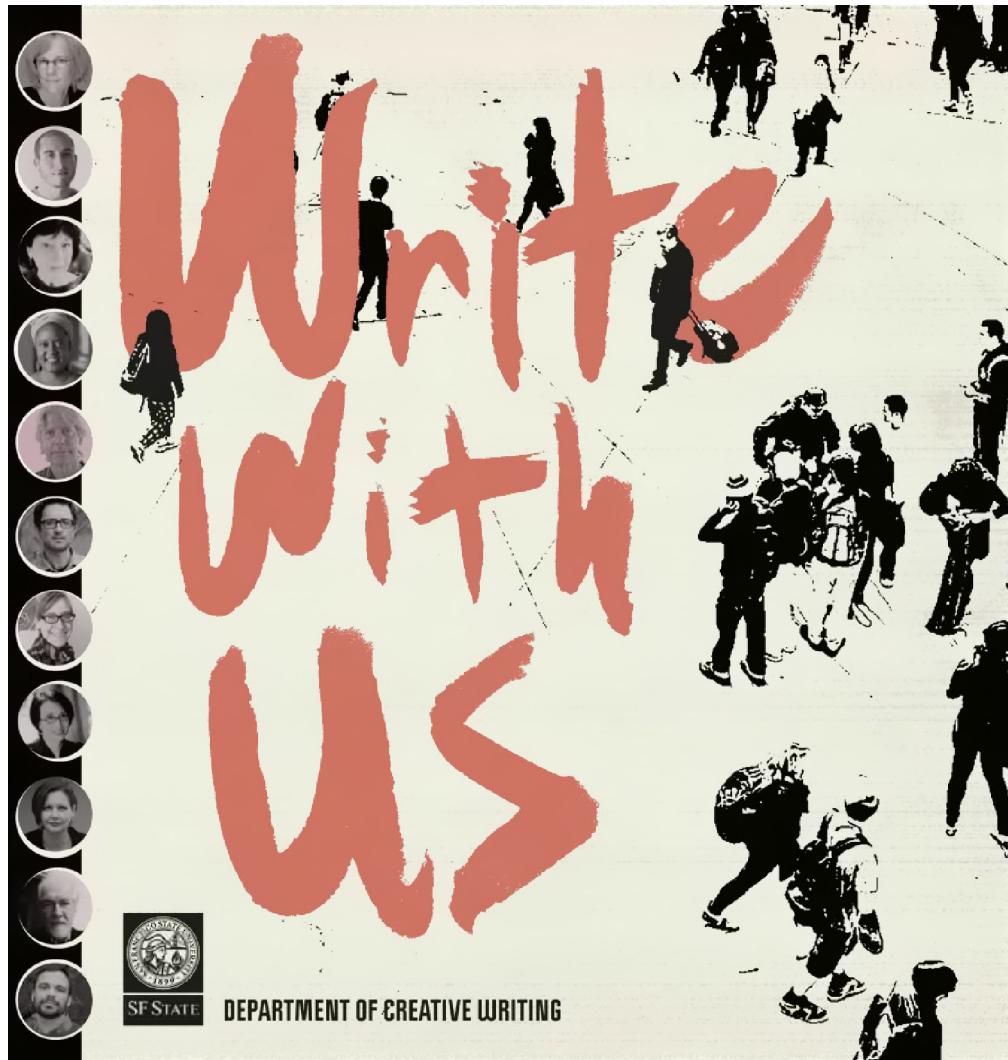


GRADUATE HANDBOOK
CREATIVE WRITING DEPARTMENT



Creative Writing Department
San Francisco State University
1600 Holloway Avenue
San Francisco CA 94132
415-338-189, cwriting@sfsu.edu
<http://creativewriting.sfsu.edu>

CONTENTS

The Master of Arts in Creative Writing.....	3
The Master of Fine Arts Creative Writing.....	5
Creative Writing Course Descriptions.....	8 - 14
SF State Policies and Procedures.....	14 - 16
Change of Graduate Program.....	14
Transfer Units.....	15
Establishing Residency.....	15
Advancement to Candidacy.....	15 - 16
Proposal for Culminating Experience.....	16 - 17
Continuous Enrollment.....	17
M.A. and M.F.A Advising Worksheets.....	18 - 19
Graduation.....	20
The Faculty.....	20 - 30
Resources and Opportunities.....	31 - 32
Campus Offices/Contacts.....	32 - 36
BIPOC Support.....	36

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 M.A. or an M.F.A. 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 M.F.A. 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 SF State.

MASTER OF ART CREATIVE WRITING

The Master of Arts in Creative Writing is a two-year program with a focus on developing a writing practice as well as preparing students to teach creative writing. The Master of Fine Arts is a three-year program and is considered the terminal degree in creative writing. The M.A. program may benefit in particular teachers who want to increase their range and earning potential with a Masters degree and/or individuals who want to teach creative writing at private schools, community venues, labs and salons. As part of the M.A. in CW, students can choose to study the teaching of composition and receive a certificate, a skill that translates into any level of teaching and various subjects that include writing.

