

**GRADUATE HANDBOOK**

**CREATIVE WRITING DEPARTMENT**



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Welcome to the graduate programs in Creative Writing at San Francisco State University. We hope this opportunity to focus on your work under the tutelage of an actively publishing and committed faculty proves beneficial for you. Whether you are an MA or an MFA student, you will share many of the same classes and instructors.

Both programs include writing workshops, and literature and creative process courses. “Creative process” is the umbrella term for an exciting variety of courses which focus on the art of writing. In addition, the MFA program requires a four-course concentration called the correlative. Both programs require a written creative project.

This handbook is a guide to the programs and their requirements, general University requirements, and resources and opportunities available to you as a creative writing student at SFSU.

## **MASTER OF ART CREATIVE WRITING**

The Master of Arts in Creative Writing is a two-year program with a focus on preparing students who are teaching or who want to teach creative writing and/or composition at the Community College level. The Master of Fine Arts is a three-year program and is considered the terminal degree in creative writing. California community colleges often prefer the M.A. degree over the M.F.A. and a number of M.A. students who also complete the English Composition Certificate acquire teaching positions in those disciplines at community colleges.

The M.A. degree, like the M.F.A., provides students with the inspiration and guidance of a faculty of professional writers in developing the student's own potential as a professional writer. The curriculum emphasizes the primary importance of the study and practice of imaginative writing in the genres of creative nonfiction, fiction, literary translation, playwriting, and poetry. The degree combines an intense workshop requirement and a variety of special topic creative process classes as well as courses that expose students to a wide-range of writers and community service learning opportunities. The creative writing courses reflect our commitment to a variety of styles, subjects, and approaches, recognizing the complexity and breadth of contemporary writing. Graduates of the M.A. Program are instructed in literary analysis and develop their craft to constructively critique their own work and that of others. As a culminating experience, the student submits a thesis of creative work in their chosen genre.

In addition to the workshop and process courses, students in the M.A. in Creative Writing elect one of two teaching pathways. The pathway leading to an emphasis in teaching creative writing includes a rigorous course in the pedagogy and philosophy of teaching creative writing (TCW 860); a Teaching Practicum Course (859), in which the student gains in-class undergraduate teaching experience as a Graduate Instructional Aide while continuing their study of pedagogy with a seasoned faculty member and a group of peers; and, Projects in Teaching Creative Writing (785), a course that allows students to deepen their teaching experience as a Graduate Instructional Aide under faculty supervision. This teaching curriculum makes our M.A. unique within the nation of creative writing graduate degrees. The pathway leading to the teaching of composition allows students to earn the English Composition Certificate, offered by the English Department, by electing to take four courses (12 units) in English composition. Students on this path would earn an M.A. in Creative Writing along with the English Composition Certificate.

This course of study would lead students to a Masters of Arts degree in creative writing. The combination of workshop and process courses ensures that students would be prepared should they wish to continue on as an M.F.A. candidate in a creative writing program.

All students in the M.A. Creative Writing degree program would be eligible to apply for a Graduate Teaching Associate (GTA) position in their second year of study. A GTA is hired to teach a 101/301 Fundamentals of Creative Writing course. The GTA must be enrolled in at least one unit of study with the university to be eligible. Students in the M.A. also may apply for admission to the Master of Fine Arts in Creative Writing (54 units) either to switch to the

terminal degree program or to complete both degrees, with a separate thesis for each. In no case will a student be admitted to both programs simultaneously

### **Writing Workshops 3-6 units**

The writing workshops include courses in short stories, the novel, personal essay, memoir, poetry, and plays. In the workshops, you will write and present your own work for discussion and critique as well as read, critique, and discuss the work of other students. All work is understood to be work in progress. If it were finished, there would be no need to discuss and critique it.

The workshop requirement also can be met by C W 809, Directed Writing. In this course, you meet individually with a faculty writer and work on a project of your design. Because of the intensive interaction, it is usually best if you've had a class with the faculty member beforehand. Please apply to the instructor during the semester prior to expected enrollment.

The courses listed below meet the MA 9 unit workshop requirement. With the exception of C W 807 Developing the Novel, can be repeated twice, they may be taken up to three times for credit.

- C W 803 Advanced Short Story Writing
- C W 807 Developing the Novel
- C W 808 Novel Writing
- C W 852 Workshop in Creative Nonfiction
- C W 854 Workshop in Poetry
- C W 855 Workshop in Playwriting

### **MA Special Topic Process Courses 3-6 units**

In our creative process courses, students study literature from a writer's perspective. The MA variable topic creative process course (C W 810 Seminar in the Creative Process) emphasize techniques, structures, styles and connections between craft and imagination in representative works. The classes involve extensive reading, writing, and classroom presentations. The creative process special topic courses may be repeated for credit when titles vary, and may be chosen from;

- C W 810 Seminar in the Creative Process
- C W 814 Contemporary World Poetry

### **Process Courses 3 – 6 units**

The process course requirement may be met by staffing *Fourteen Hills*, the department's graduate literary journal (C W 840), or through placement with one of many community literary organizations or publishers who arrange for interns through the department (C W 875). You also may enroll in C W 860, Teaching Creative Writing, or serve as a graduate instructional aid for credit in C W 785 Graduate Projects in Teaching Creative Writing.

These courses fulfill the MA Process requirement:

- C W 806 The Business of Creative Writing (3 units)\*
  - C W 809 Directed Writing for Graduate Students (3 units)
  - C W 820 Writers on Writing (3 units)\*
  - C W 825 Playwright's Theatre Workshop (3 units)
  - C W 840 *Fourteen Hills* Literary Magazine (3 units)
  - C W 850 Poetry Center Workshop (3 units)\*
  - C W 866 Craft of Translation (3 units)
  - C W 867 Theory of Translation (3 units)
  - C W 875 Community Projects in Literature (3 units)\*
  - C W 899 Independent Study (1-3 units; select # during course registration)
- \*Paired course offering. May take up to 9 units of paired courses.

**Teaching Courses Guided Electives 9-12 units\*\***

- C W 785 Graduate Projects (3 units)
  - C W 859 Practicum in Teaching (3 units)
  - C W 860 Teaching Creative Writing (3 units)
  - ENG 700 Introduction to Composition Theory (3 units)
  - ENG 704 Pedagogical Grammar for Composition (3 units)
  - ENG 709 Seminar in Teaching Integrated Reading and Writing (3 units)
  - ENG 710 Course Design in Composition and Post-Secondary Reading (3 units)
- \*\*ENG 700, 704, 709 and 710 are required to receive Composition Certification.

**CULMINATING EXPERIENCE/THESIS/WRITTEN CREATIVE WORK**

CW 893 Written MA Creative Work (3 units)

Enrollment in this course is necessary for you to receive credit for writing and submitting your thesis. You will enroll in this course in your final semester. Consent of the instructor and major adviser; approval of Advancement to Candidacy (ATC) for the Master of Arts in Creative Writing and Culminating Experience (CE) forms by Graduate Studies. ATC and Proposal for Culminating Experience Requirement forms must be approved by the Graduate Division before registration. More instructions about this are found in the Written Creative Work Guideline contained in this packet.

**Total Number of Units: 30**

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**MASTER OF FINE ARTS CREATIVE WRITING**

MFA students are required to complete a 54-unit program in the crafting of

publishable works. The Creative Writing degree requirements allow students flexibility in choosing workshop or creative process courses: there is a required minimum 6 units both in the MFA level Workshop requirement (C W 852, C W 853, C W 854, C W 855, C W 856) AND in the MFA level Creative Process requirement (C W 880, C W 881, C W 882). Please note that you must take a minimum of two MFA level workshops in the genre in which you were admitted. For the remaining 12 units of this section of your degree program, you may choose to take all workshop courses, or all creative process courses or any combination of workshop or creative process courses. MFA students are also complete 12 units (four classes) of a correlative concentration related to the student's special writing interests. The final six units are C W 893 Written Creative Work. The MFA Written Creative Work is expected to be of publishable quality.

**For students who already have an MA in English: Creative Writing, from SFSU, the MFA is a 30 unit degree composed of 6 units in two MFA level workshops in your applied genre, 6 units in two MFA level creative process classes, 12 units in the correlative, and the 6 unit C W 893 Written MFA Creative Work.**

Since the MFA is considered to be the terminal degree in Creative Writing, published writers holding this degree are considered to have an edge over other applicants for university teaching positions.

### **Writing Workshops for MFA Students**

Writing workshop classes emphasize revision. In these classes, you will concentrate on bringing your work to a publishable state. **At least six units** of your workshop semester units (two classes) **must be taken at the MFA level in the genre in which you were admitted** (C W 852, 853, 854, 855, or 856). The others may be taken at the MA level. A total of 18 units are required.

The following courses can be used to fulfill the workshop portion of the MFA program:

- C W 852 MFA Workshop in Creative Nonfiction
- C W 853 MFA Workshop in Fiction
- C W 855 MFA Workshop in Playwriting
- C W 856 MFA Workshop in Poetry
- C W 856 MFA Workshop in Short Plays

**NOTE:** The MFA level, 852, 853, 854, 855, workshops may be taken six times for credit. C W 856 may be taken 3 times for credit.

