

GRADUATE WRITING PROGRAMS 2010–11

Founded at Naropa University in 1974 by Anne Waldman and the late Allen Ginsberg, the Jack Kerouac School of Disembodied Poetics comprises the Summer Writing program and the Department of Writing and Poetics, which administers the MFA in Writing and Poetics and the low-residency MFA in Creative Writing, as well as the BA in Writing and Literature.

OVERVIEW OF MFA WRITING PROGRAMS

The **MFA in Writing and Poetics** is a 49-credit in-residence program that balances requirements in writing workshop courses, literature and cultural studies courses with contemplative courses, electives and 2 four-week Summer Writing Programs. Writing and Poetics students choose a concentration in prose, poetry or translation. This decision does not represent an exclusive commitment to one or another mode of writing but indicates a primary involvement with prose, poetry or translation over the course of the two-year MFA program.

The low-residency component of the Kerouac School, the **MFA in Creative Writing** is a 49-credit program that is designed for students who would like access to the rich course offerings of the Department of Writing and Poetics without having to relinquish any professional or familial commitments. The curriculum combines online workshops, online literature seminars, online electives, contemplative practice and summer residence at Naropa's Summer Writing Program. Taking courses in both poetry and prose, Creative Writing students do not choose a concentration and generally take 6 credits per semester to realize their degree in three years.

MFA IN WRITING & POETICS

The MFA in Writing and Poetics is a two-year program, including four academic semesters and two summer sessions, in which students study and work with a faculty of active and established writers. Small classes offer the kind of attention that will help one's work to develop significantly over the course of the program.

Writing and Poetics students meet and work with peers in a concentrated but supportive atmosphere. Collaborating on projects both in and outside the classroom creates bonds of friendship and community that often continue after graduation. Involvement in letterpress printing, graduate assistantships, literary journal publication, reading performances and the outreach teaching program provides further opportunities for participation in this lively arts community.

Curriculum

The MFA curriculum balances writing workshop courses with literary and cultural studies. Students generally enter the MFA program in the Summer Writing Program, although entry can take place in the fall or spring semesters as well.

Concentrations

When applying to the Writing and Poetics program, a student chooses to concentrate in prose, poetry or translation. This decision represents a student's primary involvement with poetry, prose or translation during the course of the program.

Prose students study methods and techniques of monologue, dialogue, point of view, characterization, tempo, tone and structure in order to realize and develop the craft of narrative fiction. **Poetry** students practice and study traditional and experimental verse modes in order to gain a firsthand sense of the variations of poetic form and its complex relation to sense and meaning. **Translation** students examine both theoretical and technical aspects of literary translation along with relevant issues in literary history, linguistics and cross-cultural studies in order to develop a working sense of the translator's craft. Students in any concentration may also work with forms that cross or combine particular written genres.

Writing and Poetics program students take 6 credit hours in elective courses at the university and at least 3 credits in a contemplative arts practice such as t'ai-chi ch'uan, aikido, yoga or traditional sitting meditation. Students are encouraged to explore the numerous elective and contemplative courses offered.

Summer Writing Program

Visiting and resident writers join the year-round faculty to lead workshops, give lectures, readings and interviews, and participate in panel discussions during the Summer Writing Program. Students are exposed to a wide range of contemporary cultural topics and experiment with compositional methods. Summer Writing Program students are encouraged and expected to explore the range of offerings beyond their academic semester concentrations. The program is designed to give students a sense of where they might begin to locate their own work and interests within the contemporary literary world. Two Summer Writing Programs (a total of 16 credits) are required for all MFA program students to allow time for this sense of location and direction to develop.

MFA Writing & Poetics Requirements*

The Master of Fine Arts in Writing and Poetics requires a total of 49 credit hours distributed among the following courses:

Summer Writing Program: 16 credits

WRI 651–654 Summer Writing Program I (8)

WRI 751–754 Summer Writing Program II (8)

SUBTOTAL 16

Writing Workshops: 9 credits (All classes are 3 credits.)

Semester-long creative writing workshops require regular submission of original work for critique, oral presentation and editing. Creative Reading and Writing courses have distinct literature and creative writing components.

WRI 610B	Practice of Poetry: Lyf So Short, Craft So Long
WRI 614	Creative Reading and Writing: Memoir/Anti-Memoir
WRI 618	Practice of Poetry: Migrant Metaphors
WRI 619	Practice of Fiction: Narration/Transition
WRI 620	Practice of Poetry: Composition and Critique
WRI 621	Practice of Fiction: Monologue/Characterization
WRI 623	Creative Reading and Writing: Writing with Shakespeare
WRI 625	Creative Reading and Writing: Dramatic Measures
WRI 629	Practice of Translation

WRI 660A	Practice of Poetry: Nature Poetry for the 21 st Century
WRI 660B	Practice of Poetry: The Prose Poem
WRI 664	Practice of Poetry: The Poetic Journal
WRI 670	Practice of Poetry: Word for Word, Line by Line
WRI 671	Practice of Fiction: Building Blocks
WRI 673	Creative Reading and Writing: Food as Metaphor
WRI 675	Creative Reading and Writing: Memory and Matter
WRI 710	Practice of Poetry: Your Works
WRI 715	Practice of Poetry: Poetry Workshop
WRI 720	Practice of Prose: Experimental Prose
WRI 723	Practice of Prose: Creative Nonfiction
WRI 725	The Art of the Essay
WRI 731	Creative Reading and Writing: Sequences
WRI 739	Contemplative Poetics
WRI 756	Mind Moving
WRI 762	Creative Reading and Writing: Literatures of Exile and Diaspora
WRI 763	Creative Reading and Writing: Notes on Architecture
WRI 770	Practice of Poetry: Hybrid Forms
WRI 771	Practice of Fiction: Postmodern Prose
WRI 773	Creative Reading and Writing: Cross-Cultural Writing Practices
SUBTOTAL	9

Literature Courses: 9 credits (All classes are 3 credits.)