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. The teaching certificate can help if applying to teach at Jr. colleges.

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 M.A. 9 unit workshop requirement. With the exception of C W 807 Developing the Novel, which 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

M.A. Special Topic Process Courses 3-6 units

In our creative process courses, students study literature from a writer's perspective. The M.A. 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 M.A. 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 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 M.A. 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

MASTER OF FINE ARTS CREATIVE WRITING

M.F.A. 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 M.F.A. level Workshop requirement (C W 852, C W 853, C W 854, C W 855, C W 856) AND in the M.F.A. level Creative Process requirement (C W 880, C W 881, C W 882). Please note that you must take a minimum of two M.F.A. 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. M.F.A. 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 M.F.A. Written Creative Work is expected to be of publishable quality.

Since the M.F.A. 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 M.F.A. Students 6 – units.

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 M.F.A. level in the genre in which you were admitted (C W 852, 853, 854, 855, or 856). The others may be taken at the M.A. level. A total of 18 units are required.

The following courses can be used to fulfill the workshop portion of the M.F.A. program:

C W 852 Workshop in Creative Nonfiction

C W 853 M.F.A. Workshop in Fiction

C W 855 M.F.A. Workshop in Playwriting

C W 856 Workshop in Poetry

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

M.A./M.F.A. Level Creative Process Directed Writing/Special Study/Writing Workshops 12 units
Creative process (Craft and Process) courses provide intensive study of aspects of craft and theory, or of a particular author or group of authors. 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 M.F.A. program:

C W 785 Grad. Projects in the Teaching of Creative Writing
C W 803 Advanced Short Story Writing
C W 804 Advanced Poetry Writing
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 Workshop in Creative Nonfiction
C W 853 M.F.A. Workshop in Fiction
C W 854 Workshop in Poetry
C W 855 Workshop in Playwriting
C W 859 Practicum in Teaching
C W 860 Teaching Creative Writing
C W 867 Theory of Translation
C W 875 Community Projects in Literature
C W 899 Independent Study

Creative Process Courses at the M.F.A. Level. 6 units

At least six units of your creative process semester units (two classes) must be taken at the M.F.A. level (C W 880, 881, 882).

C W 880 M.F.A. Craft and Process Tutorial in Fiction
C W 881 M.F.A. Craft and Process Tutorial in Poetry
C W 882 M.F.A. Craft and Process Tutorial in Playwriting

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 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 Dailiness (which includes all 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 M.F.A. level creative process (M.F.A. 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 M.F.A. level.

M.F.A. Literature/Theater Arts/Creative Process Requirement 12 units

The M.F.A. literature/Theater Arts/creative process requirement (12 units) may be satisfied by any of the M.A. or M.F.A. 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 M.F.A. literature/Theater Arts/creative process requirement:

Theater Arts courses include:

TH A 401 Global Theater History I

TH A 660 Advanced Play Development Workshop

TH A 705 Playcrafting and Dramaturgy

Graduate Creative Writing process courses include:

C W 785 Grad. Projects Teaching Creative Writing

C W 806 The Business of Creative Writing

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 867 Theory of Translation

C W 875 Community Projects in Literature

C W 880 M.F.A. Craft and Process – Fiction

C W 880 M.F.A. Craft and Process – Creative Nonfiction

C W 881 M.F.A. Craft and Process - Poetry

C W 882 M.F.A. Craft and Process – Playwriting

C W 899 Independent Study

M.F.A. Correlative 12 units

The M.F.A. correlative requirement, a unique feature of the program, is a minor within the M.F.A. 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. 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.

Here are some examples of approved correlative sequences; Theater Arts, Creative Writing, or Teaching Creative Writing.

Possible Theater Correlative:

TH A Global Theatre History I
TH A 660 Advanced Play Development Workshop
TH A 705 Playcrafting and Dramaturgy
C W 882 M.F.A Craft and Process – Playwriting

Possible Creative Writing Correlative:

C W 785 Graduate Projects in the Teaching of Creative Writing
C W 806 The Business of Creative Writing
C W 840 Fourteen Hills Literary Magazine
C W 875 Community Projects in Literature

Possible Teaching Creative Writing Correlative:

C W 785 Graduate Projects in Teaching of Creative Writing
C W 859 Practicum in Teaching
C W 860 Teaching Creative Writing
C W 875 Community Projects in Literature

Culminating Experience 893 Written Creative Work/Thesis

C W 893 Written M.A. 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](#)

*please note that these are the generic descriptions as listed in our university bulletin and are to be used as a general guideline for the coursework. More specific descriptions, provided by the instructor for our courses each semester, are available in [the Class Schedule section on our website](#).

