development through the critical and creative experiences offered by a community of working writers in a university setting."

Directory

Additional Schools with Creative Writing Offerings

Address letters simply to "Writing Program Director" where the director's name is not listed. A "T" indicates creative thesis option.

- University of Alberta, Edmonton, Alberta, Canada. Director: Rudy Wiebe. M.A.
- University of the Americas, Apartdo Postal 507, Puebla, Puebla, Mexico. Director: E.J. Robins. M.A.
- Auburn University, Auburn, AL 36830. Director: Madison Jones.
- Bethel College, 3900 Bethel Dr., St. Paul, MN Director: Ms. Alvera Mickelson. Undergraduate program.
- Braniff Graduate School, University of Dallas, Irving, TX 75061. Director: Caroline Gordon (Write for Info.: Dr. Louise S. Cowan, Dean). M.A.
- Brandeis University, Waltham, MA 02154. Director: Alan Lelchuk. Undergraduate and graduate hours offered.
- Central State University of Oklahoma, Edmond, OK 73034. Chairman, Dept. of Creative Studies: Dr. Clif Warren. M.A.
- University of Evansville, Evansville, IN 47701. Director: Virginia L. Grabill. Graduate hours offered.
- University of South Carolina, Columbia, S.C. 29208. Acting Director: Dan Marin. Undergraduate hours offered.
- University of Texas (Austin), Austin, TX. Director: Michael Mewshaw. Undergraduate program.
- University of Virginia, Charlottesville, VA 22903. Director: Peter Taylor. Graduate hours offered.
- Wayne State University, Detroit, MI 48202. Director: Jay McCormick.
- University of British Columbia, Vancouver 8, B.C., Canada. Director: Robert Harlow. BFA, MFA.
- California State College, Dominguez Hills, CA 90247. Director: Ephriam Sando. (T)
- California State University, Long Beach, CA 90804. Director: E. Fried. M.A. with creative thesis, M.F.A.
- Central Washington State, Ellensburg, WA 98926. Director: Richard G. Johnson. Graduate program.
- University of Chicago, Chicago, IL 60637. (T).
- Clemson University, Clemson, SC 29631. Director: Barry Hannah. Grad hours offered.
- Dartmouth College, Hanover, NH 03755. Director: Robert Siegel, Undergrad program.

DeKalb College, 555 Indian Creek Drive North, Clarkston, GA 30021. Director: Mel McKee. Undergraduate program.

Dennison University, Granville, OH 43023. Director: Paul L. Bennett. Undergrad program.

DePauw University, Greencastle, IN 46135. Director: Fred L. Bergmann. Undergrad program, M.A.

Dowling College, Oakdale, NY 11769. Director: Robert DeMaria. Undergrad program.

University of Florida, Gainesville, FL 32603. Director: Smith Kirkpatrick. (T)

Fordham University, Rosehill, Bronx, NY 10458. Director: Ms. Marguerite Young. Undergraduate program.

Hofstra University, Hempstead, NY 11550. Director, Creative Writing Center: Arthur Gregor. Undergraduate programs (s).

Humboldt State College, Arcata, CA 95521. (T).

University of Idaho, Moscow, ID 83843. Director: Katheryn Foriyes. (T).

Idaho State University, Pocatello, ID 83201. Director: William A. Gibson. M.A.

Indiana University, Bloomington, IN 47401. Director: William E. Wilson. M.A.

Kansas State University, Manhattan, KS 66502. Director: Ben Nyberg. (T).

Knox College, Galesburg, IL 60401. Undergrad program.

Linfield College, McMinnville, OR 97128. Director: W.I. Elliott. Undergrad program.

University of Louisville, Louisville, KY 40408. Director: W.F. Axton. M.A.

Loyola Marymount University, 7101 W. 80 St., Los Angeles, CA 90045. Director: Carolyn See. Creative writing emphasis.

Metropolitan State College, Denver, CO 80204. Chairman: James Merrin. Undergraduate program.

University of New Brunswick, Fredericton, New Brunswick, Canada. Director: Kent Thompson. (T)

University of North Dakota, Grand Forks, ND 58201. Director: C.M. Linkletter. (T)

New Mexico State University, University Park, NM 88070. Director: Thomas Erhard. (T)

University of Northern Iowa, Cedar Falls, IA 50613. (T)

Princeton University, 185 Nassau St., Princeton, NJ 08540. Director: Edmund Keeley. Undergraduate program in creative writing and theatre.

Sacramento State College, Sacramento, CA 95819. Director: Richard Bankowsky. (T)

Salisbury State College, Salisbury, MD 21801. Director: Margaret Tongue. M.A.

University of Southwestern Louisiana, Lafayette, LA 70506. Director: Carl Wooton. N.M.A.

Southwest Texas State University, San Marcos, TX 78665. Director: Norman Peterson. Graduate hours offered.

State University of New York, Buffalo, NY 14214. Director: Martin L. Pops. M.A. in humanities.

State University of New York, Oswego, NY 13126. Director: Lewis Turco. Undergraduate degree (B.F.A.) in writing.

State University College, Brockport, NY 14420. Director: Gregory Fitzgerald. (T)

Vanderbilt University, Nashville, TN 37203. Director: Walter Sullivan. M.A.

University of Windsor, Windsor, Ontario, Canada. Director: Eugene McNamara. M.A.