### **Creative Process Courses for MFA Students**

Creative process (Craft and Process) courses provide intensive study of aspects of craft and theory, or of a particular author or group of authors. **At least six units** of your creative process semester units (two classes) **must be taken at the MFA level** (C W 880, 881, 882). The courses

combine focused technical study with your own written work. The following courses can be used to fulfill the creative process portion of the MFA program:

- C W 785 Grad. Projects Teaching Creative Writing
- C W 803 Advanced Short Story Writing
- C W 804 Advanced Poetry Writing
- C W 805 Advanced Playwriting
- C W 806 The Business of Creative Writing
- C W 807 Developing the Novel
- C W 808 Novel Writing
- C W 809 Directed Writing for Graduate Students
- C W 810 Seminar in the Creative Process
- C W 814 Contemporary World Poetry
- C W 820 Writers on Writing
- C W 825 Playwright's Theatre Workshop
- C W 840 *Fourteen Hills* Literary Magazine
- C W 850 Poetry Center Workshop
- C W 852 MFA Workshop in Creative Nonfiction
- C W 853 MFA Workshop in Ficiton
- C W 854 MFA Workshop in Poetry
- C W 855 MFA Workshop in Playwriting
- C W 856 MFA Workshop in short Plays
- C W 859 Practicum in Teaching
- C W 860 Teaching Creative Writing
- C W 866 Craft of Translation
- C W 867 Theory of Translation
- C W 875 Community Projects in Literature
- C W 880 MFA Craft and Process – Fiction
- C W 880 MFA Craft and Process – Creative Nonfiction
- C W 881 MFA Craft and Process - Poetry
- C W 882 MFA Craft and Process – Playwriting
- C W 899 Independent Study

**NOTE:** Creative process courses numbered 810, 880, 881, 882, may be repeated for credit, **when titles vary.**

Below is a sampling of some of the MFA Craft and Process topics offered.

**In Fiction (C W 880):**

Art of Short Fiction, Discovery and Development, Individual Vision: Fiction, Displaced Person, Writing in the Public Context.

**In Creative Nonfiction (C W 880)**

Creative Nonfiction, Writing into Dailyness (which includes all three genres)

**In Poetry (C W 881)**

Individual Vision-Poetry, Kinship and Community, Open Work: the Long Poem, Poetics of Indeterminacy, Translate and Transpose.

**In Playwriting (C W 882)**

Architectonics of Plays, Contemporary American Playwrights, Plays and Politics, The Comedic Play.

**NOTE:** The MFA level creative process (MFA Craft and Process) courses (880, 881, and 882) may be taken six times for credit, **when titles vary**. Remember you must take a minimum of 6 units (two classes) of your creative process requirement at the MFA level.

**MFA Literature/Theater Arts/Creative Process Requirement**

The MFA literature/Theater Arts/creative process requirement (12 units) may be satisfied by any of the MA or MFA creative process courses, as well as upper division (300 level and above) and graduate literature courses from the English or Comparative and World Literature Departments or upper division and graduate level Theater Arts courses. Again, these courses should be chosen under advisement.

These graduate level C W creative process courses can be used to fulfill the MFA literature/Theater Arts/creative process requirement:

- C W 785 Grad. Projects Teaching Creative Writing
- C W 803 Advanced Short Story Writing
- C W 804 Advanced Poetry Writing
- C W 805 Advanced Playwriting
- C W 806 The Business of Creative Writing
- C W 807 Developing the Novel
- C W 808 Novel Writing
- C W 809 Directed Writing for Graduate Students
- C W 810 Seminar in the Creative Process
- C W 814 Contemporary World Poetry
- C W 820 Writers on Writing
- C W 825 Playwright's Theatre Workshop
- C W 840 *Fourteen Hills* Literary Magazine
- C W 850 Poetry Center Workshop
- C W 859 Practicum in Teaching
- C W 860 Teaching Creative Writing
- C W 866 Craft of Translation
- C W 875 Community Projects in Literature
- C W 880 MFA Craft and Process – Fiction
- C W 880 MFA Craft and Process – Creative Nonfiction
- C W 881 MFA Craft and Process - Poetry
- C W 882 MFA Craft and Process – Playwriting
- C W 899 Independent Study



### **MFA Correlative**

The MFA correlative requirement, a unique feature of the program, is a minor within the MFA degree. A sequence or pattern of four courses (12 units) is required. The correlative is individually planned with your advisor and should connect with your writing interests. Possible correlatives are also illustrated on the sample ATC forms on pages 16-17. Students interested in teaching might want to take our Practicum in Teaching (C W 859) and Teaching Creative Writing course (C W 860), along with the English Department's courses in the teaching of composition. Students interested in technical writing could take their correlative courses in the Technical and Professional Writing program. For playwrights, the following courses in the Theatre Arts Department are recommended: TH A 401, TH A 660 and TH A 705. We encourage interdisciplinary correlatives in art, film, philosophy, literatures in languages other than English, etc. You may also take your correlative in a genre of writing other than your primary genre.

Being a Graduate Instructional Aid, is another correlative and the suggested sequence of course enrollment to earn credit is explained in the following paragraphs.

C W 859 is the first course to enroll in when acting as an in-class aid, because there is more structured supervision outside of the class you're volunteering in (in addition to the supervision from the instructor in whose class you're volunteering). C W 859 is taught by some instructors as meeting once or twice as a class, with one-on-one supervision during office hours for the remainder of the semester. Some instructors meet about 5 or 6 times during the semester (every few weeks), in addition to one-on-one meeting during office hours.

C W 785 is recommended as the course to enroll in the second time you volunteer as an in-class aid, because you will mostly be supervised by the instructor in whose class you're volunteering. A reflective paper of one to two pages is written at the end of this assignment, and given to the instructor you're volunteering with, who then reports to the supervising instructor with your grade recommendation.

C W 860 Teaching Creative Writing is regular class, meeting every week of the semester, where you'll receive theoretical training in pedagogical practices in the teaching of Creative Writing to undergraduate students. Enrollment in (and completion of) this is the minimum requirement for applying for and teaching one of the 3-5 undergraduate classes that 3-5 of our graduate students teach each academic year. This course is required to apply for one of the paid graduate teaching positions.

### **Culminating Experience 893 Written Creative Work/Thesis**

C W 893 Written MA Creative Work (3 units)

Enrollment in this course is necessary for you to receive credit for writing and submitting your thesis. You will enroll in this course in your final semester. More instructions about this are found further on in this document.

## **CREATIVE WRITING GRADUATE COURSE DESCRIPTIONS**

### C W 785 Graduate Projects Teaching Creative Writing (3 units)

Prerequisite: classified graduate standing in Creative Writing. This course is designed to be an application of previously acquired knowledge through assisting the instructor of an undergraduate Creative Writing course. Students interested in taking this course should apply to instructor of the course in which they'd like to be a teaching assistant. This course may be taken once for credit.

### C W 803 Advanced Story Writing (3 units)

Prerequisite: classified graduate standing in Creative Writing or consent of instructor. An advanced course in the writing of short stories, emphasizing the development of the student's creative and critical abilities. May be taken for three semesters of credit.

### C W 804 Advanced Poetry Writing (3 units)

Prerequisite: classified graduate standing in Creative Writing or consent of instructor. Seminar in advanced writing of poetry with emphasis on analysis of student work and growth of critical abilities. May be taken for three semesters of credit.

### C W 806 The Business of Creative Writing (3 units)

Prerequisite: Classified graduate standing in Creative Writing, or consent of instructor. The business of Creative Writing covers agents, corporate and small publishing houses, E-publishing, markets, publicity, etc. Students will write letters to agents/editors, press releases for book tours, and several short papers. In addition, graduate students will write a longer research paper, and organize panel discussions. This course is paired with an undergraduate course, CW 506. Students who have already taken CW 506 for credit may not take CW 806.

### C W 807 Developing the Novel (3 units)

Prerequisite: Classified Creative Writing graduate standing in Creative Writing or consent of instructor. In this course students will gain a solid foundation for novel writing. They may have a novel in progress, or work on developing a character, plot, or structure. May be taken once for credit.

### C W 808 Novel Writing (3 units)

Prerequisites: Classified graduate standing in Creative Writing and CW 807 or consent of instructor. Seminar in the writing and analysis of longer forms of fiction. Personal consultations. May be taken for three semesters of credit.

C W 809 Directed Writing Graduate Students (3 units)

Prerequisite: classified graduate standing in Creative Writing and consent of instructor. This is a course in which you work on your writing through individual conferences with an instructor, at times to be arranged between the two of you. This course is vital in developing your writing for your culminating experience. The usual pattern is to meet six times a semester for approximately one hour each meeting. At the beginning of the semester, you and the instructor work out a contract that defines the work you will accomplish and your meeting schedule. C W 809 will probably be most useful to you after you have taken a writing workshop. Apply to the instructor the **semester prior** to desired enrollment, by submitting a sample of your writing. Each instructor selects the students he or she will work with in Directed Writing. If you don't have the instructor's permission, you won't be allowed to take the course. Online registration alone is not valid for C W 809 enrollment. This course may be taken three times for credit.

C W 810 Seminar in the Creative Process (3 units)

Prerequisite: classified graduate standing in Creative Writing or consent of instructor. The creative process courses were designed so that Creative Writing students could study literature from a writer's perspective, which gives these classes a different slant from the usual literature course. Creative process classes usually involve a combination of reading and the students own creative writing. The course is a "variable topic" course that can be repeated when titles vary. Topics offered include: Autobiography, Contemporary Non-Fiction, Elements of Playwriting, Experimental Fiction, Feminist Poetics, Plays: Reading and Viewing, Rhythms of Poetry, The Prose Poem, Techniques of Classic Playwrights, Techniques of Modern Playwriting.

C W 814 Contemporary World Poetry (3 units)

Prerequisite: classified graduate standing in Creative Writing or consent of instructor. A study of techniques and craft in a wide selection of contemporary poetry from various cultures and nations.

C W 820 Writers On Writing (3 units)

Prerequisite: Graduate standing, or consent of instructor. Paired with C W 520 Writers On Writing. Students who have completed C W 520 may not take C W 820 for credit. Faculty and visiting writers representing a wide range of styles and subjects read from their works and discuss their creative process with students.