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

Prerequisite: classified graduate standing in Creative Writing; a grade of B or better in the course or its equivalent in which the student will be an aide; permission of the instructor. Supervised practicum/internship experience with a creative writing faculty member; exploration of the theoretical and practical aspects of teaching creative writing; practice in leading group discussions and tutoring. MFA students may apply a total of 9 units towards the degree; MA students may apply no more than 3 units toward the degree.

C W 803 Advanced Story Writing (3 units)

Prerequisite: Restricted to graduate Creative Writing students or permission of the instructor. Writing of short stories, emphasizing the development of the student's creative and critical abilities. May be repeated for a total of 9 units.

C W 804 Advanced Poetry Writing (3 units)

Prerequisite: Restricted to graduate Creative Writing students or permission of the instructor. Writing of poetry with emphasis on analysis of student work and growth of critical abilities. May be repeated for a total of 9 units.

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

Prerequisite: Restricted to graduate Creative Writing students or permission of the instructor. Covers agents, corporate and small publishing houses, E-publishing, markets, publicity, etc. Students write letters to agents/editors, press releases for book tours, and several short papers. 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: Restricted to graduate Creative Writing students or permission of the instructor or permission of instructor. Writing workshop for student in the early phases of writing a novel.

C W 808 Novel Writing (3 units)

Prerequisites: Restricted to graduate Creative Writing students or permission of the instructor; CW 807; or permission of instructor. Seminar in the writing and analysis of longer forms of fiction. Personal consultations. May be repeated for a total of 9 units.

C W 809 Directed Writing Graduate Students (3 units)

Prerequisite: Restricted to graduate Creative Writing students or permission of the instructor. Apply to the instructor during the semester prior to desired enrollment. Through individual conferences with an instructor, students are directed in a project in one of the forms of creative writing. May be repeated for a total of 9 units. More details on 809, not provided in the bulletin: 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.

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

Prerequisite: Restricted to graduate Creative Writing students or permission of the instructor. Examination of the creative process with an emphasis on techniques, style, and structure. Topics specified in the class schedule. May be repeated for credit when topics vary. More on 810 classes from outside the bulletin: 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:

- Nonfiction: Moral Issues
- Oral Poetics
- The Novella
- What the Body Knows
- Uses of Time in Narrative
- Building Characters
- New York School Poetry
- Documentary Poetics
- The Mask: Persona Poem
- The Poetics of Extremity
- Poetry of Trauma
- Law in Literature
- Art of Narrative
- Characterization
- Plays: Reading/Viewing
- Style in Fiction
- Craft of Poetry
- Prose Writers in the Archives
- Contemporary Non-Fiction
- Visions of Childhood
- Experimental Fiction
- The Prose Poem
- Autobiography
- Centering on Language
- Speculative Fiction
- Mad Girls Bad Girls: Transgressive Writing by Women
- Writing as Translation
- Contemporary World Fiction
- Border Crossing Narratives
- History, Trauma, and the Unreal
- Working Cross-Genre

C W 814 Contemporary World Poetry (3 units)

Prerequisite: Graduate Creative Writing students or consent of instructor. 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 permission 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 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: Restricted to graduate Creative Writing students 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: Restricted to graduate Creative Writing students or consent of instructor. Editing and publishing Fourteen Hills, the graduate literary magazine of the Creative Writing Department. Selection of material, design, production, and distribution. May be repeated for a total of 9 units.

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. A poetry writing and study course aligned with the Poetry Center Reading Series. Features guest performances throughout the semester by outstanding local, national, and international poets, writers, musicians, and related artists.

C W 852 Workshop in Creative Nonfiction (3 units)

Prerequisites: Restricted to graduate Creative Writing students or consent of instructor. Creation and revision of original creative nonfiction to a finished, publishable state. May be repeated for a maximum of 18 units.

C W 853 M.F.A. Workshop in Fiction (3 units)

Prerequisite: Restricted to M.F.A. Creative Writing students or permission of instructor. Priority enrollment given to C W M.F.A. students; open to C W M.A. students only on a space available basis. Students are expected to concentrate on revision of fiction, on bringing work to a finished, publishable state. Emphasizes the short story. May be repeated for a total of 18 units.

C W 854 Workshop in Poetry (3 units)

Prerequisite: Restricted to graduate Creative Writing students or permission of the instructor. Students are expected to concentrate on revision of poetry, on bringing work to a finished, publishable state. May be repeated for a total of 18 units.

C W 855 Workshop in Playwriting (3 units)

Prerequisite: Restricted to graduate Creative Writing students or permission of the instructor. Students are expected to concentrate on revision of a play, on bringing work to a finished state, ready for production. May be repeated for a total of 18 units.

