STUDENT GUIDEBOOK

MFA in Creative Writing
Saint Mary’s College of California
Classes of 2016 & 2017

This guide has been prepared for the students, faculty, and staff of Saint Mary’s College of California, and others wishing to know more about College policies, procedures, programs, and activities. Every effort has been made to make certain that the information contained herein is accurate as of the date of publication (August 2015). With regard to this guide, the MFA Program reserves the right to correct errors and to make changes in policies, procedures, programs, and/or activities (without prior notice) as it deems appropriate and in the best interest of the Program. This guide is to be used in conjunction with the Graduate and Professional Student Handbook, which contains a more complete overview of policies and procedures. All graduate students at Saint Mary’s College are expected to adhere to the policies and practices outlined in the Graduate and Professional Student Handbook, which can be found online at http://www.stmarys-ca.edu/graduate-professional-academics/graduate-and-professional-student-handbook
# Table of Contents

- **Student Guidebook**
  - **MFA Program in Creative Writing**
  - **Classes of 2016 & 2017**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campus Map</td>
<td>2</td>
</tr>
<tr>
<td>Overview and History of College and MFA Program</td>
<td>3</td>
</tr>
<tr>
<td>Faculty and Staff of MFA Program in Creative Writing</td>
<td>4</td>
</tr>
<tr>
<td>Program Curriculum</td>
<td>6</td>
</tr>
<tr>
<td>Course Descriptions</td>
<td>8</td>
</tr>
<tr>
<td>Opportunities for Student Employment</td>
<td>21</td>
</tr>
<tr>
<td>Fees Associated with the Program</td>
<td>23</td>
</tr>
<tr>
<td>College &amp; MFA Program Administrative Policies</td>
<td>24</td>
</tr>
<tr>
<td>Petition for Exceptional Action</td>
<td>31</td>
</tr>
<tr>
<td>Petition for Literature Internship</td>
<td>32</td>
</tr>
<tr>
<td>Recommendation for Teaching</td>
<td>33</td>
</tr>
<tr>
<td>Add/drop Form</td>
<td>34</td>
</tr>
<tr>
<td>Late Course Adjustment Form</td>
<td>35</td>
</tr>
<tr>
<td>Dual-degree Interest Form</td>
<td>36</td>
</tr>
</tbody>
</table>
OVERVIEW

Profile of Saint Mary's College
Saint Mary’s College of California was originally founded in 1863 in San Francisco. The College moved to 30th and Broadway in Oakland in 1889 and the “Brickpile” was dedicated on August 15. In 1928, SMC moved to its present 420-acre site in Moraga. From 1942-1946, the U.S. Navy pre-flight school was at Saint Mary’s College. The then-future President of the United States, Gerald Ford, was among the Navy students at the College during this time. In 1970, the College began admitting women students.

Today, Saint Mary’s is one of the most distinguished colleges in the West. The College’s reputation for excellence, innovation, and responsiveness in education comes from its rich heritage as a Liberal Arts, Catholic, and Lasallian institution. This heritage creates a unique, personalized, student-centered learning environment. Small classes, lively dialogue, and deep relationships are part of the everyday scene at Saint Mary’s, making it, above all, a community of learners.

Mission of Saint Mary’s College

• to probe deeply the mystery of existence by cultivating the ways of knowing and the arts of thinking;

• to affirm and foster the Christian understanding of the human person which animates the educational mission of the College;

• to create a student-centered educational community whose members support one another with mutual understanding and respect.

Profile of the MFA Program in Creative Writing
Since its founding in 1863, Saint Mary’s College has been the home of great achievements in the arts and humanities. Building on its rich traditions, the College established the Creative Writing Reading Series in the early 1980s with the help of professors Robert Hass, Brenda Hillman, and Phyllis Stowell. The series has granted Saint Mary’s students access to the nation’s most prominent and exciting literary artists, featuring writers such as Michael Cunningham, Jorie Graham, Maxine Hong Kingston, Michael Ondaatje, and Robert Pinsky.

The MFA Program in Creative Writing was founded in 1995 on the strength of the College’s literary traditions and its strong faculty in creative writing. To date, the Program has graduated over three hundred students, many of whom have gone on to literary and professional success, publishing creative work and working in the fields of education, publishing, and professional writing. In its 20 years of existence, the Program has welcomed a long line of Distinguished Writers and Poets in Residence, such as Michael Chabon, Andrew Sean Greer, Lyn Hejinian, Sue Miller, Cristina García, and Michael Palmer. The Program also serves as the College’s literary center, providing the campus and local community with unique access to readings, publications, and the world of contemporary literature.
ADMINISTRATION AND GOVERNANCE
Governance and administration of the MFA Program in Creative Writing are carried out by the Steering Committee, Faculty Director, Program Manager, and Coordinator of Admissions and Student Services. The Steering Committee consists of the Faculty Director and seven members of the permanent Saint Mary’s College faculty, including the chair of the English Department. The Steering Committee (led by the Faculty Director) oversees all academic and curricular elements of the Program. The Faculty Director supervises the Steering Committee and staff. The Program Manager supervises all administrative aspects of the Program and is responsible for marketing, event planning, development, finances, administrative direction of the program, and is the Mary Journal staff adviser. The Coordinator of Admissions and Student Services is the chief liaison to the students and is responsible for recruitment, admissions, student services, registration, supervising internship payment and procedures, alumni relations, and support for marketing and administrative duties.