These seminars examine a single writer's work, specific topics in literary history or encompass a survey of historical or theoretical orientations and require critical papers in standard academic format.

WRI 614	Creative Reading and Writing: Memoir/Anti-Memoir
WRI 623	Creative Reading and Writing: Writing with Shakespeare
WRI 625	Creative Reading and Writing: Dramatic Measures
WRI 629	Practice of Translation
WRI 632	Literature Seminar: The Feeling Tone
WRI 633	Literature Seminar: Tracks Along the Left Coast
WRI 640	Literature Seminar: Women Writers, Open Texts
WRI 647	Literature Seminar: Kerouac's Road
WRI 649	Literature Seminar: Classic Modernism
WRI 650	Literature Seminar: Midnight Angels
WRI 656	Literature Seminar: Points of Departure
WRI 673	Creative Reading and Writing: Food as Metaphor
WRI 675	Creative Reading and Writing: Memory and Matter
WRI 677	Trends in Contemporary Literature: Introduction to Critical Theory
WRI 718	Literature Seminar: <i>The Cantos</i> of Ezra Pound
WRI 722	Eco-Lit
WRI 725	The Art of the Essay
WRI 731	Creative Reading and Writing: Sequences
WRI 736	Trends in Contemporary Literature: Introduction to Feminist Theory
WRI 739	Contemplative Poetics
WRI 750	Literature Seminar: Radical Prosody
WRI 756	Mind Moving
WRI 760	Creative Reading and Writing: Bad Business: Noir n' Nasty
WRI 762	Creative Reading and Writing: Literatures of Exile and Diaspora
WRI 763	Creative Reading and Writing: Notes on Architecture
WRI 768	Literature Seminar: William Blake
WRI 773	Creative Reading and Writing: Cross-Cultural Writing Practices
SUBTOTAL	9

Electives: 6 credits

Students have ample choice to fulfill the 6-credit elective requirement and may choose courses from a wide range of offerings. The Writing and Poetics Department offers the following electives:

WRI 602	Letterpress Printing: The Well Dressed Word (3)
WRI 608W	Writer's Practicum: Designing a Writing Workshop (2)
WRI 612W	Poetry Practicum (1)
WRI 643W	Poetry Practicum (1)
WRI 700	Writing Pedagogy Seminar: Composition and Writing Center Theory (3) (reserved for students who apply, and are accepted, to work as writing fellows in the NWC.)
WRI 702W	Poetry Practicum: Small Press (1)
WRI 745W	Poetry Practicum: Haiku, Linked Verse and the Bioregion (1)
WRI 746W	Prose Practicum (1)
WRI 747W	Writer's Practicum (1)
WRI 781	Project Outreach (2–3)
SUBTOTAL	6

Contemplative Requirement: 3 credits

There is a variety of courses available that satisfy this requirement, including t'ai-chi ch'uan, sitting meditation, aikido, ikebana, sumi brushstroke, thangka painting and yoga. Each of these disciplines provides training in an art form that cultivates mindful awareness.

The Writing and Poetics Department offers the following contemplative courses:

WRI 739	Contemplative Poetics (3)
WRI 756	Mind Moving (3)
SUBTOTAL	3

Final Manuscript: 6 credits

In their last semester, MFA students submit a final manuscript consisting of a creative manuscript fulfilling the minimum page requirements for the concentration in which the student is registered and a critical thesis. Additional information about the final manuscript and extended manuscript is available in the Writing and Poetics office.

WRI 880	Final Manuscript (6)
WRI 881	Extended Manuscript (0.5) (by departmental permission)
SUBTOTAL	6

TOTAL CREDITS 49

**This fact sheet describes the 2009–10 curriculum for the MFA in Writing and Poetics. Naropa University faculty and staff are committed to regular review and revision of the curriculum, to reflect new findings and understandings in the field, feedback from alumni and the professional community, and faculty expertise. Please inquire with the Office of Admissions and/or the Department of Writing and Poetics for any curricular changes that are being considered for future academic years.*

MFA IN CREATIVE WRITING

The MFA in Creative Writing is a low-residency program designed to provide students with a sense of where to ultimately locate their work within the contemporary world of writing and literature. While the MFA in Creative Writing offers courses and workshops in poetry and prose, a concentration is not declared.

The Creative Writing degree program is typically completed in three years and requires completion of 49 credit hours, of which eight weeks (16 credit hours) are in residence at Naropa University, Boulder, CO, for the Summer Writing Program (SWP). The SWP is usually completed over the course of two to three summers. Six credit hours are awarded for the Final Manuscript and Thesis, which is completed in the final semester. Low-residency students generally enroll for 6 credit hours per semester to realize their degree within three years or less and to qualify for financial aid. If students do receive financial aid, they must enroll for 9 credit hours during one academic semester over the course of their degree program.