C W 825 Playwright's Theatre Workshop (3 units)

Prerequisite: classified graduate standing in Creative Writing or consent of instructor. Projects designed to give playwrights opportunities to refine their

craft through workshops, rehearsals, readings, and dramaturgical assignments. May be repeated for a total of 9 units.

C W 840 *Fourteen Hills* Literary Magazine (3 units)

Prerequisite: classified graduate standing in Creative Writing or consent of instructor. This course gives students actual experience in editing and publishing *Fourteen Hills*, the graduate literary magazine of the Creative Writing Department. Includes how to read material, layout, production, proofreading and distribution.

C W 850 Poetry Center Workshop (3 units)

Prerequisite: Graduate standing or consent of instructor. Paired with C W 550 Poetry Center Workshop. Students who have completed C W 550 may not take C W 850 for credit. This course is a study of contemporary poetic theory and practice as exemplified by the Poetry Center reading series. Requirements include attendance at readings and written critical study of the work of visiting poets.

C W 852 MFA Workshop in Creative Nonfiction (3 units)

Prerequisites: Classified graduate standing in MFA creative writing; priority enrollment given to MFA creative nonfiction students; open to other MFA genre and MA creative nonfiction students only on a space available basis, to be determined at the first class meeting. Creation and revision of original creative nonfiction to a finished, publishable state. May be repeated for a maximum of 18 units.

C W 853 MFA Workshop in Fiction (3 units)

Prerequisite: classified Creative Writing graduate status in MFA program or consent of instructor. Priority enrollment given to C W MFA students; open to C W MA students only on a space available basis. Students will be expected to concentrate on revision of drafts, on bringing work to a finished, publishable state. The course will emphasize the short story. May be taken up to six times for credit.

C W 854 MFA Workshop in Poetry (3 units)

Prerequisite: classified Creative Writing graduate status in MFA program or consent of instructor. Priority enrollment given to C W MFA students; open to C W MA students only on a space available basis. Students will be expected to concentrate on revision of drafts, on bringing work to a finished, publishable state. May be taken up to six times for credit.

C W 855 MFA Workshop in Playwriting (3 units)

Prerequisite: classified Creative Writing graduate status in MFA program or

consent of instructor. Priority enrollment given to C W MFA students; open to C W MA students only on a space available basis. Students will be expected to concentrate on revision of drafts, on bringing work to a finished producible or publishable state, ready for production. May be taken up to six times for credit.

#### C W 856 MFA Workshop in Short Plays (3 units)

Prerequisite: classified Creative Writing graduate status in MFA program or consent of instructor. Priority enrollment given to C W MFA students; open to C W MA students only on a space available basis. Students write a series of five-minute plays, ten-minute plays, and a one-act play that may be presented in conjunction with TH A 661. May be taken three times for a total of nine units of credit.

#### C W 859 Practicum in Teaching (3 units)

This course, taken in addition to the creative writing department's long standing teaching course, C W 860 Teaching Creative Writing, gives graduate students an insightful, pedagogically-grounded experience from which to consider teaching positions in the field of creative writing. Provides a structured forum in which to work with undergraduates, under the supervision of experienced faculty and in collaboration with other graduate students.

#### C W 860 Teaching Creative Writing (3 units)

Prerequisite: classified graduate standing in Creative Writing or consent of instructor. A class designed to introduce students to the theoretical and practical aspects of teaching creative writing.

#### C W 866 Craft of Translation (3 units)

Prerequisite: classified graduate standing in Creative Writing or consent of instructor. A literary translation course to emphasize the art and craft of translation in which students will familiarize themselves with the best models and develop skills in their own translation.

#### C W 867 Theory of Translation (Units: 3)

Prerequisites: Restricted to graduate student in MA English: Creative Writing or MFA. Creative Writing; working knowledge of a language other than English. Examination of the art of translation from a wide range of theoretical perspectives. Focus on linguistic, literary, political, and philosophical aspects of transfer of meaning between languages in an era of globalization. Evaluation of contending theories and application to the practice of translation. (Plus-minus letter grade only)

#### C W 875 Community Projects in Literature (3 units)

Prerequisite: classified graduate standing in Creative Writing or consent of instructor. Students are placed in work positions in community literary organizations such as Intersection for the Arts, City Arts and Lectures, Mercury House, and other centers so that they acquire practical knowledge of writing in the larger social context. May be taken twice for credit.

C W 880 MFA Craft and Process - Fiction (3 units)

Prerequisite: classified Creative Writing graduate status in MFA program or consent of instructor. The MFA creative process courses in fiction provide an intensive study of aspects of craft and theory, or of the art of an author or group of writers. Writing projects are combined with a focused technical study. Topic to be specified in class schedule. May be taken for a total of nine units when titles vary. Topics offered include: The Art of Short Fiction, Discovery and Development, Individual Vision: Fiction, Writing in the Public Context.

C W 881 MFA Craft and Process -Poetry (3 units)

Prerequisite: classified Creative Writing graduate status in MFA program or consent of instructor. The MFA creative process courses in poetry provide an intensive study of aspects of craft or of the art of an author or group of writers. Writing projects are combined with a focused technical study. Topic to be specified in class schedule. May be taken for a total of nine units when titles vary. Topics offered include: Individual Vision: Poetry, Line and Language, Open Work: The Long Poem, Poetics of Indeterminacy, The Voice in Poetry, The Work of Silence.

C W 882 MFA Craft and Process - Playwriting (3 units)

Prerequisite: classified Creative Writing status in MFA program or consent of instructor. The MFA creative process courses in playwriting provide an intensive study of aspects of craft and theory, or of the art of a playwright or group of playwrights. Will combine writing projects with a focused technical study. May be taken for a total of nine units. Topics offered include: Writing the Producible Play, Queer Theatre.

C W 893 Written MA Creative Project (3 units)

Prerequisites: advancement to MA candidacy (by filing the Advancement to Candidacy) and approval of the major advisor. May be a collection of short stories, a group of poems, a novel, or a play. Advancement to Candidacy and Proposal for Culminating Experience Requirement forms must be filed in the Graduate Division Office before registration. CR/RP/NC grading.

C W 893 Written MFA Creative Work (6 units)

Prerequisite: advancement to candidacy for the MFA (by filing the Advancement to Candidacy) and approval of major advisor. May be a book-length collection of short stories, group of poems, a novel, or a play of publishable quality.

Advancement to Candidacy and Proposal for Culminating Experience  
Requirement forms must be on file in the Graduate Division office before  
registration. CR/RP/NC grading.

C W 899 Independent Study (1-3 units)

Prerequisite: classified graduate standing in Creative Writing and consent of instructor. Study is planned, developed, and completed under the direction of a member of the Creative Writing faculty. Course designed to provide a study in an area not covered by current courses. Enrollment by petition (form available online; <https://registrar.sfsu.edu/sites/default/files/indstudyi.pdf>). **NOTE:** A maximum of 6 units of C W 899 can be used on the ATC form for the MA, and 9 units for the MFA.

### **Teaching Certificate Course Descriptions**

Please contact the English Department for any questions about coursework, or registration in these courses; [engdept@sfsu.edu](mailto:engdept@sfsu.edu)

ENG 700 Introduction to Composition Theory (3 units)

Prerequisite: Admission to M.A.Composition Program or to Composition or Post-Secondary Reading Certificate Program. Issues of composition theory, research, and classroom practice. (Plus-minus letter grade only)

ENG 704 Pedagogical Grammar for Composition (3 units)

Prerequisite: M.A.Composition and Composition and Post-Secondary Reading Certificate students. Theory and practice of responding to linguistic, stylistic, and rhetorical issues in student writing. (Plus-minus letter grade only)

ENG 709 Seminar in Teaching Integrated Reading and Writing (3 units)

Prerequisite: M.A.Composition and Composition and Post-Secondary Reading Certificate students. Exploration of the integration of reading and writing from both a theoretical and pedagogical perspective.

ENG 710 Course Design in Composition and Post-Secondary Reading (3 units)

Prerequisites: Admission to M.A.Composition Program or to Composition or Post-Secondary Reading Certificate Program; ENG 704 or ENG 709 with a grade of B or better. Theory and practice of designing post-secondary reading and composition courses.

## **SFSU Policies and Procedures**

One of the first things you should do when you accept your spot in the program is familiarize

yourself with the *Grad Guide*: <https://grad.sfsu.edu/sites/default/files/forms/student-gradguide.pdf> which contains all the rules and regulations of graduate study at San Francisco State, and answers any questions you might have concerning your degree requirements, grade point average, limitations on 899 Independent Study courses, etc.

You should also familiarize yourself with the Graduate Studies current student page, as it will be your source for graduate program deadlines, forms, scholarships, etc.  
<https://grad.sfsu.edu/content/current-students>

## Change of Graduate Program

Current SFSU MA students who have been accepted by our MFA program (and who do not intend to get the MA degree) will need to change their graduate major objective from MA to MFA. To do this, obtain the form “Request For Change of Graduate Program Concentration,” online <https://grad.sfsu.edu/content/change-graduate-program>. Follow the instructions on the form when you fill it out. Please complete this form and send it to the department chairperson. Applicants in other SFSU graduate programs who are entering the Creative Writing MA or MFA programs would follow the same procedure.

If you are an MFA student who would like to transfer to the MA program, you may do so by filing the “Request For Change of Graduate Program Concentration” form, and turning it in to the Creative Writing Office. You don’t need to apply to the MA program if you are already in the MFA program. Once you graduate with the MA degree, however, you will need to reapply to SFSU Graduate Studies, by submitting the the online “Cal State Apply - California State University,”: <https://www2.calstate.edu/apply> in order to get back into the MFA.