The permanent faculty of the MFA Program in Creative Writing is comprised of full-time professors from the College’s Department of English. These faculty members share the various teaching assignments of the Program, including the writing workshops and the craft courses, and serve as academic advisers to students on all curriculum and professional, including publishing. In addition to the permanent faculty, the Program hires a semester-long Distinguished Writer-in-Residence in each genre. These writers teach one semester of the writing workshops each year. The Program also makes use of the excellent undergraduate faculty at Saint Mary’s College, who often teach graduate-level courses, such as the Foundations of Contemporary Literature seminar and classes in contemporary literature.

Faculty and Staff:

Staff

- Matthew Zapruder, M.F.A., Faculty Director, x8131
- Sara Mumolo, M.F.A., Program Manager, x8856
- Candace Eros Diaz, M.F.A., Coordinator of Admissions & Student Services, x4762

Faculty

- Marilyn Abildskov, M.F.A., Professor, x4360
- Brenda Hillman, M.F.A., Professor, x4472
- Wesley Gibson, M.F.A., Professor, x4457
- Rosemary Graham, Ph.D., Professor, x8016
Marilyn Abildskov (Creative Nonfiction) is the author of *The Men In My Country*, a memoir set in Japan. Her essays and short stories have appeared recently in *The Normal School, The Pinch, The Sun, AGNI*, and *The Laurel Review*. She is a recipient of a Rona Jaffe Writers' Award and Yaddo fellowships and her work has been shortlisted numerous times for the Best American Essays series.

Candace Eros Diaz (Coordinator of Admissions and Student Services) is the recipient of a 2015-2016 Steinbeck Fellowship out of The Steinbeck Fellows Program of San José State University. She is a San Francisco Writer’s Grotto Fellow and a proud VONA/Voices alum. She earned a dual-concentration MFA in creative nonfiction and fiction from Saint Mary's College. Her work has appeared in *MARY: A Journal of New Writing, The East Bay Review*, and *Huizache*, among others.

Wesley Gibson (Creative Nonfiction and Fiction) has a B.G.S. in creative writing and filmmaking from Virginia Commonwealth University and an M.F.A. in creative writing from Brown University. He is the author of the memoir *You Are Here* and the novels *Shelter* and *Personal Saviors*. His stories have appeared in *The Village Voice* and the *Mississippi Review* among other places, and his art criticism has appeared in *The New Art Examiner*. He edits the literary journal *Bloom*.

Rosemary Graham (Creative Nonfiction and Fiction) holds a Ph.D. in American Literature from the University of Virginia. She is writing a novel about rebellious Irish nuns. She has published three novels, of which *Stalker Girl* is the most recent. Her personal essays have appeared in the *San Francisco Chronicle*, the *Santa Monica Review*, and on National Public Radio's "All Things Considered."

Brenda Hillman (Poetry) is the author of nine collections of poetry: *White Dress, Fortress, Death Tractates, Bright Existence, Loose Sugar, Cascadia, Pieces of Air in the Epic*, and *Practical Water*, for which she won the Los Angeles Times Book Award for Poetry, and *Seasonal Works with Letters on Fire*, which received the 2014 Griffin Poetry Prize and the Northern California Book Award for Poetry. Hillman’s awards include the 2012 Academy of American Poets Fellowship, the 2005 William Carlos Williams Prize for poetry, and fellowships from the National Endowment for the Arts and the Guggenheim Foundation.

Sara Mumolo (Program Manager) is the author of the poetry collection *Mortar* (Omnidawn, 2013) and the chapbook *March* (Cannibal Books, 2011). She is the recipient of a Vermont Studio Center residency, and her work has appeared or is forthcoming in *Lana Turner, Volta, Volt*, and the *Pen Poetry Series*, among others.
Christopher Sindt (Poetry) holds a Ph.D. in English and a Master’s degree in Creative Writing from the University of California, Davis. He has received the James D. Phelan Award and residencies at the MacDowell Colony, Mesa Refuge, and the Blue Mountain Center. He is the author of the poetry collection *The Bodies* (Parlor Press). He is currently serving as Vice Provost for Graduate and Professional Studies and Dean of the Kalmovitz School of Education.

Lysley Tenorio (Fiction) earned his M.F.A. from the University of Oregon, and is a former Wallace Stegner Fellow at Stanford University and a former Steinbeck Fellow at San Jose State University. He is the author of the short story collection, *Monstress*, and his stories have been published in *The Atlantic Monthly*, *Zoetrope: All-Story*, *Ploughshares*, *The Chicago Tribune*, *Manoa*, and *The Best New American Voices*. He has also held residencies at Yaddo and The MacDowell Colony, and in 2008 received a Whiting Writers’ Award.