Distance Learning

Besides multimedia and written lectures, there are many methods to replace traditional classroom lectures and discussions. These are easy to navigate by creating a dynamic and fulfilling learning experience with each course. For example, you need not be online at the same time as other students, and Naropa utilizes the latest interactive Internet technologies with private, password-secure web pages for the exclusive use of the students and instructors of each class. An array of communication tools including audio lectures, group discussions and private online journals, as well as on-site intensives, makes for a singularly dynamic community of students in the Creative Writing program. Enrolled students have access to twenty-four-hour, seven-day-a-week technical support. For answers to frequently asked questions about distance learning, see www.naropa.edu/distancelearning/faqs.cfm.

MFA CREATIVE WRITING REQUIREMENTS*

Summer Writing Program: 16 credits

Eight weeks of the Summer Writing Program (16 credits) are completed in two or three summers at Naropa's Boulder campus. During the Summer Writing Program, visiting and resident writers join the year-round Writing and Poetics faculty to lead workshops, give lectures, readings and interviews, as well as participate in panel discussions. Students are exposed to a wide range of contemporary cultural topics and experiment with compositional methods.

WRI 651–654 Summer Writing Program I (8)
WRI 751–754 Summer Writing Program II (8)
SUBTOTAL 16

Writing Workshops: 9 credits (All classes are 3 credits.)

Writing workshops require regular submission of original work for critique and editing. Courses include reading, as well as online discussion of modes of composition. Workshop participation encourages student peer critique and develops editing skills and an informed aesthetic. Writing workshops include the following titles: Practice of Poetry, Practice of Fiction, Expository Essay, and Creative Reading and Writing.

WRI 600e Literature Seminar: Midnight Angels
WRI 625e Creative Reading and Writing: Dramatic Measures
WRI 637e Practice of Fiction: Characterization/Monologue
WRI 639e Practice of Poetry: Great Companions
WRI 641e Practice of Fiction: Sculpting Prose
WRI 667e Creative Reading and Writing: Inspired by Inspiration
WRI 668e Practice of Fiction: Toward Accumulating a Larger Text
WRI 669e Creative Reading and Writing:
Collaborations, Crossings and Collisions
WRI 688e Literature Seminar: Kerouac's Road
WRI 765e Practice of Fiction: Flash Fiction, Make It New
WRI 785e Practice of Fiction: Building Blocks
WRI 790e Creative Reading and Writing: Investigative Poetics
WRI 792e Book Matters: An Introduction to Publishing
SUBTOTAL 9

Literature Courses: 9 credits (All classes are 3 credits.)

Literature seminars focus on the works of particular authors, literary history and culture, as well as contemporary trends in literary theory. They are titled Literature Seminar, Creative Reading and Writing, and Trends in Contemporary Literature. All literature courses require critical papers in standard academic format.

WRI 632e Literature Seminar: The Feeling Tone
WRI 634e Literature Seminar: One's Own Language
WRI 667e Creative Reading and Writing: Inspired by Inspiration
WRI 677e Trends in Contemporary Literature:
Introduction to Critical Theory
WRI 688e Literature Seminar: Kerouac's Road
WRI 736e Trends in Contemporary Literature:

Introduction to Feminist Theory
WRI 788e Creative Reading and Writing: The Art of Nonfiction
WRI 790e Creative Reading and Writing: Investigative Poetics
SUBTOTAL 9

Final Manuscript: 6 credits

In their last semester, MFA students submit a final manuscript consisting of a creative manuscript and a critical thesis. Typically no classes are taken during this last semester, but close mentoring by the faculty working with the student is part of the process of completing the manuscript. A topic proposal must be submitted for approval the semester prior to the manuscript semester.

WRI 880e Final Manuscript
SUBTOTAL 6

Elective Requirements: 6 credits

Students can choose from an array of online courses offered by other departments at Naropa University. For those students who can attend class at Naropa, we also offer the following weekend 1-credit electives. These classes can include in-resident undergraduate and graduate students and low-residency graduate students.

WRI 612W Poetry Practicum
WRI 643W Poetry Practicum
WRI 746W Prose Practicum
WRI 747W Writer's Practicum
SUBTOTAL 6

Contemplative Requirement: 3 credits

WRI 680e Mind Moving
SUBTOTAL 3
TOTAL CREDITS 49

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PUBLICATIONS

Magazines and publications by students and faculty include *Bombay Gin*, *not enough night*; the W&P newsletter, *InterZone*; as well as Project Outreach and eco-lit journals. Independent, short-run publishing projects are frequently initiated by students.

Bombay Gin, the literary journal of the Writing and Poetics Department, publishes art, translations, interviews and innovative creative texts. See www.naropa.edu/bombaygin for more information.

Published two times per year, *not enough night* is the online literary magazine of Naropa University's low-residency MFA in Creative Writing program. See www.naropa.edu/notenoughnight.

SPECIAL FEATURES OF THE WRITING & POETICS DEPARTMENT

The Writing and Poetics Department offers several electives including Project Outreach, Designing a Writing Workshop, Letterpress Printing and poetry or prose weekend practica.

Project Outreach gives students an opportunity to develop teaching skills while earning credit by leading writing workshops in local schools and institutions.

Designing a Writing Workshop instructs students in the skills necessary for conceiving, organizing and teaching writing workshops in public schools, colleges and other institutions.