C W 859 Practicum in Teaching (3 units)

Prerequisite: Restricted to graduate Creative Writing students or permission of the instructor. Put theory into practice by observing and participating in undergraduate courses under the supervision of Creative Writing instructors. Engage in a process of discovery of the values, beliefs, ideals, and aesthetics that can inform future Creative Writing pedagogies and the development of Creative Writing pedagogies and the development of Creative Writing syllabi. May be repeated for a total of 6 units.

C W 860 Teaching Creative Writing (3 units)

Prerequisite: Restricted to graduate Creative Writing students or permission of the instructor. Theoretical and practical aspects of teaching creative writing. (Plus-minus letter grade only.)

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 Creative Writing students with a 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 the 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 for C W 875: Restricted to graduate Creative Writing students or permission of the instructor. Students exercise their writing skills through internships with community literary organizations. May be repeated for a total of 6 units at one level. (Plus-minus letter grade only) [CSL may be available] (C W 875/C W 675 is a paired course offering. Students who complete the course at one level may not repeat the course at the other level.)

C W 880 M.F.A. Craft and Process - Fiction (3 units)

Prerequisite: Restricted to graduate M.F.A. in Creative Writing students or permission of the instructor. Examination of the creative process, emphasizing techniques, style, and structure. Topics to be specified in the Class Schedule. May be repeated for a total of 18 units when topics vary.

Topics

- The Poetics of Narrative
- The Art of Subtext in Fiction
- The Art of Short Fiction
- Discovery and Development
- Writing in its Public Context
- Individual Vision: Fiction
- The Displaced Person
- Writing into Dalyness
- The Real Thing
- Creative Nonfiction
- Earning Dramatic Emotion: Fulfilling Intent Narrative Teaching
- Risk & Reward: Publishing Ourselves in Fiction Writing

- Voices within Voices: Interiority and Polyphony
- Vampires, Androids, and Detectives

C W 881 M.F.A. Craft and Process Tutorial in Poetry (3 units)

Prerequisite: Restricted to MFA in Creative Writing students or permission of the instructor.

Examination of creative process emphasizing techniques, style, and structure. Topic to be specified in Class Schedule. May be repeated for a total of 18 units when topics vary.

Topics:

- Contemporary US Poets & History
- Imagining the Book
- Open Work: The Long Poem
- Poetics of Indeterminacy
- Individual Vision: Poetry
- Literary Mapping: Mixed-genre Place-Based Literature
- Kinship & Community
- Translate and Transpose
- Poets and Their Thinkers
- Poetry Machines
- Poetics of Listening
- Poems from Nature
- The Lyric Documentary

C W 882 M.F.A. Craft and Process - Playwriting (3 units)

Prerequisite: classified Creative Writing status in M.F.A. program or consent of instructor. The M.F.A. 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.

Topics:

- Architectonics of Plays
- Contemporary American Playwrights
- Adapting for the Stage
- Plays and Politics
- Playwrights' Virtual Theater Workshop
- The Comedic Play

C W 893 Written M.A. Creative Project (3 units)

Prerequisites: Permission of the instructor and major adviser; approval of Advancement to Candidacy (ATC) for the Master of Arts in English; 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. (CR/NC grading only)

C W 893MFA Written M.F.A. Creative Work (Units: 6)

Prerequisites: Permission of the instructor and major adviser; approval of Advancement to Candidacy (ATC) for the Master of Fine Arts 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. (CR/NC grading only)

C W 899 Independent Study (Units: 1-3)

Prerequisite: Permission of the instructor.

A special study is planned, developed, and completed under the direction of a faculty member. Open only to graduate students of demonstrated ability to do independent work. Enrollment by petition (form available in the department office).

Teaching Certificate Course Descriptions

Please contact the English Department for any questions about coursework, or registration in these courses; engdept@sfsu.edu

ENG 700 Introduction to Composition Theory (3 units) should

Prerequisite: Admission to MA 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: MA 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.

SF State Policy & Procedures

One of the first things you should do when you accept your spot in the program is familiarize yourself with the Grad Guide: [Student GradGuide 2023-2024.pdf | Powered by Box](#) 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.

- **Change of Graduate Program**

Current SF State M.A. students who have been accepted by our M.F.A. program (and who do not intend to get the M.A. degree) will need to change their graduate major objective from M.A. to M.F.A. To do this, obtain the form "[Request For Change of Graduate Program Concentration.](#)" online. Follow the instructions on the form when you fill it out. Please complete this form and send it to the department email cwriting@sfsu.edu. Students enrolled in the MFA who wish to drop down and complete the MA will turn in this form when they turn in their thesis paperwork the semester before thesis enrollment.