Matthew Zapruder (Poetry) is the author of four collections of poetry, most recently *Sun Bear*, (Copper Canyon 2014). He is Editor-at-Large for Wave Books and has received a 2011 Guggenheim Fellowship, a William Carlos Williams Award, a May Sarton Award from the Academy of American Arts and Sciences, and a Lannan Foundation Residency Fellowship. *Why Poetry*, a book of prose, is forthcoming from Ecco Press in 2015.

MFA Advisory Board
Marilyn Abildskov; Ed Biglin; Josh Braff; John Briscoe; Lily Brown (2007) ; Shirley Cookston; Clare FitzPatrick (2013); Brenna Gano McNab (2011), alumni committee chair; Amy Glynn Graecen; John Gourhan (2006); Robert Hass; Brenda Hillman; Jillian Kurvers (2010); Mary Mackey; Susan McCombs; Kelsay Myers, board chair (2013); Maria Roden (2006); Carol Sayers; Susan Sasson (2011); Christopher Sindt; Judith Taylor; Nancy Tengler (2009); and Leonore Wilson.

THE CURRICULUM

Program
The MFA Program in Creative Writing offers a two-year course of study leading to the M.F.A. degree in the genres of creative nonfiction, fiction, or poetry. Students in the MFA Program typically take five courses per year, spread out over the fall and spring semesters, with the option of one course during January Term. The core of the program is the writing workshop, which provides an opportunity for writers to work and learn with established writers on developing their own voice, material, and style. Four writing workshops (which include, each semester, a tutorial focus in the genre) are required for graduation. The writing workshop is composed of first- and second-year students in the genre and is the focus of their writing work. Students also take Foundations of Contemporary Literature, one contemporary literature course in their genre, at least two craft seminars, and at least two electives. During the spring of the second year, students finish a thesis under the guidance of their thesis director and a second faculty reader.
Dual-concentration MFA
Applying for a third year in order to complete an MFA with a dual-concentration (one degree, two genres) is possible at the recommendation of the Academic Advisor in the student’s current genre. Students interested in applying for a third year should complete the following:

- Dual-concentration Interest Form (see attached sample);
- Statement of purpose;
- Writing sample in the proposed genre;
- Letters of recommendation are also considered, not required.

All application materials should be emailed to the Coordinator.

Program Goals
Students in the MFA Program will graduate with improved competency in their writing, particularly in their chosen genre (creative nonfiction, fiction, or poetry). They will master advanced techniques in their craft, and will exhibit an increased knowledge of the body of literature that primarily informs their own aesthetics. In addition, they will receive a sophisticated introduction to information technology as well as the professional aspects of the writing life.

The formation of a community of writers is essential to an effective MFA Program in Creative Writing. It is therefore important to emphasize that full-time, continuous attendance is vital. Our program emphasizes an intimate involvement with the development of each writer’s aesthetic and is strongly based on the cohort model. The cohort is reciprocal, informed by what each student brings to the table, and it builds off of each successive workshop or craft class taken by the group. In this way we do not encourage part-time attendance in the program. If, however, after enrolling, a student finds that he or she cannot attend full-time, every effort will be made to accommodate the individual without detriment to the Program.

To further this sense of community, all students are expected to attend the graduate student readings, Afternoon Craft Conversations, and Creative Writing Reading Series events. These are designed and crafted for our students and are in place to enrich your experience in the program.

Learning Outcomes
Students will be able to:

- engage at a professional level in the writing of their chosen genre (creative nonfiction, fiction, or poetry);
- articulate the correspondences between their own writing and the corpus of literature and thought which primarily informs their aesthetics;
- use information technology with a high level of sophistication, either for the purpose of academic research or for the purpose of primary research that may inform a given piece of writing;
• work effectively as professional writers: publish work in literary journals and magazines; solicit and procure literary agents; solicit and procure publishers for manuscripts or book projects; give public readings; apply for and receive funding for literary projects; exhibit a preparedness for finding employment in various professional fields, such as education, journalism, public relations, publishing, and technical writing.