## Transfer Units

You may transfer six units from another 4 year college or university into the MA in English: Creative Writing, and nine units from another 4 year college or university into the MFA in Creative Writing. These courses can not have been used towards your undergraduate degree. **If you already have an MA in English: Creative Writing, from SFSU, the MFA is a 30 unit program. See page 5 for details.**

The “Request for Graduate Program Transfer Unit Evaluation” form is available online: <https://grad.sfsu.edu/sites/default/files/forms/transfer-unit-evaluation.pdf>.

Remember that the seven years you have to complete your degree will begin with the earliest date of all classes being used to meet your degree requirement, including any transferred units.



## Establishing Residency

To qualify for California Residence Status

**Physical Presence:** The student or parent/guardian must be physically present in California for more than one year immediately preceding the Residence Determination Date in which enrollment is contemplated. For example, if a student plans to attend the CSU for the Fall 2019 academic term, and the Residence Determination Date for that term is September 20, 2019, the student must establish physical presence in California no later than September 19, 2018.

**Intent:** The student or parent/guardian must demonstrate intent to remain indefinitely in the state for more than one year immediately preceding the Residence Determination Date and sever all residential ties with the former state or country of residence. Additionally, there must be sufficient documentation to demonstrate that intent was established more than one year (a minimum of one year and one day) prior to the Residence Determination Date. For example, a California Driver License or ID Card needs to have an issue date of September 19, 2018 or prior to be considered a valid document for Fall 2019 residency classification.

Evidence demonstrating intent may vary from case to case but will include, and is **not** limited to:

- a. California driver's license or I.D. card.
- b. California voter registration.
- c. California automobile registration (if owning a vehicle).
- d. California state income tax obligations on total income for the current year (to be filed the following tax period).
- e. Absence of residential ties to any other state.
- f. Ownership of residential property or continuous occupancy or renting of an apartment on a lease basis where your personal belongings are kept.
- g. Active account(s) in a California bank.
- h. Maintaining a permanent military address and home of record in California.
- i. Military leave and earning statements showing California as legal residence for the prior year.

**Financial Independence:** Only applicable to continuing students reclassifying after initial residency determination: As per the California Education Code (section 68044), any student who has been claimed as a dependent on her/his parent(s) income tax return in the current or past three years, who has accepted more than \$750 in financial support from her/his parent(s) in the current or past three years, or has lived with a parent for six or more weeks during the current or past three years shall not be considered financially independent and therefore will not be qualified to be reclassified as a California resident for tuition purposes. For more information, please visit <https://grad.sfsu.edu/content/residency-information>.

## **Advancement to Candidacy**

The “Advancement to Candidacy” (ATC) form is the official list of courses that you have taken and will intend to take to complete your degree. This form is complete in second to last semester in the program. You have seven years from the date you started the program to complete all the requirements for your degree. The date you started the program is defined as the date of the earliest course listed on your Advancement to Candidacy form, which may include a course you took elsewhere before you entered the program at SFSU.

The ATC form is found online: <http://grad.sfsu.edu/content/advancement-to-candidacy>. As the SFSU Graduate Division requires the form be typed, please access the form online, save a copy to your computer desktop or other document location, as it can be easily filled in and saved on your computer and printed out.

The rules governing the ATC include **1)** at least a 3.0 GPA for all courses listed on the ATC, with no single grade lower than a C, **2)** only 30% of the courses listed can be taken credit/no credit, **3)** just 6 units of CW 899 Special Study can be used for the MA and 9 units for the MFA, and **4)** the ATC must be filed while you still have at least six semester units to complete.

On the ATC you list only the courses necessary to fulfill the degree requirements, 30 units for the MA, and 54 units for the MFA.

If you have deviated, however slightly, from the exact requirements as listed in the *SFSU Bulletin*, and on the ATC form, you must file the Petition for “ATC Substitution” form along with your ATC, available online:

<https://grad.sfsu.edu/sites/default/files/forms/atc-substitution.pdf>

- When the ATC is filled in, have it signed by your advisor, and bring it to the Creative Writing office. The department staff will get the signature of the graduate coordinator and forward to the Division of Graduate Studies.

Once you have filed your ATC and it has been approved, if have listed course for the coming semester you end up not taking or if your program changes in any way from how you have listed it on the ATC form (e.g. you are unable to get into a class you listed on your ATC, and so decide to take another class instead), you must fill out a Petition for ATC Substitution form, have it signed by your advisor, and bring it or email it to the Creative Writing Office. We will get the other appropriate signatures and forward it to the Division of Graduate Studies. If you need to make more than 3 updates to your ATC form, please fill out a new ATC form.

**NOTE:** You must submit your ATC form **with** your Proposal for Culminating Experience form (see below) by the 5th week of the semester prior to registration in C W 893 Written Creative Work/Project.

## Proposal for Culminating Experience

The Creative Writing Thesis, which is called a *Written Creative Work*, is a collection of the best work you have done as a graduate student in the Creative Writing Program. To complete this requirement, MA students need to enroll in C W 893 MA for three units, while MFA students need to enroll in C W 893 Written Creative Work for six units. The process of registering for C W 893 is similar to the process of registering for Directed Writing.

1. First, you will need to select a first reader--your Thesis Committee Chair--who should be someone with whom you have been working while in the graduate program, and obtain his or her approval to be your thesis reader. The first reader will be known as the chair of your committee, and will be the one you will work with most closely. The second reader, whom you also choose, is a formality; his or her role will in most cases be limited to signing to approving the writing you have completed with your first reader.

**NOTE:** If you are not planning to do your thesis in the genre of your admittance, you need to get the approval of two faculty members in the genre you are switching to.

Both your readers should be on the tenured/tenure-track faculty (ask in the Creative Writing Office if you're not sure who's who). VERY infrequently students wish to work with a lecturer on their thesis; they must 1) have an advanced or terminal degree – M.F.A. or Ph.D, and 2) always sign as third readers, even if they act as first readers. Again VERY infrequently students wish to work with lecturers or professors from another SFSU department, or from another university entirely; he or she must be the third reader, for signing purposes. In such cases, you must designate a first reader and a second reader within the department from the tenured/tenure-track faculty.

You need to select your first reader well in advance of the semester in which you plan to enroll in CW 893 because, like Directed Writing teachers, he or she will only be able to work with a limited number of students each semester. Once your first reader has given you permission to enroll in CW 893, and the two of you have agreed upon the semester in which you will do your work, proceed to step 2:

### 2. PROPOSAL FOR CULMINATING EXPERIENCE

Open interactive Proposal for Culminating Experience form online

<https://grad.sfsu.edu/sites/default/files/forms/CE/culminating-experience-893.pdf>. Fill in the form on your computer. The description must be at least 40 words long. You and your first reader must agree upon 2-3 dates in your thesis semester when you will meet; your first reader checks the boxes to indicate that they are not (rarely he or she might be available, but usually they are not) available during either the Summer or Winter. Print out for signature.

3. Thesis (Written Creative Work) guidelines are found online:

<https://grad.sfsu.edu/content/written-creative-work>. When preparing your

Written Creative Work, follow these guidelines closely. The Creative Writing Department also has a sort of cheat-sheet, highlighting the most important aspects of the formatting process. There is also a writable Word template online <http://grad.sfsu.edu/sites/default/files/forms/creative-work-sample.pdf>

4. Registration in C W 893: contact your first reader, who will give you a permission number and a class number to look up that will allow you to add the course online. If you haven't filed your "ATC" and "Culminating Experience" forms you won't be allowed to enroll in CW 893.

**NOTE:** Filing the ATC and Culminating Experience forms will not automatically enroll you in C W 893. You must add the course online by obtaining a class and permit number from your thesis chairperson/ first reader.

5. Exactly what constitutes a written creative project or work is left up to you and your thesis readers. No minimum page length is required by the University. You were admitted to the program on the basis of the manuscript you submitted. We felt this manuscript strongly indicated potential to complete thesis quality work, so it is presumed that all the writing you do while you are here is in some sense, thesis work.

### **CONTINUOUS ENROLLMENT IN THESIS/WRITTEN CREATIVE WORK**

The requirement for Culminating Experience Continuous Enrollment applies to all students admitted or re-admitted for Fall 2008 or later. Students who have not completed the Culminating Experience within the two semesters allotted (semester of C W 893 enrollment, and one grace semester) are required to maintain Continuous Enrollment through the College of Extended Learning until the degree is earned. Continuous Enrollment courses are graduate level courses set up by Extended Learning for SF State students who need to remain actively enrolled in the University while they finish their graduate work.

**For more complete information from the Division of Graduate Studies about Continuous Enrollment courses, please read all information on and follow the links from the webpage: <https://grad.sfsu.edu/content/continuous-enrollment-requirement>**

Here are some key points about the Continuous Enrollment class:

-The course is LCA 499. -There are no units granted and no grade is assigned. -The fee is \$300 per class per semester. -Enroll with SFSU College of Extended Learning.

## ADVISING FORM M.A. Creative Writing

All but one section in this form should have a course listed on each line from within the category indicated above. Once all but one section has a course you have completed on each line, you will have completed the Creative Writing MA requirements. Please make sure you complete 30 units.

Course No.	Course Title	Term/Year	Units Req'd.
	1. Writing courses selected from CW 803 <sup>3</sup> , 807, 808 <sup>3</sup> , 853, 854 <sup>2</sup> , and 855:		3 - 6
	2. Special Topic Creative Process courses selected from C W 810 <sup>1</sup> and C W 814:		3 - 6
	2. Creative Process courses selected from CW 806 <sup>4</sup> , 809 <sup>2</sup> , 820 <sup>4</sup> , 825 <sup>2</sup> , 840 <sup>2</sup> , 850 <sup>4</sup> , 859, 866, 875 <sup>2,4</sup> , and 899:		3 - 6
	3. Teaching Courses Guided Electives selected from C W 875, 859, 860, ENG 700*, ENG 704*, ENG 709*, and ENG 710*:		9 - 12
	4. CW 893 Written M.A. Creative Project (Thesis)		3
	Total Units		30

\*Required to receive the Composition Certificate; <https://english.sfsu.edu/content/certificate-teaching-composition>.