Located in the Harry Smith Cottage on the Arapahoe Campus, the **Harry Smith Print Shop** features a Chandler and Price platen press and a smaller proof press. Regular courses and workshops are offered for students who wish to learn printing technique using distributable type on both platen and proof presses. The print shop adds a fine crafts dimension to the Writing and Poetics course offerings. Printers Brad O'Sullivan and Julia Seko teach letterpress printing courses. Andrew Schelling serves as faculty advisor.

Events and Readings

Regularly scheduled Writing and Poetics events include readings by faculty, students and guest writers. In addition to the visiting writers to the Summer Writing Program, recent visiting writers to the Department of Writing and Poetics include Rae Amantrout, Arielle Greenberg, Simon Pettet and Tom Rayworth.

SCHOLARSHIPS

www.naropa.edu/gradscholarships

Ted Berrigan Scholarship
Robert Creeley Scholarship
Jack Kerouac Scholarship
Institute of American Indian Arts
Aimee Grunburger Award
Zora Neale Hurston Award
Hiro Yamagata Scholarship
Graduate Assistantships

NAROPA WRITING CENTER WRITING FELLOWS

Each fall the Naropa Writing Center (NWC) awards a limited number of writing fellow positions to first-year graduate students who demonstrate advanced writing ability and a commitment to writing education. Previous experience is desirable but not essential. Graduate students from all Naropa disciplines are invited to apply; we particularly encourage candidates who will contribute to the diversity of the NWC. Fellows train in a writing pedagogy seminar and practicum (fall and spring) for elective credit or audit; these courses address the theory and practice of consulting and provide a strong foundation for future teaching. Staffing the NWC begins in the spring at the rate of \$10 per hour, four to six hours per week, with other opportunities available in subsequent semesters. Applications are available in March and are due in April. Please call 303-245-4606 for more information.

CAREERS

The Writing and Poetics Department is proud of the accomplishments of its students and graduates. In recent years, Naropa graduates have published books, been finalists for the Walt Whitman prize from the Academy of American Poets, received NEA awards in poetry, won awards in The Raymond Carver contest, a Prism International Short Fiction Award, a Story Magazine competition and the Ernest Hemingway First Novel Contest. Work from Naropa Writing and Poetics graduates has recently appeared in *American Poetry Review*, *Exquisite Corpse*, *Harper's*, *Bomb*, *AWP Newsletter*, and in anthologies such as *American Poets Say Good-bye to the Twentieth Century: An Anthology of New (American) Poetry*, *Flippin': Filipinos on America and Returning a Borrowed Tongue*. In addition, Naropa graduates have appeared on MTV's Spoken Word program and on The United States of Poetry series on PBS. Our graduates have entered careers in arts administration, publishing, television and film writing and gone on to PhD programs in both writing and literature.

- Published authors with presses such as Penguin, Coffee House and Burning Deck
- Translators of Baudelaire, Catullus and ancient Chinese poets

- Co-founder, Watermoon Films
- Playwright, performance by Theatre 5.2.1; Chicago, Illinois
- Editor/founder, Belladonna Books
- Editor/founder, Hot Whiskey Press
- Contributor, Richard Brautigan: A Collection of Essays
- Recipient of Colorado Arts Council Grant
- Recipients of PhD from various universities
- Writing instructors at universities and for writers workshops

WRITING & POETICS DEPARTMENT FACULTY

Our distinguished resident faculty has collectively published more than two hundred books of poetry, fiction, essays and translations. Faculty members have performed, lectured and taught throughout the United States and abroad, and have extensive experience in printing, editing and publishing as well.

MFA Writing & Poetics Faculty

Keith Abbott

BA, San Francisco State; MA, Western Washington State.

Keith Kumasen Abbott teaches writing and art at Naropa University. Publications include the novels *Gush*, *Rhino Ritz* and *Mordecai of Monterey*; the short story collections, *Harum Scarum*, *The First Thing Coming* and *The French Girl*. He wrote a memoir of Richard Brautigan, *Downstream from Trout Fishing in America* (Capra, 1989) and contributed to *Richard Brautigan: Essays on the Writing and Life* (McFarland & Co, 2006) for which he chaired a symposium and contributed an essay. His story "Spanish Castle" was optioned by Ziji Productions, and he co-wrote the screenplay; recently his novel *Racer* has been shortlisted for the Berlinale Film Conference 2007. His latest poetry book was *Next Door to Samsara* (Fell Swoop, 2005) and his poems appeared in the recent anthologies *Saints of Hysteria* (Soft Skull, 2006) and *Rimbaud Après Rimbaud* (Except Collection Textual, 2004). His art/calligraphy appear in *Shambhala Sun* and *Buddhadharma* magazines and in group and/or solo shows in San Francisco, Denver, Boulder, Shanghai, Seoul and San Antonio.

Junior Burke, Chair

BFA, University of Illinois; MFA, The Naropa Institute.

Junior Burke is a dramatist, prose writer and lyricist. His novel, *Something Gorgeous*, was published in 2005. Junior is the chair of the Writing and Poetics Department and the director of the low-residency MFA in Creative Writing. He is also founder and executive editor of *not enough night*, the electronic magazine of MFA Creative Writing. A CD of original songs, *While You Were Gone*, released in 2007 on Red Thread Records, was cited by New York's Bowery Poetry Club as one of the best poetry CDs of that year.

Reed Bye

BA, MA, PhD, University of Colorado.