**Graduation Requirements**

- 4 Writing Workshops (5 units)
- 4 Workshop Tutorials focused in the genre (1 unit)
- Foundations of Contemporary Literature (3 units)
- Contemporary Creative Nonfiction/or Fiction/or Poetry (3 units)
- 2 Craft Seminars in Creative Nonfiction/or Fiction/or Poetry (3 units)
- 2 Electives (3 units)
- Thesis (0 units)

**Typical Student Schedule**

<table>
<thead>
<tr>
<th>Fall – Year One</th>
<th>January Term</th>
<th>Spring – Year One</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Workshop</td>
<td>Elective (optional)</td>
<td>Writing Workshop</td>
</tr>
<tr>
<td>Foundations of Contemporary Literature</td>
<td></td>
<td>Craft Seminar (optional)</td>
</tr>
<tr>
<td>Craft Seminar OR</td>
<td></td>
<td>Elective (optional)</td>
</tr>
<tr>
<td>Contemporary Creative Nonfiction/Fiction/Poetry</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall – Year Two</th>
<th>January Term</th>
<th>Spring – Year Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Workshop</td>
<td>Elective (optional)</td>
<td>Writing Workshop</td>
</tr>
<tr>
<td>Contemporary Creative Nonfiction/Fiction/Poetry OR</td>
<td></td>
<td>Craft Seminar (optional)</td>
</tr>
<tr>
<td>Craft Seminar</td>
<td></td>
<td>Elective (optional)</td>
</tr>
<tr>
<td>Elective (optional)</td>
<td></td>
<td>Thesis</td>
</tr>
</tbody>
</table>

**COURSE DESCRIPTIONS**

**Foundations of Contemporary Literature (English 300)**
This introductory course will allow all first-year students to become familiar with selected core texts in all three of the Program's genres. By way of lecture and discussion, the course will cover several literary movements and periods and will offer approaches to numerous foundational texts, including novels, stories, poems, and essays by Jane Austen, Ralph Waldo Emerson, Walt Whitman, James Joyce, T.S. Eliot, Virginia Woolf, Isak Dinesen, James Baldwin, Sylvia Plath, and Raymond Carver.
Learning Outcomes

Students will:
- chart the various histories and aesthetics of the Program’s three genres by reading and discussing core texts chosen by faculty in each genre;
- refresh and expand upon their knowledge of and ability to use information technology;
- become immersed in the community of the MFA Program.

WRITING WORKSHOPS and TUTORIALS
The core of the Program is the writing workshop, which provides an opportunity for student writers to work and learn with established writers on developing their own voice, material, and style. Workshop leaders—permanent faculty or Writers-in-Residence—are dedicated to fostering an atmosphere of mutual respect and professionalism. First- and second-year students work together in the workshop so that over two years students develop a close community and also encounter a variety of perspectives. Each workshop is paired with a writing tutorial, during which the students meet one-on-one with faculty to discuss work in progress.

Creative Nonfiction Workshop (English 301, 302, 303, 304)
This course gives students the opportunity to explore material in various areas of creative nonfiction, such as memoir, personal essay, or travel writing. The course addresses issues of voice, scene, point of view, and theme, as well as any other elements of creative nonfiction writing that will emerge from individual manuscripts. By the end of the course, students should develop the terminology and the critical skills for revising creative nonfiction, and they should develop a good understanding about issues and trends in the genre.

Learning Outcomes

Students will:
- produce a significant amount of original work;
- learn through the practice of reading, annotating, and discussing the work of their peers;
- develop the vocabulary and critical skills necessary for revising creative nonfiction.

Tutorial in Creative Nonfiction (English 311, 312, 313, 314)
Students will meet over the course of the semester with the workshop instructor at mutually agreed upon times for individual sessions to review strengths and areas for revision of manuscripts. The workshop instructor will suggest additional reading, ideas for revision, writing exercises, and specific areas where a student might improve their craft.
Learning Outcomes

Students will:
• move toward a sophisticated knowledge of revision and the craft of creative nonfiction applicable to the participation in workshop;
• gain a greater understanding of their own strengths and areas for improvement;
• receive advice and instruction on the professional aspects of publishing the work and/or selections from it.

Fiction Workshop (English 321, 322, 323, 324)
This course is an intensive exploration of the ideas, techniques and forms of fiction with a primary emphasis on the careful analysis and discussion of student works-in-progress. Students will grapple with the questions of voice, point of view, dramatic movement, structure, rhythm, and imagery, as well as with any and all issues of art and craft that arise from the individual manuscripts. By the end of the course, the students should develop the terminology and the critical skills for revising fiction, and they should develop a good understanding about issues and trends in the genre.

Learning Outcomes

Students will:
• produce a significant amount of original work;
• learn through the practice of reading, annotating, and discussing the work of their peers;
• develop the vocabulary and critical skills necessary for revising fiction.

Tutorial in Fiction (English 331, 332, 333, 334)
Students will meet over the course of the semester with the workshop instructor at mutually agreed upon times for individual sessions to review strengths and areas for revision of manuscripts. The instructor will suggest additional reading, ideas for revision, writing exercises, and specific areas where a student might improve their craft.

Learning Outcomes

Students will:
• move toward a sophisticated knowledge of revision and the craft of fiction applicable to the participation in workshop;
• gain a greater understanding of their own strengths and areas for improvement;
• receive advice and instruction on the professional aspects of publishing.