1. May be repeated when topics vary.
2. May be taken for two semesters of credit.
3. May be taken for three semesters of credit.
4. Paired course; you may take up to 9 units of paired coursework.

### ADVISING FORM MFA CREATIVE WRITING

When you fill in your Advancement to Candidacy (ATC) form, list only the courses you are using to satisfy the degree requirements; the total number of units on your ATC should be 54, unless you have included 4 or 5 unit courses.

† **NOTE:** Only check the “Used for MA” column for 24 of the units listed and taken in SFSU’s MA English, Creative Writing program (that is the maximum number of units that you can transfer from SFSU’s MA English, Creative Writing degree program to SFSU’s MFA. Creative Writing degree program). You will not use this column if you have not also completed the MA degree in English; Creative Writing.

Course No.	Course Title	Units Req'd.	Term/Year	Used for M.A.†
<b>1. Courses from CW 852-C W 855<sup>4</sup>; C W 856<sup>3</sup></b>		<b>6</b>		
<b>2. Courses from CW 785, 803-805<sup>3</sup>, 806, 807, 808-809<sup>3</sup>, 810<sup>1</sup>, 814, 820, 825<sup>3</sup>, 840, 850, 852-855<sup>4</sup>, 856<sup>3</sup>, 859, 860, 866<sup>4</sup>, 875<sup>2</sup>, 899:</b>		<b>12</b>		
<b>3. Creative Process courses from CW 880-882<sup>1, 4</sup>:</b>		<b>6</b>		
<b>4. Literature or Theatre Arts or Graduate Creative Process courses:</b>		<b>12</b>		
<b>5. Correlative courses on advisement</b>		<b>12</b>		
<b>6. CW 893 Written MFA Creative Work (Thesis)</b>		<b>6</b>		

1. May be repeated for credit when topics vary.
2. May be taken for two semesters of credit.
3. May be taken for three semesters of credit
4. May be taken for six semesters of credit.

## Graduation

### Applying for Award of a Graduate Degree

Graduation is not automatic upon completion of your Advancement to Candidacy and your Written Creative Work submission. You must file an **Application for Award of Graduate Degree** no later than the fourth week of the term in which you expect to complete your Culminating Experience/Thesis/Written Creative Work. Deadlines for Application to Graduate vary by semester, year to year. Please check most current online Deadlines for completing a graduate degree:

<https://grad.sfsu.edu/content/continuing-student-deadlines>.

To apply for Award of a Master's Degree, graduate students must:

- A. Have an approved Advancement to Candidacy (ATC) and Proposal For Culminating Experience (PCE) on file with the Division of Graduate Studies and be enrolled in the Thesis/Written Creative Work course.
- B. Complete and submit the APPLICATION FOR AWARD OF A GRADUATE DEGREE, which is completed and submitted online, via SF State Gateway <https://gateway.sfsu.edu/> Instructions are from <https://grad.sfsu.edu/content/apply-to-graduate>.

### Instructions For Submitting Application For Award Of Degree

1. Click on the **SF State Gateway** button <https://gateway.sfsu.edu/> to begin your Application for Award of Graduate Degree.
2. **Login** to SF State Gateway and then choose the **Academics** tab. Here you can login to your *Student Center* by clicking the button 'Student Center.'
3. Once you are in your *Student Center*, in the dropdown menu under Academics, select 'Apply for Graduation.'
4. Follow instructions to Apply for Graduation and press 'Submit Application' when complete.
5. Pay for your Application for Award of Degree in person at the Bursar's Office or online. *When making a payment in person, specify to the cashier that the payment is for the 'Application for Award of Graduate Degree.'* [Online payments for the Application for Award of Graduate Degree are accepted if you **do not owe outstanding university fees**]. *If you make an online payment while owing other university fees, your payment will go towards those fees, not towards the application and you will need to pay the application fee again. For more information regarding methods of payment, please contact the Bursar's Office at [bursar@sfsu.edu](mailto:bursar@sfsu.edu). To make a payment online visit the Bursar's Office website: [www.bursar.sfsu.edu](http://www.bursar.sfsu.edu).*

If you don't complete the requirements as planned in the semester you apply for graduation, you must apply again, and pay the fee again.

## **The Faculty**

We maintain a core faculty, and enrich our programs constantly with an exciting visiting faculty, who may teach for up to two years. Ours is one of the few Creative Writing programs in the country that requires prospective faculty to conduct a student workshop as part of the hiring process. As a result, we know our instructors are fine teachers, as well as writers, before we hire them. Feel free to consult with them in individual conferences in conjunction with your classroom work. Faculty offices and phone numbers are available on the Creative Writing website and outside the Creative Writing office. A list of faculty advisors is also available in the office.

### **Michelle Carter**

Michelle Carter is a two-time recipient of the PEN USA Award in Drama. She has also received the Susan Glaspell Award, the Ebell Playwright Prize, the PEN West Award, Backstage West's Garland Award, and a Susan Smith Blackburn Prize nomination as well as an NEA Literature Fellowship and a National Theater Project Creation and Touring grant. She's held residencies at Berkeley Repertory Theater's Ground Floor, the Donmar Warehouse in London, the Cite Internationale des Arts in Paris, and the Fine Arts Work Center, Provincetown. Her plays have been produced and developed at the Moscow Art Theater, the Donmar Warehouse, the Playwrights Horizons SuperLab, Arcola Theatre, Centenary Stage Company, Center Theater Group, Kirk Douglas Theatre, Asolo Repertory Theatre, Abingdon Theatre, Shotgun Players, Aurora Theatre, Magic Theatre, Symmetry Theatre, AlterTheater, Bridge Street Theater, the New York Summer Play Festival, and the Grimeborn Opera Festival in London, among others. Music theater and dance theater projects include: DREAMSPIEL, a Ukulele Opera (libretto, lyrics) with the Ukulele Orchestra of Great Britain, Arcola Theatre, London; AFTER ALL, Part I, Yerba Buena Center for the Arts; and IRON SHOES, (libretto), with Kitka, at Shotgun Players. She has published plays with Dramatic Publishing, many short stories and essays, and a novel with Penguin Books.

### **Nona Caspers**

The Fifth Woman novel was released in August 2018, to praise from San Francisco Chronicle, LAMBDA Literary Review and Publisher's Weekly. The Fifth Woman was a 2018 LAMBDA Literary Award Finalist, 2018 Foreword Indies Book of the Year SILVER Winner in Literary Fiction and Finalist in LGBT Fiction, the IPPY Awards for LGBT + Fiction, IPPY Awards for LGBT and Fiction Bronze Medalist, and made The Masters Review "22 Books We're Looking Forward to This Year". Stacy D'erasmo selected the book for the Mary McCarthy award and the story, "Frontiers," originally published in Cimarron Review, was selected by Best American Short Stories as a "Distinguished Story of 2016." Heavier than Air: Stories, Grace Paley Prize in Short Fiction & Editor's Choice New York Times Book Review (2006). Little Book of Days, Top Ten Books Small Press Distribution (2009). Co-edited Lawfully Wedded Wives: Rethinking Marriage in the 21<sup>st</sup> Century, with Joell Hallowell (2012). San



Francisco Arts Commission Cultural Equity Grant (2011), Glimmer Train Fiction Award (2010), National Endowment for the Arts Grant (2008). Story publications include Kenyon Review, The Sun, Glimmer Train, Black Warrior Review, Ontario Review, Iowa Review, New American Writing, Cimarron Review, Arroyo, Green Mountain Review. Fellowship for Writer in Residence OSU MFA program (2007), Iowa Review Award in Fiction (2003). National Grant and Literary Award in Fiction from Barbara Deming Memorial Foundation (2000, 1989). Joseph Henry Jackson Literary Award in Fiction (1995). Honorable Mention Katherine Anne Porter Prize for Fiction (1994). Salt Hill National Literary Fiction Award (2001). Henfield Selection for Excellence in Fiction, SFSU, (1992). Pushcart Nomination (1990), LAMBDA nomination Voyages Out II (1990), author of *The Blessed* (Silverleaf Press, 1991); *Voyages Out 2* with Julie Blackwomon (Seal Press, 1990). Stories anthologized in *HERS 2 & 3: Anthology of Brilliant New Fiction by Lesbian Writers* (Faber and Faber), *Bless Me Father: Stories of Catholic Childhood, Women on Women 2* (Plume).

### **Joseph Cassara**

Joseph Cassara is the author of the critically-acclaimed novel *The House of Impossible Beauties* (Ecco/HarperCollins, 2018), which won the Edmund White Award for Debut Fiction, two International Latino Book Awards, the National Arts & Entertainment Journalism Award for Best Fiction Book, and was a finalist for the Lambda Literary Award for Gay Fiction. It was selected by Barnes & Noble for their Discover Great New Writers program and by WH Smith in the UK for their Fresh Talent program. The novel was excerpted in the *Wall Street Journal* and was listed as one of the best literary novels of the year by *Entertainment Weekly*, *Library Journal*, and the American Librarian Association's *Over The Rainbow Booklist*.

He holds a BA in English & Comparative Literature from Columbia University and an MFA in Fiction from the Iowa Writers' Workshop. He has received fellowships and grants from the MacDowell Colony, the Fine Arts Work Center in Provincetown, The Studios of Key West, and California Humanities. His short fiction, essays, and criticism have been featured in or are forthcoming in *The New York Times Style Magazine*, *The Boston Review*, *Asymptote*, and a London-based anthology titled *The Queer Bible*.