Reed Bye is a poet and songwriter. His most recent book is *Join the Planets: New and Selected Poems* (United Artists Books, 2005). Other published works include *Passing Freaks and Graces*, *Gaspar Still in His Cage* and *Some Magic at the Dump*. A CD of original songs, *Long Way Around*, was released in 2005 by Farfalla/McMillan & Parrish. His work has appeared in a number of anthologies including *Nice to See You: Homage to Ted Berrigan*, *The Angel Hair Anthology*, *Sleeping on the Wing* and *Civil Disobediences: Poetics and Politics in Action*. He holds a PhD in English from the University of Colorado and teaches poetry writing workshops and courses in classic and contemporary literary studies and contemplative poetics.

Amy Catanzano

BA, Colorado State University; MFA, University of Iowa.

Amy Catanzano is a poet, adjunct faculty and the administrative director of the Department of Writing and Poetics. She is the author of two books: *iEpiphany* (Erudite Fangs Press, 2008) and *Multiversal*, selected by Michael Palmer for the Poets Out Loud Prize with Fordham

University Press. Amy's poetry has appeared in literary magazines such as *Conjunctions*, *Fence*, *Volt*, *Denver Quarterly*, *American Letters & Commentary*, and *Colorado Review* and is included in the forthcoming anthology, *A Best of Fence*. She has an MFA in poetry from the Iowa Writers' Workshop and a BA in English from Colorado State University. Recent projects include a cross-genre manuscript titled *Starlight in Two Million: A Neo Scientific Novella*. She is also developing a lyric essay, "Quantum Poetics: The Science of Imaginary Solutions," in which she investigates poetry in relation to theoretical physics such as string theory, quantum mechanics and relativity.

Jack Collom
MA, University of Colorado.

Jack Collom is a poet, essayist and creative writing pedagogue. His most recent collection of poems is *Exchanges of Earth & Sky* (Fish Drum, 2006). His major collection, *Red Car Goes By: Selected Poems 1955–2000*, was published by Tuumba Press in 2001. Other volumes include *Little Grand Island*, *Arguing with Something Plato Said*, *8-Ball* and *Entering the City*. His work has been published in countless magazines and anthologies in the United States and abroad. His essays on teaching and anthologies of children's poetry appear in *Moving Windows* and *Poetry Everywhere*. He has produced two CD's of original work performed in collaboration with musician/composer Ken Bernstein and been awarded two NEA fellowships. He received his MA in English from the University of Colorado, and teaches courses in eco-literature and outreach teacher-training.

Anselm Hollo
University of Helsinki; Institute of Tubingen.

Anselm Hollo is a poet, translator and essayist. He is the author of more than thirty books and chapbooks of poetry, most recently *Notes on the Possibilities and Attractions of Existence: Selected Poems 1965–2000* (Coffee House, 2001). Other titles include *Maya*, *Sojourner Microcosms*, *Pick up the House* and *Corvus*. His work has been widely anthologized and translated into Finnish, French, German, Swedish and Hungarian. He is recipient of an NEA Fellowship in poetry, grants from The Fund for Poetry, and the Government of Finland's Distinguished Foreign Translator's Award. Authors whose works he has translated include Paul Klee, Bertolt Brecht, Jean Genet, Paava Haavikko and Mirka Rekola. He studied at the University of Helsinki and the Institute of Tubingen, and teaches poetry and translation writing workshops and courses in literary studies.

Bhanu Kapil
BA, Loughborough University, UK;
MA, State University of New York, Brockport.

Bhanu Kapil is a poet and experimental fiction writer. Her most current book, *Incubation: A Space for Monsters*, came out in fall 2006 from Leon Works. She is also the author of *The Vertical Interrogation of Strangers* (Kelsey St. Press, 2001), *Autobiography of a Cyborg* (Leroy Press, 2001) and *A House Made of Water*, forthcoming from Leon Works. She is currently writing a novel, *Humanimal: a project for future children*. This work is set in colonial India and follows the story of Kamala and Amala, two wolf-children who were rehabilitated into human life. As part of this project, Bhanu went to India with Mona Lisa Productions, a French film-making company, and filmed a documentary on "wolf-girl" sites. She teaches fiction, cross-genre and poetry writing workshops, and courses in literary studies and memoir.

Brad O'Sullivan
MFA, Naropa University.

Brad O'Sullivan is a poet, letterpress printer and bookbinder. He is the editor and publisher of Smokeproof Press in Boulder, Colorado. His book of poetry is *Pointing at the Direction of Sound* (Rodent Press, 1996). He teaches letterpress printing and bookmaking.

Maureen Owen
Program Coordinator, The St. Mark's Poetry Project, NYC;
Honors Examiner in English Literature, Swathmore College.

Maureen Owen is the author of nine books of poetry and editor of Telephone Books Press. Her recent title *American Rush: Selected Poems* was a finalist for the L.A. Times Book Prize. Her work *AE (Amelia Earhart)* was a recipient of the prestigious Before Columbus American Book Award. Other books include *Imaginary Income*, *Zombie Notes* and *Untapped Maps*. A special selection of poems from her forthcoming title, *Erosion's Pull*, in collaboration with the stunning art of Yvonne Jacquette, is being published by Granary Books, New York City. She has taught numerous workshops in poetry and book production and has been awarded a grant from the Foundation for Contemporary Performance Arts, Inc. and a Poetry Fellowship from the NEA.

Elizabeth Robinson
BA, Bard College; MFA, Brown University;
MDiv, Pacific School of Religion.