Poetry Workshop (English 341, 342, 343, 344)
The primary aim of this course is to allow the students as much freedom as possible in their writing while teaching them the skills to identify their strengths and weaknesses. The most important work for the student will be to explore language and poetic style, with encouragement to produce at least one new poem per week. By the end of the course, the students should develop the terminology and the critical skills for revising poetry, and they
should develop a good understanding about issues and trends in the genre. Students may also be encouraged to write a poetic statement in which they will analyze their own poems— with particular attention to their development over the semester.

**Learning Outcomes**

Students will:
- produce a significant amount of original work;
- learn through the practice of reading, annotating, and discussing the work of their peers;
- develop the vocabulary and critical skills necessary for revising poetry.

**Tutorial in Poetry (English 351, 352, 353, 354)**

Students will meet over the course of the semester with the workshop instructor at mutually agreed upon times for individual sessions to review strengths and areas for revision of manuscripts. The instructor will suggest additional reading, ideas for revision, writing exercises, and specific areas where a student might improve their craft.

**Learning Outcomes**

Students will:
- move toward a sophisticated knowledge of revision and the craft of poetry applicable to the participation in workshop;
- gain a greater understanding of their own strengths and areas for improvement;
- receive advice and instruction on the professional aspects of publishing.

**CONTEMPORARY LITERATURE COURSES**

These graduate-level courses in the contemporary literature of each genre are only offered *every other year*. They allow students to gain further knowledge of the form in which they work as well as familiarity with current practitioners in the field.

**Contemporary Creative Nonfiction (English 361)**

This course is a literary survey of contemporary creative nonfiction, including the personal essay and narrative creative nonfiction. Students will investigate the relationship between art and culture, between the writer and his or her society. The course will place special emphasis on formal analysis of themes and patterns in contemporary writing. Writers likely to be included are Jo Ann Beard, Joan Didion, Dave Eggers, Lucy Grealy, Pico Iyer, Mary Karr, Philip Lopate, Richard Rodriguez, Terry Tempest Williams, and Tobias Wolff.

**Learning Outcomes**

Students will:
- read contemporary creative nonfiction as writers, analyzing the variety of movements, aesthetic trends, and techniques important to creative nonfiction in recent decades;
• study the historical and cultural context of the creative nonfiction at hand;
• connect contemporary trends with earlier texts, particularly the literature of the modern period;
• relate contemporary creative nonfiction to its professional context, attending to publishing markets and other trends in the field.

Contemporary Fiction (English 362)
A careful study of a range of important works by contemporary writers of novels and short stories with attention to thematic and formal analysis. Writers to be studied may include Margaret Atwood, Michael Cunningham, Don DeLillo, Nadine Gordimer, Louise Erdrich, Carole Maso, Toni Morrison, Alice Munro, Joyce Carol Oates, Michael Ondaatje, and John Edgar Wideman.

Learning Outcomes
Students will:
• learn to read as writers, analyzing the variety of ways contemporary authors employ narrative technique;
• research the lives and careers of these authors, with attention to the critical reception of works studied in the course;
• connect contemporary trends with earlier fiction, particularly of the modern period;
• relate contemporary fiction to its professional context, attending to publishing markets and other trends in the field.

Contemporary Poetry (English 363)
This course will examine a variety of different trends in contemporary poetry and enable students to distinguish between some of the most important voices. The course is likely to explore the relations between contemporary poets and some of their precursors with an eye toward how these writers have affected such post-World War II movements as the confessional school, the Beats, open field, the New York School, the Black Arts Movement, and the Language poets. It will also consider the poetry of the present day in which there is far less of a consensus as to which poets, trends, or schools are central.

Learning Outcomes
Students will:
• read contemporary poetry as poets, analyzing the variety of movements, aesthetic trends and techniques important to poetry in recent decades;
• study the historical and cultural context of the poetry at hand;
• connect contemporary trends with earlier texts, particularly the literature of the modernist period;
• relate contemporary poetry to its professional context, attending to publishing markets and other trends in the field.
CRAFT SEMINARS
Each student is required to take two craft seminars in their chosen genre. Taught by the MFA in Creative Writing faculty, the craft seminars cover a range of aesthetic and thematic issues that inform contemporary work in the genre.

The enrollment for craft seminars in each genre is capped at eighteen. In the event that more than eighteen students register for a given craft seminar, preference will be given to the following students in this order:

1. Second-year students of the genre who need this craft course to graduate;
2. First-year students of the genre;
3. Second craft for students of the genre;
4. Those outside genre taking it as an elective;
5. Second-year students of that genre who are taking it as an elective.

Craft Seminar in Creative Nonfiction (English 371, 372, 373, 374)
This course focuses on issues that influence the writing of creative nonfiction. Some seminars may focus on issues of craft of aesthetics—narrative structure, point of view, or dialogue—and others may be thematic in nature or explore a subgenre of creative nonfiction—personal essay, memoir, nature writing, travel writing, humor, the review essay, the lyric essay, literary reportage, biography, etc. Readings may include a wide range of creative nonfiction from diverse backgrounds and historical periods as well as the students' own works-in-progress.