### **May-lee Chai**

May-lee Chai is the author of ten books of fiction, nonfiction, and translation, and is a recipient of an NEA Fellowship in Prose (2006-7). Her short story collection, *Useful Phrases for Immigrants* (Blair, 2018), won a 2019 American Book Award. Her novels include *My Lucky Face* (1997), *Dragon Chica* (2010) and *Tiger Girl* (2013), which won an Asian/Pacific American Award in Literature. Her memoir *Hapa Girl* (2007) was a Kiriyama Prize 2008 Notable

Book. Her family memoir, *The Girl from Purple Mountain* (2001), which she co-authored with her father, Winberg Chai, was nominated for the National Book Award in nonfiction. She translated the 1934 Autobiography of Ba Jin (2008) from Chinese to English and is co-author of the nonfiction book *China A to Z* (1st edition 2007, 2nd edition 2014). She is also the author of a collection of short stories and essays, *Glamorous Asians* (2004). Her short prose has been widely published in various anthologies, literary journals, magazines, and newspapers including *The Rumpus*, *Glimmer Train*, *ZYZZYVA*, *Missouri Review*, *North American Review*, *Seventeen*, *Christian Science Monitor*, *San Francisco Chronicle*, *Denver Post*, *Dallas Morning News*, and the *Jakarta Post Weekender Magazine*. Her essay, "The Blue Boot," was cited as a Notable Essay in *Best American Essays 2013*, edited by Cheryl Strayed and Robert Atwan. Formerly as a reporter for the Associated Press, she covered stories ranging from the aftermath of the Tiananmen Square crackdown to the crash of UA Flight 232 in Sioux City, Iowa to Southeast Asian gang networks from Texas to Colorado to Pope John Paul II's visit to Denver. She volunteers as a Chinese to English translator for PEN American Center. Her own books have been translated into Chinese, German, and Hebrew. She is the book review editor for *Asian Affairs: An American Review* and is a voting member of the National Book Critics Circle. She has been a Research Associate at the Institute of East Asian Studies at UC Berkeley and has taught at many universities including Amherst College, University of Wyoming, and the University of North Carolina Wilmington.

**Maxine Chernoff** is a professor of the Creative Writing program at San Francisco State University and a 2013 NEA Fellow in poetry. She is the author of six books of fiction and 17 books of poetry. "Under the Music: Collected Prose Poems" (MadHat Press, 2019) and "Camera" (Subito Press, 2017). "Under the Music: Collected Prose Poems" (MadHat Press, 2019) and "Camera" (Subito Press, 2017). Of *Among the Names* (Apogee Press, 2005), Cole Swenson said, "exploring complexities of "the gift," Chernoff's is an economy of the uncanny — each exchange is strikingly new." Her recent books of poetry are *Here* (Counterpath, 2014), *Without* (Shearsman, 2012), *To Be Read in the Dark* (Omnidawn, 2012) *A House in Summer* (Argotist, 2012, online edition) and *The Turning* (Apogee Press, 2008).

Her collection of stories, *Signs of Devotion*, was a *New York Times* Notable Book of 1993. Both her novel *American Heaven* (Coffee House Press, 1996) and book of short stories, *Some of Her Friends That Year* (Coffee House Press, 2002), were finalists for the Bay Area Book Reviewers Award. With Paul Hoover, she translated *The Selected Poems of Friedrich Hölderlin*, (Omnidawn Press, 2008), which received the 2009 Pen USA Translation Award.

She has read her poetry and fiction and taught workshops in Belgium, England, Australia, Germany, Brazil, Scotland and China and in the Prague Summer Writing Program, and the SLS Writing Seminars in St. Petersburg, Russia. She was an international visiting scholar at the University of Exeter, England, in January 2013. She has edited the long-running and award-winning journal *New*

*American Writing*, an annual anthology, which is partially funded by the College of Liberal & Creative Arts. She has been a fiction reviewer for The New York Times, Chicago Tribune and Chicago Sun-Times. Among her other awards are five Illinois Arts Council Fellowships, a Marin Arts Council Fellowship, a PEN Fiction Prize, the Carl Sandburg Award in Poetry, The Chicago Sun-Times Book Award, the Friends of American Writers Fiction Award, an Editor's Award from the Coordinating Council of Literary Magazines and Presses, and a Foreword Book Award for her novel *A Boy in Winter*.

### **Carolina De Robertis**

A writer of Uruguayan origins, Carolina De Robertis is the author of the novels *Cantoras* (2019), winner of a Stonewall Book Award and a Reading Women Award, a finalist for the Kirkus Prize and a Lambda Literary Award, and a New York Times Editors' Choice; *The Gods of Tango* (2015), winner of a Stonewall Book Award; *Perla* (2012); and the international bestseller *The Invisible Mountain* (2009), which received Italy's Rhegium Julii Prize and was a finalist for a California Book Award, an International Latino Book Award, and the VCU Cabell First Novel Award. Her books have been translated into seventeen languages and have received numerous other honors, including a fellowship from the National Endowment for the Arts. She is editor of the anthology *Radical Hope: Letters of Love and Dissent in Dangerous Times* (2017), which features essays of resistance from leading writers and thinkers.

De Robertis is also a literary translator of six Latin American and Spanish novels, including *The Divine Boys* by Laura Restrepo, winner of the Premio Córdoba por la Paz; *Surrender* by Ray Loriga, winner of the Alfaguara Prize; and *Bonsai* by Alejandro Zambra, which was named one of the Ten Best Translated Books of the Year by *Three Percent*. Her literary translations have also appeared in numerous journals and anthologies, including *Granta*, *Zoetrope: All-Story*, *McSweeney's*, a United Nations anthology of happiness poetry, and *Resistencia: Poems of Protest and Revolution*. Prior to publishing her first book, De Robertis worked in non-profit organizations for ten years, with a focus on women's and immigrants' rights. In 2017, the Yerba Buena Center for the Arts named De Robertis on its 100 List of "people, organizations, and movements that are shaping the future of culture." A writer of Uruguayan origins, she makes her home in Oakland, California, with her wife and two children.

### **Tonya Foster** (Starting Spring 2021!)

Tonya M. Foster is the author of *A Swarm of Bees in High Court*, and the bilingual chapbook *La Grammaire des Os*; and coeditor of *Third Mind: Creative Writing through Visual Art*. Her writing and research focus on ideas of place and emplacement, and on intersections between the visual and the written. She is an editor at *Fence Magazine*, and at *The African-American Review*. Her poetry, prose, and essays have appeared or are forthcoming in *Callaloo*, *Tripwire*, *boundary2*, *MiPOESIAS*, *NYFA Arts Quarterly*, the *Poetry Project Newsletter*, and elsewhere. Tonya is a recipient of awards and fellowships from the Ford and the Mellon Foundations, from NYFA; and has been an Artist-in-Residence at the Headlands Center for the Arts and at the Macdowell colony. Her next collections are a cross-genre collection on New Orleans—*A Mathematics of Chaos::Thingification* (forthcoming from Ugly Presse 2021), and *Monkey Talk*, a cross-

genre series about race, paranoia, aesthetics, and surveillance.

### **Paul Hoover**

Fifteen poetry collections, including *O, and Green: New and Selected Poems* (MadHat Press, forthcoming); *The Book of Unnamed Things* (Madhat Press, 2018); *Desolation: Souvenir* (Omnidawn, 2012); *In Idiom and Earth (En el idioma y en la tierra)*, translated by María Baranda (Mexico City: Conaculta, 2012); *Sonnet 56* (Les Figues, 2009); *Edge and Fold* (Apogee Press, 2006); *Poems in Spanish* (Omnidawn, 2005); *Winter Mirror* (Flood Editions, 2002); *Rehearsal in Black* (Salt Publications, 2001); *Totem and Shadow: New & Selected Poems* (Talisman House, 1999); *Viridian* (University of Georgia Press, 1997); and *The Novel: A Poem* (New Directions, 1991). He has also published *Fables of Representation: Essays* (University of Michigan Press, 2004) and the novel *Saigon, Illinois* (Vintage Contemporaries, 1988), a chapter of which appeared in *The New Yorker*. Translations include *Selected Poems of Friedrich Hölderlin* (with Maxine Chernoff, Omnidawn, 2008) and, with Nguyen Do, *Black Dog, Black Night: Contemporary Vietnamese Poetry* (Milkweed Editions, 2008) and *Beyond the Court Gate: Selected Poems of Nguyen Trai* (Counterpath Press, 2010). He is editor of the anthology *Postmodern American Poetry* (W. W. Norton, 1994; 2nd Edition, 2013) and the annual literary magazine *New American Writing*. He has also edited *The New World Written: Selected Poems of María Baranda* (Yale University Press, 2020). Frederick Bock Award for best poetry published in *Poetry*, 2010; PEN-USA Translation Award for Hölderlin volume, 2009; Jerome J. Shestack Prize for best poetry published in *American Poetry Review*, 2002; Carl Sandberg Award for poetry, 1987; General Electric Foundation Award for Younger Writers, 1984; NEA Fellowship in Poetry, 1980. Previously employed at Columbia College Chicago, where he founded a number of programs and *Columbia Poetry Review*, he has taught at SFSU since 2003.

### **Andrew Joron**

An award-winning poet, essayist, and translator, he started writing science fiction and then expanded his scope to include innovative techniques in poetry. Andrew has taught at the UC Santa Cruz and been a visiting writer at many colleges and universities. His books of poems include *Force Fields* (1987), *Science Fiction* (1992), *The Removes* (1999), *Fathom* (2004), *The Sound Mirror* (2008), *Trance Archive: New and Selected Poems*, published by City Lights in 2010, and *The Absolute Letter* (2017).