- **Transfer Units**

No more than 9 units from any combination of Open University (CPaGL) work, credit by examination, and transfer work for the requirement of a 30-unit program and proportionally more for programs that exceed 30 units (e.g., a maximum of 18 semester units may be used in meeting the requirement of a 60-unit program if accepted by the program). Courses for transfer will be evaluated by submitting a [Transfer Unit Evaluation form](#).

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 coursework.

- **[Establishing Residency](#)**

The Admissions Office is responsible for determining the residency status of SF State applicants and students for CSU tuition purposes. This determination is based on the student's Application for Admission, Residency Questionnaire, and, as necessary, other information the student furnishes. A student who fails to provide sufficient information to establish resident status will be classified as a nonresident for tuition purposes.

- **[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 SF State.

The ATC form is found online on the [Advancement to Candidacy Page](#).

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 M.A. and 9 units for the M.F.A., 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 M.A., and 54 units for the M.F.A. If you have deviated, however slightly, from the exact requirements as listed in the SF State [Bulletin](#), and on the ATC form, you must file the Petition for Waiver of Graduate Program Regulations form along with your ATC, available online: [San Francisco State University - Office of Graduate Studies \(ADM 254\) 415/338-2234 \(sfsu.edu\)](#). When the ATC is filled in, these forms can be submitted online as an attachment to the ATC form to the Division of Graduate Studies. Directions for submission can be found on the forms.

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](#), and submit it online. If you need to make more than 3 updates to your ATC form, please fill out a new ATC form.

Proposal for Culminating Experience

The Creative Writing Thesis, which is called a *Written Creative Work*, is a collection of the best work, or a single piece, you have done as a graduate student in the Creative Writing Program. To complete this requirement, M.A. students need to enroll in C W 893 M.A. for three units, while M.F.A. 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 be limited to signing to approving the writing you have completed with your first reader. The second reader does not work with you on your thesis, so this is a very easy position to fill.

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; the lecturer 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 SF State 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](#) Please fill out the form in order to submit it online. The description must be at least 40 words long. It is recommended to keep your description brief, and not too detailed, if you think the nature of your thesis may change during your thesis enrollment. 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. Follow the submission guidelines on the form. Please check with the department office, or review the [Advisors & Schedules page](#) to find out who the graduate coordinator is.

3. [Thesis \(Written Creative Work\) guidelines](#)

When preparing your Written Creative Work, follow [these guidelines](#) closely. There is also a [writable Word template](#) available.

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. If you are unsure if your thesis petitions have been collected and approved, you can look at the Milestone section in your Student Center. Approved forms will be listed in your milestones.

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 [continuous enrollment webpage](#).

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. Students enrolled in LCA 499 only do not qualify for financial aid awards.
- Enroll with [SF State College of Professional and Global Education](#).

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 M.A. requirements. Please make sure you complete 30 units.

Course No.	Course Title	Term/Year	Units Req'd.
1.	Writing courses selected from CW 803 ³ , 807, 808 ³ , 853, 854 ² , and 855:		3 - 6
2.	Special Topic Creative Process courses selected from C W 810 ¹ and C W 814:		3 - 6
2.	Creative Process courses selected from CW 806 ⁴ , 809 ² , 820 ⁴ , 825 ² , 840 ² , 850 ⁴ , 859, 866, 875 ^{2,4} , 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](#) offered through the Department of English Language and Literature.

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 M.F.A. 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 M.A.” column for 24 of the units listed and taken in SF State’s M.A. Creative Writing program (that is the maximum number of units that you can transfer from SF State’s M.A. in Creative Writing degree program to SF State’s M.F.A.. Creative Writing degree program). You will not use this column if you have not also completed the M.A. degree in Creative Writing.

Course No.	Course Title	Units Req'd.	Term/Year	Used for M.A.†
1. Courses from CW 852-C W 855⁴; C W 856³		6		
2. Courses from CW 785, 803-805³, 806, 807, 808-809³, 810¹, 814, 820, 825³, 840, 850, 852-855⁴, 856³, 859, 860, 866⁴, 875², 899:		12		
3. Creative Process courses from CW 880-882^{1,4}:		6		
4. Literature or Theatre Arts or Graduate Creative Process courses:		12		
5. Correlative courses on advisement		12		
6. CW 893 Written MFA Creative Work (Thesis)		6		

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

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 are generally in May for Spring Graduation, and December for Fall graduation. Please check [most current online Deadlines](#) for completing a graduate degree. Applications filed late will still be accepted, but you may not be able to participate in the University Commencement Ceremony.

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](#). Instructions and links are available on the [Registrar's Apply to Graduate Page](#).