Learning Outcomes

Students will:
• read creative nonfiction with attention to the particular craft in question;
• create original creative nonfiction within the described parameters of the seminar, using the seminar’s theme as a means for practice and experimentation;
• relate the particular theme/craft of the seminar to their own work and to the practice of writing creative nonfiction in our time.

Students may:
• read secondary texts or texts outside of the genre (e.g., texts in poetry, literary theory, history, or philosophy);
• workshop and/or share original work in class.

Craft Seminar in Fiction (English 381, 382, 383, 384)
This course focuses on issues that influence the writing of fiction. Some seminars may focus on issues of craft or aesthetics—narrative structure in the novel, point of view, or dialogue—and others may be thematic in nature—historical fiction, realism, or the postmodern ethos. Readings may include a wide range of fiction from diverse backgrounds and historical periods as well as the students' own works-in-progress.
Learning Outcomes

Students will:

• read fiction with attention to the particular craft in question;
• create original fiction within the described parameters of the seminar, using the seminar’s theme as a means for practice and experimentation;
• relate the particular theme/craft of the seminar to their own work and to the practice of writing fiction in our time.

Students may:

• read secondary texts or texts outside of the genre (e.g., texts in poetry, literary theory, history, or philosophy);
• workshop and/or share original work in class.

Craft Seminar in Poetry (English 391, 392, 393, 394)
This course focuses on issues that influence the writing of poetry. Some seminars may focus on issues of craft or aesthetics—figuration, the line, or open field theory—and others will be thematic in nature—politics and poetics, revolution and poetics, psychoanalysis and surrealism, nature poetics, etc. Readings may include a wide range of poetry from diverse sources and historical periods as well as the students' own works-in-progress.

Learning Outcomes

Students will:

• read poetry with attention to the particular craft in question;
• create original poetry within the described parameters of the seminar, using the seminar’s theme as a means for practice and experimentation;
• relate the particular theme/craft of the seminar to their own work and to the practice of writing poetry in our time.

Students may:

• read secondary texts or texts outside of the genre (e.g., texts in fiction, literary theory, history, or philosophy);
• workshop and/or share original work in class.
ELECTIVES
As part of the requirements for graduation, students must take at least two electives. The following satisfy elective requirements:

- additional craft courses in a student’s genre beyond the two that are required
- craft courses in an alternate genre
- upper-division undergraduate courses related to their theses (subject to instructor approval)
- upper-division January Term courses
- an internship (only one of two elective requirements can be satisfied with an internship)

Alternate Genre
A craft or a contemporary seminar in a genre other than your own.

Learning Outcomes
Students will:

- study the unique characteristics of the given genre, often relating it to the more familiar traditions of creative nonfiction, fiction, and poetry;
- produce a significant amount of original work in the alternate genre;
- learn through the practice of reading, annotating, and discussing the work of their peers;
- develop the vocabulary and critical skills necessary for revising their creative work in the alternate genre.

January Term Courses
Any upper-division January Term course will fulfill an elective requirement. MFA students are not required to take January Term courses. Please note that due to a College policy, graduate students may take a travel course only if there are openings after the registration period. For all other courses, graduate students register with seniors to receive preferential placement.

For a complete listing of available January Term courses please visit: http://www.stmarys-ca.edu/january-term

Internships (English 365-01, 365-02, 365-03, 365-04, 365-05)
Students have the opportunity to pursue internships either for elective credit, pay, or as an extracurricular activity. Internships are typically available in the following areas: community engagement, teaching at the college level, teaching writing in local schools or elsewhere in the community, publishing, arts administration, or other areas related to the Program’s goals and educational objectives. All students are guaranteed one paid internship ($2000) in their second year.

Students must work with their Academic Advisor to discuss internship possibilities and preferences. The Program works hard to provide students with their first choice of internships, but it cannot guarantee all students will get their first choice. Though students
may pursue an internship at any time in their studies, the Program encourages students to do so in their second year when pay can be earned. Some students may wish to volunteer for additional unpaid internships.

The Coordinator assists students in completing the appropriate forms with the Registrar and supervises internship payment. Students are responsible to accurately track their hours (200) and submit them via GaelXpress in a timely manner and according to payroll deadlines. Not logging accurately and on time will result in a loss of wages; the program assumes no responsibility for lost wages.

**Teaching Internship (Engl-365-01)**

The teaching internship is designed to permit the student to observe the conduct of a college course and to share the pedagogical activity of a supervising instructor. Teaching Interns act as Teaching Assistants in the classroom, and these opportunities are only available to second-year students.

A student wishing to complete a teaching internship in a course other than composition (i.e., an undergraduate literature course) must confer with their Academic Adviser. An MFA Application for English Internship form (required for any literature course) on page 26 will have to be completed by the student's Academic Adviser.

Commitment: Fall and/or spring term

**Learning Outcomes**

Teaching interns will:

- observe the conduct of a college course by attending each class session;
- learn the rudiments of course planning, the writing of paper topics and examinations, grading, and classroom instruction.