As an editor he has seen to publication the *Collected Poems of Gustaf Sobin* (2011), and *The Collected Poems of Philip Lamantia* from University of California Press in 2013. He has published a book of essays, *The Cry at Zero: Collected Prose with Counterpath* in 2007. He has also translated three books from the German, *Literary Essays*, Ernst Bloch (Stanford University Press, 1998), *The Perpetual Motion Machine* by Paul Scheerbart (Wakefield Press, 2011) and *Of Things* by Michael Donhauser, co-translated with Nick Hoff (Burning Deck, 2016). Magazine publications include *Isaac Asimov's Science Fiction Magazine* and *Amazing Stories* as well as *The Nation*, *Hambone*, and *Sulfur*. In addition to teaching, Andrew has worked as a science librarian and in the publishing industry.

### **Michael David Lukas**

Michael David Lukas has been a Fulbright Scholar in Turkey, a night-shift proofreader in

Tel Aviv, and a waiter at the Bread Loaf Writers' Conference in Vermont. Translated into more than a dozen languages, his first novel *The Oracle of Stamboul* was a finalist for the California Book Award, the NCIBA Book of the Year Award, and the Harold U. Ribalow Prize. His second novel, *The Last Watchman of Old Cairo*, was published recently by Spiegel & Grau. A graduate of Brown University and the University of Maryland, he is a recipient of scholarships from the National Endowment for the Arts, Montalvo Arts Center, New York State Summer Writers' Institute, Squaw Valley Community of Writers, and Elizabeth George Foundation. His writing has appeared in *The New York Times*, *Wall Street Journal*, *Slate*, *National Geographic Traveler*, and *Georgia Review*. He has taught at University of San Francisco, University of the Pacific, and 826 Valencia.

### **Chanan Tigay**

Author of *The Lost Book of Moses: The Hunt for the World's Oldest Bible* (Ecco/HarperCollins), winner of the Anne & Robert Cowan Writer's Prize and finalist for the Sami Rohr Book Prize; and two long works of nonfiction, *The Special Populations Unit: Arab Soldiers in Israel's Army* (McSweeney's) and *Nuclear Meltdown, USA* (Rodale). Tigay was awarded fellowships by Harvard University's Radcliffe Institute for Advanced Study and the UC Berkeley Graduate School of Journalism's Investigative Reporting Fellowship, where he worked on projects about Israel's opposition to the Iranian nuclear program. His journalism has appeared in print and online for publications including *The New Yorker*, the *Atlantic*, *GQ*, *Newsweek*, the *Wall Street Journal*, *New York* magazine, the *San Francisco Chronicle*, *The Jerusalem Post* and the BBC. In 2018 he starred in "The God Code," a two-hour special on the History Channel. Among other postings, he has covered the Israeli-Palestinian conflict from the Jerusalem bureau of Agence France-Presse; the attacks of Sept. 11, 2001, and the church abuse scandals for AFP's New York bureau; the anthrax attacks and Ground Zero recovery work for United Press International; and the United Nations for *The Jerusalem Report* magazine. He has interviewed leading American politicians including Hillary Clinton and John McCain along with Israeli Prime Minister Ehud Olmert and President Shimon Peres. Tigay has taught courses in Stanford University's Continuing Studies Program on novel writing, the writing life, creative nonfiction, magazine and feature writing; and was a writing instructor at Stanford's Graduate School of Business. He has received residency fellowships at Yaddo, the Blue Mountain Center and the Mesa Refuge. He holds an MFA in creative writing from Columbia University and a BA in Political Science from the University of Pennsylvania. Born in Jerusalem and raised in Philadelphia, Tigay is an associate professor at San Francisco State.

### ***Adjunct Faculty:***

Dodie Bellamy, Matthew Clark Davison, Donna de la Perrière, Steve Dickison, Anne Galjour, Heather Gibbons, Junse Kim, Frances Phillips, Barbara Tomash, Truong Tran.

## **Resources and Opportunities**

**The Creative Writing Department Graduate Reading Room** is located in HUM 500A, off the main 5<sup>th</sup> floor lobby, by the twin elevators. A place to sit and read or study in between classes

and is available only to graduate students in Creative Writing.

**The Poetry Center** provides vigorous and essential community links, sponsoring around forty visiting poets and prose writers per year, on campus and around the city. Located in HUM 512, check out their website for their calendar, link to their digitized audio and video recordings and calls for submissions. The Poetry Center's American Poetry Archives form the largest collection of videotapes of writers in the United States. They began filming their reading series in 1973; the audio portion of the collection began in 1954 with readings by W.H. Auden and Dylan Thomas. Many of these holdings have been digitized and are available free over the internet via DIVA, <https://diva.sfsu.edu/>, and <https://diva.sfsu.edu/collections/poetrycenter>.

The Poetry Center's performance space also houses an extensive library of contemporary poetry. As a result of the annual Poetry Center Book Award, for which around 250 books are submitted each year, the center is assured of an up to date selection of contemporary poetry. Also available is information concerning literary events throughout the United States, and a selection of literary magazines. <http://poetry.sfsu.edu/>

### **Publications**

*Fourteen Hills*, a literary journal of international circulation published by Creative Writing graduate students since 1994, [www.14hills.net/](http://www.14hills.net/) and <https://www.facebook.com/FourteenHills/> Join the editorial staff by enrolling in C W 840 Fourteen Hills Literary Magazine.

*Transfer*, the undergraduate student published literary magazine, has been published at SFSU since 1956 and is open to submissions from all SFSU students. See their Submittable site for current submission information.

<https://transfermagazine.submittable.com/submit>  
<https://www.facebook.com/sfsutransfermagazine/>

**Awards and Scholarships** <http://creativewriting.sfsu.edu/scholarships>

Students are eligible for a number of awards offered through the department. Fiction writers can submit work for the Wilner Award in Short Fiction and the Clark-Gross Novel Award; poets can submit to the Browning Award, the Academy of American Poets Award, and the Ann Fields Poetry Prize; and student playwrights can submit a play with a gay or lesbian theme for the Highsmith Award. The Elizabeth June Madden-Zibman Scholarship is available to students who meet the AB540 definition.

Writers in all genres can submit work to the Marcus Second Year Graduate Student Scholarship, or the Kathryn A. Manoogian Scholarship. There is also the outside contest, Associated Writing Program's Intro Awards, which several of our students have won. Students also can enter the competition for our Michael Rubin First Book Award, offered in either poetry or fiction each year. The winner's work is published in the spring semester in a handsome chapbook.

All applicants to the graduate programs are considered for our fellowships for new students, in amounts between \$500-\$7500: the William Dickey Fellowships in Poetry, and the Miriam Ylvisaker Fellowship and Brainard Fellowships in fiction or creative nonfiction, and the Marcus Recruitment Scholarship for any genre. One Provost Fellowship of in-state tuition for one year is given annually to one newly admitted graduate student. No applications are required, and you will be contacted by the admission decision deadline if you will be offered one of these awards.

### **Teaching Positions in Creative Writing**

There are approximately 3 to 5 teaching positions available to graduate students per academic year. It is by application in the Spring semester, for the coming academic year; minimum qualifications are classified graduate standing in either the SFSU Creative Writing MFA or English, Creative Writing MA program; successful completion (grade B or better) of Creative Writing 860 (Teaching Creative Writing). Additional experience as an instructional aid is helpful, but not required.

### **Bulletin Boards**

The Creative Writing Department maintains four bulletin boards for information. The informational boards can be found in the hallways near the Creative Writing Office, HUM 573, the Graduate Reading Room, HUM 500A and on the first floor near room HUM 128.

### **Facebook, Instagram, Tumblr, and Twitter**

The Creative Writing Office also maintains public social media pages so we can post announcements for readings, job opportunities, calls for submissions, etc. that we receive, as well as departmental announcements and deadlines.

- Facebook: [www.facebook.com/sfsucreativewriting](http://www.facebook.com/sfsucreativewriting), for our event postings, university announcements, and more.
- Instagram: [#sfsucreativewriting](https://www.instagram.com/sfsucreativewriting) for flyers and videos of our faculty in action.
- Tumblr: [www.sfsucw.tumblr.com/](http://www.sfsucw.tumblr.com/) for calls for entry, and job and internship opportunities.
- Twitter: <https://twitter.com/sfsucw>, run by our faculty!

## **Administrative Offices**

**Advising Resource Center** Humanities Building room 112, for any assistance for any Liberal and Creative Arts College students with filling out forms, or registration, available by live chat; <https://advisinglca.sfsu.edu/>.

**Bursar's** Administration Building, ground floor lobby and SSB One-Stop – ground floor lobby <http://bursar.sfsu.edu/>, [bursar@sfsu.edu](mailto:bursar@sfsu.edu) for anything related to payments to the university.

### **College of Extended Learning**

SFSU Campus: Student Services Building One-Stop, ground floor lobby Downtown Center: 835 Market St. 6<sup>th</sup> Floor for students who wish to take courses as a non-

matriculated student (sometimes used to raise GPA) <https://cel.sfsu.edu/>.

### **Dean-On-Call Program**

Student Services Building, Room 403: <https://dos.sfsu.edu/content/dean-call-program,dos@sfsu.edu>; The Dean-On-Call Program is a means to provide real-time support to students who may be experiencing difficulties in navigating the university environment.

### **Financial Aid**

Student Services Building One-Stop, ground floor lobby: <http://financialaid.sfsu.edu,финаid@sfsu.edu>; for help with applying to and reviewing financial aid, and questions about distribution.

### **Graduate Studies**

Administration Building, room 250, <http://grad.sfsu.edu,gradstidy@sfsu.edu>; 415-338-2234 for help with procedure, forms, and advising.