Elizabeth Robinson is the author of eight books of poetry, most recently *Inaudible Trumpeters* (Harbor Mountain Press), *Under That Silky Roof* (Burning Deck Press) and *Apostrophe* (Apogee Press). Robinson has an essay in the new book on Lorine Niedecker, *Radical Vernacular*, and work forthcoming in the Norton Anthology called *American Hybrid*. A new book called *The Orphan and Its Relations* will be out from Fence in November 2009. She has been a winner of the Fence Modern Poets Prize, the National Poetry Series and three Gertrude Stein awards for innovative poetry. Robinson has also been a MacDowell Colony Fellow and a recipient of a grant from the Fund for Poetry. In 2008, she was awarded a Foundation for Contemporary Arts Grants to Artists Award. Robinson is a co-editor of Instance Press and EtherDome Chapbooks.

Andrew Schelling
BA, University of California, Santa Cruz;
Special Studies, University of California, Berkeley.

Andrew Schelling is a poet, translator and essayist. He is the author of a dozen books, most recently *Two Elk: A High Country Notebook* (bootstrap productions, 2005) and *The Wisdom Anthology of North American Buddhist Poetry* (Wisdom, 2005). Other recent titles include *Tea Shack Interior: New & Selected Poetry*, *Wild Form*, *Savage Grammar* (a collection of essays) and *Erotic Love Poems from India*, a translation of the eighth-century Sanskrit collection *Amarushataka*. His translations from Sanskrit, Pali and Hindi appear in numerous anthologies. *Dropping the Bow: Poems from Ancient India* received the Academy of American Poets translation award in 1992. He has received two Witter Bynner Foundation for Poetry grants. In the San Francisco Bay Area in the 1980s, he co-edited the journal *Jimmy & Lucy's House of "K."* He oversees the MFA concentration in translation, and teaches poetry and translation writing workshops, courses in literary studies and ecology-based poetics, and Sanskrit language.

Julia Seko
Julia Seko is a letterpress printer, book artist and proprietor of P.S. Press. Trained in letterpress printing at the Women's Graphic Center in Los Angeles, she is adjunct faculty in the Writing and Poetics Department at Naropa University and is active in the Book Arts League, a nonprofit community book arts organization. For the past fifteen years she has taught book arts and letterpress printing in the Boulder/Denver area through various institutions and organizations including the Book Arts League, University of Colorado extension and Naropa University, where she helped set up the letterpress studio. Her letterpress work is in university and private collections and has been exhibited in the United States and Ireland.

Sara Veglahn

BA, University of Wisconsin-LaCrosse;

MFA, University of Massachusetts-Amherst;

PhD (cand.), University of Denver.

Sara Veglahn is the author of four chapbooks: *Closed Histories* (Noemi Press, 2008); *Falling Forward* (Braincase Press, 2003); *Another Random Heart* (Margin to Margin, 2002, reprinted by Lettermachine Editions, 2009); and *That We Come to a Consensus* (Ugly Duckling Presse, 2005), a collaboration with the poet Noah Eli Gordon. Recent work appears or is forthcoming in *26*, *Conjunctions*, *Fence*, *Sleepingfish*, *Tarpaulin Sky*, *Thuggery & Grace*, *Trickhouse*, and elsewhere. She teaches prose workshops and literature seminars in Naropa's Department of Writing and Poetics and is the current associate editor of the *Denver Quarterly*.

Anne Waldman

BA, Bennington College.

Anne Waldman, co-founder with Allen Ginsberg of the Jack Kerouac School of Disembodied Poetics, is the renowned author of more than thirty books and chapbooks of poetry. Anne has performed her work internationally, including experiments with music, dance and video. She directed the Poetry Project at St. Mark's Church-in-the-Bowery for more than a decade and now is a Distinguished Professor of Poetics in the Writing and Poetics Department at Naropa University. Waldman's most recent works include *Manatee/Humanity* (Penguin, 2009), *Civil Disobediences: Poetics and Politics in Action*, a book she co-edited, and *In the Room of Never Grieve: New & Selected Poems* with a CD produced by her son Ambrose Bye (Coffee House Press). She has also published *Structure of the World Compared to a Bubble*, a long Buddhist poem (Penguin), *Outrider: Essays, Interviews, Poetry* (La Alameda Press, 2006) and a CD: *The Eye of the Falcon* (Farfalla/McMillan & Parrish, 2006) with Ambrose Bye.

Ranked Faculty from other Departments

Alan Hartway (Interdisciplinary Studies), Michelle Naka Pierce (Naropa Writing Center)

MFA Creative Writing Faculty

Erik Anderson

MFA, Creative Writing, Naropa University; PhD, English/Creative Writing, University of Denver.

Erik Anderson's poems and reviews have appeared in *American Letters & Commentary*, *Sleeping Fish*, *The Recluse*, *Jacket*, *Rain Taxi*, *Marginalia*, *CABINET*, *The Poetry Project Newsletter*, *Parcel*, *Cranky* and others. A graduate of the Kerouac School, he recently received his PhD from the University of Denver, where he was a contributing poetry editor at the *Denver Quarterly*. He also co-edits the magazine *Thuggery & Grace* and serves as the graduate academic advisor in the Writing and Poetics Department at Naropa University.

Lisa Birman

BA, BCom, University of Melbourne; MFA, Naropa University.