*MARY: A Journal of Writing (Engl-365-02)*

A student-run online arts journal sponsored by Saint Mary’s College of California’s MFA in Creative Writing program. Since 2002, MARY has published contemporary poetry and prose from a diverse group of talented emerging writers and established artists, including: D.A. Powell, Peter Orner, Gillian Conoley, Bruce Smith, Elizabeth Robinson, Rebecca Curtis, Carol Snow, K. Silem Mohammad, Matthew Zapruder, and Dorathea Lasky. MARY has also conducted interviews with award-winning writers such as Michael Palmer, Nick Flynn, Susan Steinberg, Michael Pollan, John D’Agata, Jo Ann Beard, Mary Roach, Forrest Gander, and Kent Johnson.

*Only genre editor positions qualify for elective credit; an application process determines genre editor positions.*

Commitment: One academic year
**Learning Outcomes**

Interns will:

- develop a selection process for each genre;
- attend meetings and act as the representative for his or her genre, selecting from submissions or soliciting work to contribute to the final issue(s).

**River of Words (Engl-365-03)**

Co-founded in 1995 by writer and activist Pamela Michael and then-U.S. Poet Laureate (and SMC alumnus) Robert Hass, ROW is a program of The Center for Environmental Literacy at Saint Mary’s Kalmanovitz School of Education. The Center welcomes interns and volunteers from MFA Program in Creative Writing to help administer its annual youth poetry and art contest and to publish its annual anthology, *River of Words: The Natural World as Viewed by Young People*.

Commitment: January and/or spring term

**Learning Outcomes**

Interns will:

- sort, enter data, discuss, evaluate, and acknowledge entries to the annual contest;
- generate and mail awards and recognition certificates to contest participants;
- design and prepare the contest anthology for publication;
- plan for and assist with ROW award ceremonies in Washington D.C. and on SMC campus.

**Wave Books (Engl-365-04)**

Students will work with Wave Books Senior Editor and Saint Mary's MFA in Creative Writing Faculty Director Matthew Zapruder on specific editorial projects related to books, as well as other editorial and curatorial activities. Depending on what the editors are working on during the time of the internship, students may assist in various ways with current, special or future publishing projects. Wave Books publishes 8-10 books per year, mostly poetry but also books of translation or prose by poets, specializing in the work of mid-career authors.

*Positions are determined by an application process and only available in the spring term.*

Commitment: One semester, spring

**Learning Outcomes**

Interns will:

- learn about the editorial process, including manuscript discovery, evaluation, editing, and production;
- gain an understanding of the range of contemporary poetry being published now in electronic and print journals, and further understand the trends, influences and traditions that make up contemporary poetry publishing;
refine and expand methods of discussing and evaluating poetry manuscripts and individual poems, especially in terms of readership and reception;

• observe first hand the particularities and specific challenges of editing a poetry manuscript for publication;

• become familiar with the work of Wave Books poets (backlist and current publications), including opportunities to meet poets and discuss their poetry and publications;

• assist with Wave Books' activities (book table, readings, other functions) at the annual Associated Writing Program (AWP) Conference.

Community Engagement Fieldwork (Engl-365-05)
Saint Mary’s College defines service learning as a specific form of teaching and learning in which students engage in purposeful actions that address community goals. Through critical reflection students integrate the action with academic objectives to develop civic responsibility and social justice.

Students will work with a community organization to develop, implement, and assess a program and/or written product that meet the specific goals/needs of the agency. Students have the opportunity to work with established community partners of the College (http://www.stmarys-ca.edu/catholic-institute-for-lasallian-social-action/community-partners/current-partners) or to design their own service learning opportunity with an outside organization they are already involved in.

Selected students will participate in an orientation and meet once per month in a classroom setting to discuss assigned readings and complete reflection and in-class writing exercises. Students will also complete an impact statement and a creative culminating project in the form of an anthology, blog, or some other approved project.

Commitment: Fall and/or spring term

Learning Outcomes
Interns will:

• articulate insight and understanding regarding a specific social issue gained through the experience;

• provide a service and/or product to a community partner that adequately and satisfactorily meets a specific goal or need;

• demonstrate and apply best practice of community engagement/service-learning and social justice;

• incorporate innovative reflection techniques that foster and articulate student insight and learning.

Outside Internship (English-395)
Students who wish to complete an internship in the community (publishing, teaching at a local school, arts administration, literary agencies etc.) for either credit, to fulfill an elective requirement, or as a volunteer opportunity must enroll in English 395 with the Registrar via
the online Internship Petition form. Before registering for this class students should consult with their Academic Adviser. Please note that you cannot enroll in this course via GaelXpress.

Student must complete and track 200 hours of work related to the internship and attend two meetings per semester with their Academic Adviser.

**Learning Outcomes**

Interns in other fields will:

- gain skills to prepare them for finding employment in various professional fields, such as education, journalism, public relations, publishing, and technical writing.