**Office of International Programs (OIP)** Village at Centennial Square, Building C; <https://oip.sfsu.edu,oip@sfsu.edu>, for help with visas, financial documentation required by the university, and other international student questions, as well as study abroad questions.

**One Card** Student Services Building, ground floor lobby, <http://onecard.sfsu.edu>, Student ID, library card, unlimited SF MUNI rides & 25% discount on all BART rides to and from Daly City BART station during each Fall and Spring semester, load up cash value to use at campus print stations.

**Registrar's** Student Services Building One-Stop ground floor lobby <http://registrar.sfsu.edu,records@sfsu.edu>.

**Student Conduct** Student Services Building, Suite 403, <http://conduct.sfsu.edu/contact,conduct@sfsu.edu>

## **Educational Resources**

**J. Paul Leonard Library** [www.library.sfsu.edu](http://www.library.sfsu.edu) [libweb@sfsu.edu](mailto:libweb@sfsu.edu), and available by chat on their website.

**SFSU Bookstore** <http://www.bkstr.com/sanfranciscostatestore/home>, [sfsu@bkstr.com](mailto:sfsu@bkstr.com)

**DIVA** <https://diva.sfsu.edu/>. What is DIVA? DIVA is an open digital collections archive built and managed by Academic Technology at San Francisco State University. It combines unique media, scholarly materials, and hidden treasures from the campus's historic local impact. From original materials from the 1968 Student Strike to thousands of videos from the Bay Area Television Archive to poetry readings



from the world-class Poetry Center, DIVA collections illustrate the campus commitment to social justice and our place in the San Francisco Bay Area community. DIVA is built and managed by Academic Technology and makes it easy for faculty or groups to establish digital collections accessible to colleagues, students, or the world. Its unique design supports all types of digital formats with a specific emphasis on support for audio and video-based media.

## Health and Welfare

Please find below local resources for our Black students and all of our students who seek support, ongoing self-care and community. Also listed are ways to finance and strengthen organizations that support black and brown communities—including donating time and supporting bail funds in our city and beyond.

**SFSU Resources for Black Students** Tarshel Beards is the Director of the Black Unity Center. Students should feel free to reach out to her should they need help, referrals, or to chat. Email: [tbeards@sfsu.edu](mailto:tbeards@sfsu.edu).

**Counseling and Psychological Services** Student Services Building room 208, <http://psyservs.sfsu.edu/>

**Disability Resource Center** Student Services Building room 110, <http://access.sfsu.edu/dprc@sfsu.edu>

**Student Health Services** Located between Burk Hall and the Ethnic Studies/Psychology Building, [shs@sfsu.edu](mailto:shs@sfsu.edu), <http://health.sfsu.edu>

**Basic Needs**, <https://basicneeds.sfsu.edu/>

- **AS Gator Groceries food pantry:** Free pre-made meal boxes are distributed Wednesday – Thursday, 11 a.m. – 1 p.m., at the Cesar Chavez Student Center information desk, while supplies last.
- **CalFresh Help Clinic:** [CalFresh](#), federally known as the Supplemental Nutrition Assistance Program (SNAP), issues monthly electronic benefits that can be used to buy most foods at many markets. SF State provides help with screening, application assistance, questions and troubleshooting. Schedule a Zoom video appointment; email [calfresh@sfsu.edu](mailto:calfresh@sfsu.edu) for virtual assistance-screening, application assistance, documents and questions.
- **Emergency meal cards:** Cards will continue to be distributed through the Dean-on-Call program. Monday – Friday, 8 a.m. – 5 p.m., Student Services Building, Room 403.
- **Laundry kits:** Distributed Monday – Friday, 10 a.m. – 3 p.m. Student Services Building, Room 403. Email [dos@sfsu.edu](mailto:dos@sfsu.edu) for more information.

- **HOPE Crisis Fund:** For students experiencing financial difficulty due to circumstances beyond their control, assistance is available through SF State's [Help, Opportunity and Pathway to Empowerment Crisis Fund](#).
- **Mashouf Wellness Center:** The [Mashouf Wellness Center](#) is closed, but the locker rooms, bathrooms and showers are available to students. Monday and Friday, 9:30 a.m. to 11:30 a.m.

**Title IX:** <https://titleix.sfsu.edu/>. Promoting gender equity and preventing harassment/sexual violence.

**The SAFE Place:** <https://psyservs.sfsu.edu/content/safe-place>. Crisis intervention, advocacy and confidential Title IX support for survivors dealing with past or recent incidents of sexual assault, dating or domestic violence, sexual harassment and/or stalking.

**Dream Resource Center:** <https://drc.sfsu.edu/>. Support services for undocumented students.

**Asian American and Pacific Islander Retention and Education (ASPIRE):** <https://aspire.sfsu.edu/>. Supports high-need Asian American and Native American Pacific Islanders (AANAP) and low-income degree-seeking undergraduate students.

**Black Unity Center:** <https://equity.sfsu.edu/blackunitycenter>. Works to advance educational equity for students of African descent.

**Queer & Trans Resource Center:** <http://asi.sfsu.edu/qtrc/>. Offers LGBTQQIA-related events, services, and resources to students.

**Women's Center:** <http://asi.sfsu.edu/womens-center/>. Provides a safe place for womxn of any and all backgrounds at SF State.

**Anti-Racist Reading List:** <https://news.sfsu.edu/news-story/sf-state-faculty-staff-create-anti-racist-reading-list>. SF State faculty and staff have created an anti-racist reading list.

**Safe Zone Program:** <https://safezone.sfsu.edu/>. A voluntary training program for faculty, staff and administrators seeking to be LGBTQ+ allies. Find a safe zone ally where you see this symbol;



## College of Liberal & Creative Arts

Advising Resource Center (ARC) <https://advisinglca.sfsu.edu/>, [achieve@sfsu.edu](mailto:achieve@sfsu.edu), HUM 112

Creative Writing Department HUM 573, <http://creativewriting.sfsu.edu>, [cwriting@sfsu.edu](mailto:cwriting@sfsu.edu)

College of Liberal and Creative Arts Dean's Office <http://lca.sfsu.edu>, [clca@sfsu.edu](mailto:clca@sfsu.edu), CA 251

**Humanities Building Computer Labs** (When camps reopens)  
HUM 112, HUM 294, HUM 391, HUM 404, HUM 407

**Poetry Center and American Poetry Archives** HUM 512, <http://poetry.sfsu.edu/>,  
[poetry@sfsu.edu](mailto:poetry@sfsu.edu)

## More Resources and Support Opportunities for BIPOC

Consider Donating

*Thanks to Stanford Center for Comparative Studies in Race and Ethnicity for sharing these sites.*

- **List of bail funds by city:** Bail funds are a way to support frontline protesters who are being arrested - as well as building towards a movement to end cash bail and free hundreds of thousands of people who are in pre-trial detention during a pandemic. [https://docs.google.com/document/d/1X4-YS3vFn5CLL9QtJSU0xqmTh\\_h8XilXqOqGAjZISBl/preview?pru=AAABcoyecC8\\*1utoSh5MFLzqbmZwB8J9Jg](https://docs.google.com/document/d/1X4-YS3vFn5CLL9QtJSU0xqmTh_h8XilXqOqGAjZISBl/preview?pru=AAABcoyecC8*1utoSh5MFLzqbmZwB8J9Jg)

- **NorthStar Health Collective:** <https://www.northstarhealthcollective.org/donate>. NorthStar is a Minnesota-based street medic collective, offering first aid and medical support to people on the frontlines right now.
- **Reclaim the Block:** [https://docs.google.com/document/d/1yLWGTQIe3967hdc9RSxBq5s6KKZHe-3\\_mWp5oemd7OA/edit](https://docs.google.com/document/d/1yLWGTQIe3967hdc9RSxBq5s6KKZHe-3_mWp5oemd7OA/edit). Reclaim the Block is a Minneapolis community org providing supplies and support to protesters, as well as pushing Minneapolis to spend less on policing and more on healthcare, housing and education.
- **The Black Visions Collective and Legal Fund:** [https://docs.google.com/document/d/1yLWGTQIe3967hdc9RSxBq5s6KKZHe-3\\_mWp5oemd7OA/edit](https://docs.google.com/document/d/1yLWGTQIe3967hdc9RSxBq5s6KKZHe-3_mWp5oemd7OA/edit). Black Visions Collective, a Black, trans and queer-led organization, is helping lead the protests and advocating to defund the police in Minnesota.

## Local Organizations for BIPOC Support

*(From KQED)*

### Help When It's Not an Emergency

A police killing is an extreme example of the ways racism manifests in America, but there are ways to support black and brown communities even when it's not a state of emergency. Equal access to housing, food, medical care and education are crucial in the fight for racial justice.

In Alameda County, where black people make up 11% of the total population, 47% of homeless people are black. The grassroots organizations **People's Breakfast Oakland** (<https://www.instagram.com/peoplesbreakfastoakland/?hl=en>) and the **East Oakland Collective** (<https://www.eastoaklandcollective.com/>) are working directly to provide meals and hygienic supplies to our unhoused neighbors, going out into the field even during the pandemic.

**Planting Justice** (<https://plantingjustice.org/our-work-1>) employs formerly incarcerated people and gives low-income communities of color access to fresh fruits and vegetables. **The Roots Community Health Center** (<https://www.instagram.com/peoplesbreakfastoakland/?hl=en>) offers health services to those impacted by systemic poverty—including COVID-19 testing, which we know low-income black and brown need people most. The **Transgender, Gender-Variant and Intersex Justice Project** (<http://www.tgiip.org/>) assists and advocates for gender non-conforming people, especially trans women of color, in California's jails and prisons."