Instructions for Submitting Application for Award of Degree

1. **Login** to SF State Gateway and choose the **[Campus Solutions]** app from the Launchpad.
2. **Once** in the *Student Center*, select 'Apply for Graduation' from the dropdown menu under the *Academics* section.
3. Read and follow instructions to Apply for Graduation thoroughly and press 'Submit Application' when complete.
4. The application for award of degree fee will appear on your record as an outstanding financial obligation. It is your responsibility to pay the application fee by the semester deadline. Failure to do so will result on a \$5 late fee.
5. Note: The Division of Graduate Studies does not defer, extend, or transfer applications for graduation. If you are unable to meet degree requirements by the term deadline, you application will be denied and you will need to submit an application for graduation for a future term.
6. Click on the [SF State Gateway](#) button to begin your Application for Award of Graduate Degree.

If you don't complete the requirements as planned in the semester you apply for graduation, you must apply again. You only have to pay for the application one time. The fee will transfer to future applications to graduate if the application cannot be completed.

The Faculty

We maintain a core faculty, and enrich our programs constantly with an exciting visiting faculty. 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 contact information is available on the [Creative Writing website](#) and outside the Creative Writing office. A list of faculty advisors is also available in the office, or on our advising bulletin board, located in the 5th floor of the Humanities building in the hallway that runs parallel with Tapia Drive.

Michelle Carter



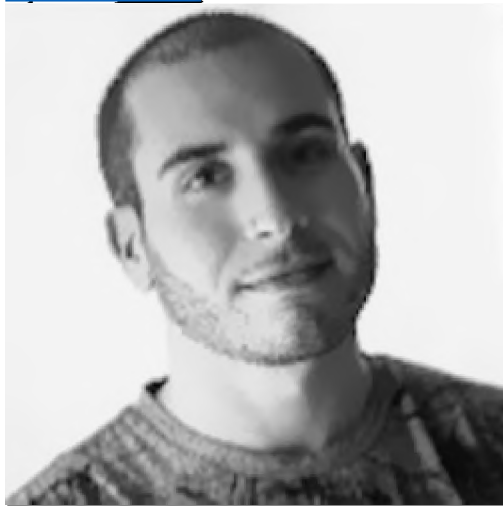
Michelle Carter is a two-time recipient of the PEN USA Award in Drama. She has also received the Susan Glaspell Award, the Ebell Playwright Prize, the PEN West Award, Backstage West's Garland Award, and a Susan Smith Blackburn Prize nomination as well as an NEA Literature Fellowship and a National Theater 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. *Buzzfeed* said it was a book "Queers and Everyone Else Should Read." *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 the 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 & Editors 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 21st Century*, with Joell Hallowell (2012). San Francisco Arts Commission Cultural Equality 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 M.F.A. 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 SF State (2001). 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*.

Please enjoy this snapshot of Assistant Professor Joseph Cassara, available on YouTube; [Joseph Cassara: Marcus Endowed Chair in Creative Writing - YouTube](#).

May-lee Chai



May-lee Chai is the author of eleven books and is a recipient of an NEA Fellowship in Prose (2006-7). Her latest collection of short stories, *Tomorrow in Shanghai* (2022), was a New York Times Editors' Choice and was longlisted for The Story Prize. Her previous collection of short stories, *Useful Phrases for Immigrants*, won the 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 an elected member of the Board 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



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). 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



Carolina (Caro) De Robertis (they/them) is the author of the novels *The Palace of Eros* (forthcoming in 2024); *The President and the Frog* (2021), a finalist for the PEN/Faulkner Award and the PEN/Jean Stein Book Award; *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. Their books have been translated into eighteen languages and have received numerous other honors, including a fellowship from the National Endowment for the Arts and the 2022 John Dos Passos Prize for Literature. As a 2022 Baldwin-Emerson Fellow, they gathered oral histories of queer and trans BIPOC elders in collaboration with Baldwin for the Arts and the Center for Oral History at Columbia University.

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 a Northern California Book Award in Translation; and *Bonsai* by Alejandro Zambra, which was named one of the Ten Best Translated Books of the Year by *Three Percent*. De Robertis's 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*. They are also 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. 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, they live in Oakland, California, with their two children.