Lisa Birman is a poet and writer from Melbourne, Australia. She is also the director of Naropa University's Summer Writing Program. She has taught at Naropa University, University of Colorado and several universities in Australia. Lisa's chapbooks include "O" *A Conversation*, *Some Things—Poems and Translations and deportation poems*, and her work has been published in *Poetry Project Newsletter*, *26* and *The Melbourne Poets Union Anthology*. She is co-editor of *Civil Disobediences: Poetics and Politics in Action*. *AS IF home*, a collection of her collaborations with Josepha Conrad, is forthcoming from Farfalla/McMillan and Parrish. Lisa is the co-founder of Movie Star Press.

Tara Blaine

MFA, Naropa University.

Tara Blaine is the founder and publisher of *The American Drivel Review*, as well as a writer of prose, poetry and essays. An alumna of Naropa's Writing and Poetics program, she teaches in Naropa's low-residency Creative Writing MFA program.

Junior Burke, Chair

BFA, University of Illinois; MFA, The Naropa Institute.

See bio above.

Kika Dorsey

PhD, University of Washington, Seattle.

Kika Dorsey has a PhD in comparative literature from the University of Washington in Seattle, where she also published and performed her poetry extensively. She is published in numerous journals, including *The Denver Quarterly*, *The California Quarterly*, *The Comstock Review* and *Anyone is Possible*. She has taught literature, film and writing at the University of Washington, the University of Colorado, Metropolitan State College and Front Range Community College. She has also worked freelance as a proofreader, editor and translator of German. She lives in Boulder with her husband, two children, old dog and three birds.

Danielle Dutton

BA, University of California at Santa Cruz; MFA, The School of the Art Institute of Chicago; PhD, University of Denver.

Danielle Dutton is the author of *Attempts at a Life* (Tarpaulin Sky Press, 2007) and *SPRAWL* (Clear Cut Press, forthcoming 2008). Recent work has also appeared or is forthcoming in *jubilat*, *The Brooklyn Rail*, *Shiny*, *CutBank* and *Joyful Noise: An Anthology of American Spiritual Poetry*. She teaches in Naropa's low-residency MFA program and is managing editor at Dalkey Archive Press.

Barbara Henning

Barbara Henning is the author of two novels, seven books of poetry and a series of photo-poem pamphlets. Her most recent book is a collection of sonnets, *My Autobiography* (United Artists, 2007). A collection of prose poems and stories, *Thirty Miles to Rosebud*, is forthcoming from Spuyten Duyvil. In the '90s Barbara was the editor of *Long News* in the *Short Century*. She was born in Detroit, relocated to New York City in the early eighties and recently moved to Tucson, Arizona. In Tucson, she's on the board of POG and Chax Press. She's currently teaching writing workshops for Naropa's low-residency MFA program and in the MFA program at Long Island University in Brooklyn.

Maureen Owen

Program Coordinator, The St. Mark's Poetry Project, NYC;

Honors Examiner in English Literature, Swathmore College.

See bio above.

Steven Taylor

BA, Glassboro State College; PhD, Brown University.

Steven Taylor is a poet, musician and cultural critic. His latest book is *False Prophet: Field Notes from the Punk Underground* (Wesleyan University Press, 2003). He has published two books of poems, including *Loveland*, and has composed music for, and performed on, numerous recordings. He has collaborated and toured internationally with Allen Ginsberg, Anne Waldman, Kenward Elmslie and the seminal poetry-rock group the Fugs. He has also composed music for the concert stage, film, radio and the theatre. He holds a PhD in ethnomusicology from Brown University and teaches poetry writing workshops and courses in literary history and critical theory.

CAMPUS TOURS

You are invited to visit Naropa University. Events for prospective students are scheduled every fall and spring. See www.naropa.edu/admissions/grad_events.cfm for more information. The visitation coordinator will be happy to arrange for you to meet with an admissions counselor or a member of our faculty, visit a class or take a campus tour. Arapahoe Campus tours are offered Monday through Friday at 2 p.m. in the main lobby of the Administration Building. The visitation coordinator can be contacted at 303-546-3548 or 1-800-772-6951 (within North America) or at admissions@naropa.edu. You can also use the online Visitation Request form or you may view our campus from the online tour.

If you decide you would like to apply for admission, we prefer that you do so electronically via www.naropa.edu/apply.

SUGGESTED DEADLINES

Naropa University uses a rolling admission policy. Applicants may apply as early as September for summer and fall admission. Applications received between September 1 and the suggested deadline will be given equal consideration. Applications received after the suggested deadline will be reviewed on a space-available basis.

- January 15 for fall and summer semester admission
- October 15 for spring semester admission

ADMISSION REQUIREMENTS

A bachelor's degree from an accredited institution is required for admission to all graduate programs.

A completed graduate application for MFA Writing and Poetics or MFA Creative Writing consists of the following:

1. Completed application form.
2. A \$60 nonrefundable application fee in the form of a check or money order, payable to "Naropa University." Applicant's name must be clearly indicated on the check.
3. Three-to-five-page typed, double-spaced statement of interest.
4. Resumé.
5. Three letters of recommendation (all must be on forms provided and not from significant others, family members or current therapists).
6. Official transcripts of all previous college-level study that reflect the completion of a bachelor's degree, sent directly to Naropa's Admissions Office from the registrar of previous institutions or in a sealed envelope with the application.
7. **For Applicants to Both MFA Programs:** Supplemental essay
8. **For MFA Writing & Poetics Applicants Only:**
Depending on concentration:
Prose Fiction: Thirty typed pages
Poetry: Fifteen typed pages
Translation: Twenty typed pages of original creative work, and if you have them, three to five pages of translation work. Translation may be from any genre: prose, poetry, drama or essay.
9. **For MFA Writing & Poetics Applicants Only:** In some cases, the Writing and Poetics office may request an interview in person or on the telephone.
10. **For MFA Creative Writing Applicants Only:** Writing sample consisting of either thirty pages of prose fiction or fifteen pages of poetry, or a twenty-five-page combination of prose and poetry.
11. **For MFA Creative Writing Applicants Only:** Supplemental application technology checklist (attached).