Photo Credit: Lori Eanes

Tonya Foster



Tonya M. Foster, (PhD; MFA), is a poet, essayist and Black feminist scholar. She is the author of *A Swarm of Bees in High Court*, the bilingual chapbook *La Grammaire des Os*; and coeditor of *ThirdMind: Teaching Creative Writing through Visual Art*. Her writing and research focus on poetry, poetics, ideas of place and emplacement, and on intersections between the visual and the written. She is a poetry editor at *Fence Magazine* and a member of the San Francisco Writers Grotto. Forthcoming publications include poetry collections—*Thingifications* (Ugly Duckling Presse); a chapbook—*AHotB* Sputnik and Fizzle); a 2-volume compendium on the Umbra Writers Workshop; and an anthology of experimental creative drafts. Dr. Foster’s poetry and prose have appeared or are forthcoming in the Academy of American Poets Poem-a-Day online journal, *Entropy Magazine*, the *A-Line Journal*, *Callaloo*, *boundary2*, *TripWire*, *Poetry Project Newsletter*, *The Harvard Review*, *Best American Experimental Writing*, *Letters to the Future: Black Women/Radical Writing*, and elsewhere. She was a member of the multi-disciplinary advisory committee for the exhibition *Reconstructions: Architecture and Blackness in America* at the Museum of Modern Art, New York, NY. Her essay for the exhibition’s 2021 field guide, “Time, Memory, and Living in Shotgun Houses in the South of the South City of New Orleans,” expands her meditations on place and poetics. In 2020-2021, she was the Lisa Goldberg fellow at the Radcliffe Institute at Harvard University, and a Creative Capital awardee. A recipient of awards from Macdowell, Headlands Center for the Arts, New York Foundation for the Arts, the San Francisco Museum of the African Diaspora, and the Ford and Mellon Foundations, among others, Dr. Foster, beginning in Fall 2021, will serve as the George and Judy Marcus Endowed Chair in Poetry at San Francisco State University.

Paul Hoover



Fifteen poetry collections, including *O, and Green: New and Selected Poems* (MadHat Press, 2021), *The Book of Unnamed Things* (MadHat Press, 2018), *Desolation: Souvenir* (Omnidawn, 2012), *In Idiom and Earth* (En el idioma y en la tierra, 2012), translated by María Baranda (Mexico: 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), *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*. The Italian translation of *Saigon, Illinois*, translated by Nicola Manuppelli, was published by Carbonio Editore of Milan in 2018. Professor Hoover's translations include *The Complete Poems of San Juan de la Cruz*, (with María Baranda, Milkweed Editions, 2021), *Selected Poems of Friedrich Hölderlin* (with Maxine Chernoff, Omnidawn, 2008), and two books 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 *Postmodern American Poetry: A Norton Anthology* (W.W. Norton, 1994 / 2013), the annual literary magazine *New American Writing*, and *The New World Written: Selected Poems of María Baranda* (Yale University Press, 2021). 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 Sandburg 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 SF State 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), *Invisible Machines* (1997), *The Removes* (1999), *Fathom* (2004), *The Sound Mirror* (2008), *Trance Archive: New and Selected Poems* from City Lights editions 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, and a book of speculative fiction, *00*, with Black Square Editions in 2022. 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 the University of San Francisco, the 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 M.F.A. 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:

[Matthew Clark Davison](#), [Donna de la Perrière](#), [Steve Dickison](#), [Anne Galjour](#), [Junse Kim](#).

Resources and Opportunities

Graduate Reading Room

The Creative Writing Department Graduate Reading Room is located in HUM 500A, off the main 5th 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. This room is available on request by stopping by the Creative Writing Department office, HUM 573, and requesting to be let in.

The Poetry Center

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 are available free over the internet via [DIVA](#) and the [Poetry Center's collection](#).

[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.

Publications

[Fourteen Hills](#), a literary journal of international circulation published by Creative Writing graduate students since 1994. 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 SF State since 1956 and is open to submissions from all SF State students. See their [Submittable site](#) for current submission information.

Awards and 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 Award in the Novel; poets can submit to the Daniel Langton Poetry Prize, and the Ann Fields Poetry Contest; and student playwrights can submit a play with a gay or lesbian theme for the James Milton Highsmith Drama 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 Joe Brainard Fellowships in fiction or creative nonfiction, The Bernice Ruben Arnold Scholarship Fund, 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 SF State Creative Writing M.F.A. or English or Creative Writing M.A. program. Successful completion of Creative Writing 860 (Teaching Creative Writing), and experience as a Practicum in Teaching student (C W 859) 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.

Social Media

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](#): for our event postings, university announcements, and more.
- Instagram: #sfsucreativewriting for flyers and videos of our faculty in action.
- [Tumblr](#): for calls for entry, and job and internship opportunities.
- [Twitter](#): for a mix of all things writing and SF State related!

Administrative Offices

[Bursar's Office](#) Administration Building, ground floor lobby and SSB One-Stop – ground floor lobby, bursar@sfsu.edu for anything related to payments to the university.

[College of Professional & Global Education](#)

SF State Campus: Student Services Building One-Stop, ground floor lobby Downtown Center: 835 Market St. 6th Floor for students who wish to take courses as a non-matriculated student (sometimes used to raise GPA).

[Dean-On-Call Program](#)

Student Services Building, Room 403: 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: finaid@sfsu.edu, (415) 338 – 7000; for help with applying to and reviewing financial aid, and questions about distribution. It is recommended to reach out to them by phone or visiting them in person. Email is unreliable.

[Graduate Studies](#)

Administration Building, room 250, gradstdy@sfsu.edu; 415- 338-2234 for help with procedure, forms, DocuSign, and advising.