ONLINE EDUCATION TECHNICAL REQUIREMENTS: MFA CREATIVE WRITING

Before or during the admissions process, MFA Creative Writing students need to make sure that their computer meets the minimum hardware requirements, and that they have the appropriate level and version of software programs to access the online course materials. Occasionally, unanticipated upgrades are necessary, which may take extra time. Also, students are expected to have Internet navigation skills. The supplemental application technology checklist is required before being admitted to a low-residency program.

Minimum Technology Requirements

1. An Internet Service Provider (for example, AOL, Earthlink, MSN).
Most ISP companies charge \$20 per month for unlimited access.
Some ISP companies offset this price by allowing ads.
2. A valid email address.
3. The following hardware:
PC
Windows 2000, XP or Vista
62 MB RAM
28.8 kbps modem (56K Recommended)
Sound Card and Speakers
MAC
Mac OS X or higher (in classic mode)
32 MB RAM (64 recommended)
28.8 Modem (56k recommended)
Sound Card and Speakers
4. Real Player Basic free software downloaded and installed.
5. **PC**
Internet Explorer 6.0 (supported), 7.0 (recommended);
Firefox 3.0 (supported) or 2.0 (recommended)
MAC
Safari 2.0 or 3.0; Firefox 3.0 or 2.0
6. Adobe Acrobat Reader downloaded and installed.

Instructions for downloading and installing the free software plug-ins may be received from the 24-hour, 7-day-a-week technical support helpdesk. They may be reached at 303-873-0005 or by email at helpdesk@ecampus.naropa.edu.

NAROPA UNIVERSITY LOW-RESIDENCY DEGREE PROGRAMS
MFA IN CREATIVE WRITING
2010-11

Supplemental Application Technology Checklist

- I am an independent learner, have good writing skills and am able to learn independently without the context of a live classroom.
- I am aware that taking classes online may be more time consuming than attending classes on campus, and I am prepared to engage in that commitment thoughtfully.
- I have my own computer or access to one that I may use regularly (6-10 hours/week).
- I am familiar with the Internet and am able to navigate websites easily.
- I have an email account, and I have used this account for communications and know how to send an email with an attachment.
- My email address is _____.

HARDWARE REQUIREMENTS

- I have been to the online campus and checked the minimum technical requirements for accessing online classes at Naropa University.
My computer meets the minimum technical requirements for access through the online delivery system.
- The processor speed in my computer is _____MHz.
- The amount of RAM Memory available in my computer is _____MB
- The software operating system that I am using is by _____ version _____
(Microsoft Windows 2000, XP or Vista; Macintosh OS X)
- My browser is _____ version _____.
- I have taken and passed the BROWSER TEST available at the online campus, Technical Requirements Page.
- I have downloaded and installed the current browser necessary for access to the online campus.
- I have downloaded and installed the free Real Player from www.real.com.
- I have downloaded and installed the free Adobe Acrobat Reader from www.adobe.com.

Student Signature _____ Date _____

If you have questions about these guidelines, please email Jirka Hladiš, director of online curriculum development, at inquiry@ecampus.naropa.edu or call 303-245-4702.

Supplemental essay

Please provide the following information at the top of the essay:

- Your name, address, telephone number and email address
- Prospective entry date (fall, spring or summer session, followed by year of entry)
- Your planned concentration, either Poetry, Prose or Translation

In order to help us determine if Naropa University's Writing and Poetics graduate program will be suited to you, we ask that you give us a sense of your background and interest as a writer and a reader. Therefore, in addition to your statement of interest, please include an essay of two to four typed, double-spaced pages addressing the following questions:

1. What usually inspires or motivates you to write?
2. What specific literary forms (e.g. metrical or free verse, prose fiction, drama, nonfiction or mixed forms) attract you as a writer or reader?
What experience have you had working with them?
3. What particular authors or works have been especially significant to you as a reader and writer?
4. What outside studies, activities or disciplines (such as writing groups or writing community) have influenced your practice of writing or seem particularly relevant to it?
5. For those students who will declare a concentration in Translation, please address the following:
 - What languages(s) would you like to work with?
 - Do you have any author or culture that you would like to focus on?
 - Do you have any past experience in translation?

Supplemental essay

Please provide the following information at the top of the statement of interest and the supplemental essay:

- your name, address, telephone number and email address
- prospective entry date and year (fall, spring or summer session, followed by year of entry)

In order to help us determine if Naropa University's MFA Creative Writing program will be suited to you, we ask you to give us a sense of your background and interest as a writer and a reader. Therefore, in addition to your statement of interest, please include an essay of two to four typed, double-spaced pages addressing the following questions:

1. What particular authors or works have been especially significant to you as a reader and writer?
2. What usually inspires or motivates you to write?
3. What do you hope to have accomplished as a writer, five years from now?
4. What outside studies, activities or disciplines (such as writing groups or writing community) have influenced your practice of writing or seem particularly relevant to it?
5. Supplemental application technology checklist.