Office of International Programs

(OIP) Village at Centennial Square, Building C; oiip@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, 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 Office

Student Services Building One-Stop ground floor lobby [Welcome to the Registrar's Office | Registrar's Office \(sfsu.edu\)](#), records@sfsu.edu.

Student Conduct

Student Services Building, Suite 403, conduct@sfsu.edu

Educational Resources

The Division of Graduate Studies gradstudies@sfsu.edu. This website is useful for policy and procedure, as well as technical help with forms and thesis submission and general advising.

J. Paul Leonard Library

libweb@sfsu.edu, and available by chat on their website. Reserve study materials, study rooms, print projects, check out loaner laptops, and more!

SFSU Bookstore

sfsu@bkstr.com for your books, regalia, SF State Logo merchandise, and more.

DIVA

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 & 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.

SF State 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.

Counseling and Psychological Services

Student Services Building room 208, <http://psyservs.sfsu.edu/>, Offering free counseling and psychology services. Please email caps@sfsu.edu or call 415-338-2208 for services.

Disability Resource Center

Student Services Building room 110, <http://access.sfsu.edu>, dprc@sfsu.edu, for assistance with accommodations and questions about resources available.

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

Basic Needs

• **AS Gator Groceries food pantry**: AS Food Pantry & Gator Groceries

For most up to date information and to find out what the pantry is giving out this week, follow [@as_marketandpantry_sfsu](#) on Instagram. Contact: foodpantry@asi.sfsu.edu if you have any questions. Stop by AS Food Pantry and Gator Groceries to pick up free food!

Food Pantry Date & Time:

Mondays: 1 to 5 PM

Tuesday & Wednesday: 12 to 5 PM

Gator Groceries Date & Time:

Thursday & Fridays: 11 to 4 PM

Location: Cesar Chavez Student Center Rec and Dining Level (bottom floor)

• **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 for virtual assistance-screening, application assistance, documents and questions.

• **Emergency meal cards**: Cards are available by application for this emergency food access card.

• **Laundry kits**: laundry detergent, dryer sheets, and reusable laundry bags. Distributed Monday – Friday, 8:30 a.m. – 5 p.m. in the Health Promotion & Wellness Office, located at the Village at Centennial Square, 700 Font Blvd. Email hpw@sfsu.edu for more information.

• **Personal Care Kits**- Hygiene supplies such as shampoo, lotion, shaving supplies, deodorant, etc. Distributed Monday – Friday, 8:30 a.m. – 5 p.m. in the Health Promotion & Wellness Office, located at the Village at Centennial Square, 700 Font Blvd. Email hpw@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 has locker rooms, bathrooms and showers are available to students. Monday through Thursday 6:30 a.m. – 11 p.m., Friday 6:30 a.m. – 8 p.m. and Saturday and Sunday from 9 a.m. to 8 p.m.

Title IX

Promoting gender equity and preventing harassment/sexual violence.

[The SAFE Place](#)

The SAFE Place is a survivor-focused, trauma-informed program that provides FREE and CONFIDENTIAL support services to survivors of sexual assault, intimate partner violence, stalking, and sexual harassment (sexual violence) while working with campus partners to end sexual violence.

[Dream Resource Center](#)

Support services for undocumented students.

[Asian American and Pacific Islander Retention and Education \(ASPIRE\)](#)

Supports high-need Asian American and Native American Pacific Islanders (AANAP) and low-income degree-seeking undergraduate students.

[Black Unity Center](#)

Works to advance educational equity for students of African descent.

[Queer & Trans Resource Center](#)

Offers LGBTQIA-related events, services, and resources to students.

[Women's Center](#)

Provides a safe place for womxn of any and all backgrounds at SF State.

[Anti-Racist Reading List](#)

SF State faculty and staff have created an anti-racist reading list.

[Safe Zone Ally Program](#)

A voluntary training program for faculty, staff and administrators seeking to be LGBTQ+ allies. Find a safe zone ally where you see this symbol;



[Creative Writing Department](#)

HUM 573, cwritng@sfsu.edu

[College of Liberal and Creative Arts Dean's Office](#)

clca@sfsu.edu, MH 404

[Humanities Building Computer Labs](#)

HUM 110, HUM 294, HUM 391, HUM 404

[Poetry Center and American Poetry Archives](#)

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.
- [Reclaim the Block](#): 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](#): 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](#) and the [East Oakland Collective](#) are working directly to provide meals and hygienic supplies to our unhoused neighbors, going out into the field even during the pandemic.

[Planting Justice](#) employs formerly incarcerated people and gives low-income communities of color access to fresh fruits and vegetables. The [Roots Community Health Center](#) 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](#) assists and advocates for gender non-conforming people, especially trans women of color, in California's jails and prisons.”

[A list of BLM Resources](#) has been compiled by CSU San Diego.