**Thesis (English 400-01, 400-02, 400-03)**

During the spring semester of the second year, each candidate is required to pursue a tutorial course of study under the direction of an assigned faculty writer in the student's genre (section-01: fiction, section-02: poetry, section-03: creative nonfiction). Through this tutorial, the student performs the revision necessary to turn two years of writing into a coherent, polished thesis: a collection of essays, poems, or short stories; a novel, a memoir, or other work of creative nonfiction. Students meet with their thesis director several times during the semester (in person, or via telephone or Skype) to confer on the following aspects of the thesis: final revision and editing of individual pieces to be included in the manuscript, selection and arrangement of material, and coherence of the work as a whole. The student takes an oral examination with the thesis director and second reader in order to assess the student’s knowledge of contemporary literary aesthetics and how they relate to their work. Upon satisfactory completion of the thesis and the oral exam, the thesis director and second reader approve the thesis.

**Second Readers**

The Second Reader will give one serious reading of the manuscript prior to the final oral exam, either through one meeting with the student or by marking the text and giving it to the student before the orals. The Second Reader will also be present for and participate (either in person, via Skype or conference call) in the oral exam along with the Thesis Advisor. The Second Reader can be any faculty member in the MFA Program in Creative Writing, the English Department or any visiting writer with whom a student has taken a course.

**Learning Outcomes**

Students will:

- gain a sophisticated knowledge of revision from the sentence or word to the manuscript as a whole;
- gain insight into the arrangement of materials into a work that constitutes a coherent book;
- receive advice and instruction on the professional aspects of publishing the work and/or selections from it.
OPPORTUNITIES FOR STUDENT EMPLOYMENT
There are several opportunities for student employment on and off campus.

Emails from Coordinator:
Occasionally the Coordinator will email in-house job opportunities on behalf of employers who are looking specifically to hire an MFA student. These opportunities are typically sent to all students (unless specified by employer) and include an application process. The Program assumes no responsibility in the hiring process.

GaeLink:
An online tool that provides students and employers access to sign-up or register for On-Campus Interviews, access the online job and internship boards, as well as other career-related features and events. The Career Center maintains the GaeLink online tool. For questions or more information about GaeLink visit the Career Center.

Opportunities Page:
Housed on the MFA Program website, the Opportunities page is a dynamic list of jobs (full and part-time) as well as writing contests, residencies, volunteer opportunities, and internships. The Program recommends students check this page regularly and we encourage students to forward any opportunities to the Coordinator to post online.

SMC Career Center
The Career Center can assist students with job placement, resume and cover letter building, and advising.

Br. Urban Gregory Hall (BUG)
(925) 631-4600
careers@stmarys-ca.edu
*FEES ASSOCIATED WITH THE PROGRAM*

Tuition for 2015-2016 is $23,550. Unless a student takes a leave of absences or does not remain in good standing, a student’s tuition will not change during their time in the program. Tuition is divided in half and billed at the beginning of the fall and spring term. Students may take up to 24 units in an academic year (fall, Jan, spring, and summer term) under this tuition rate. If more than 12 units are taken in any semester a unit overage fee is applied to the student’s account in the next billing cycle. Once the Business Office has determined a student has not gone over the max 24-units in the proceeding term the overage fee will be removed from the student account.

The Business Office can set up three-month payment plans for the Fall and Spring semesters due on 9/15, 10/15, and 11/15. There is a $25 Payment Plan Fee each semester a payment plan is established.

If you have any questions about billing or payment options please contact the Business Office at x4209.

**Fees during the first through fourth semesters:**

- Audit a course officially through the registrar: $80, optional
- Course readers: varies, ranges from $6 to $10 per reader
- Duplication after 500 free black and white pages per semester: varies

**Fees for the fourth semester:**

- Degree processing fee: $120
- Duplication of bound thesis: varies depending on number of pages and copies, optional
- Paper stock for bound theses: varies depending on number of pages and copies, optional
- Theses binding fee: $15 per copy, optional

*For more information on fees please see page 25*
ADMINISTRATIVE POLICIES

For complete information on College policies regarding grades, academic probation, leave of absence requests, and transfer courses, please see the Graduate and Professional Student Handbook.

Assistance, Aid, and Advice:
What follows are specific descriptions of the official advising duties of various MFA faculty and staff members. With this in mind, please know that you can come to anyone associated with the Program with questions and/or concerns, no matter how large or small:

- **Matthew Zapruder, Faculty Director:** Program history, mission, visiting writers, and policies.
- **Sara Mumolo, Program Manager:** Mary Journal, community partnerships, creative writing reading series, craft conversations, marketing, administrative policies, and visiting editors.
- **Candace Eros Diaz, Coordinator of Admissions and Student Services:** Registration, student services, internship compensation and logistics, thesis procedures, graduation, and alumni relations.
- **Professors Abildskov, Gibson, Graham, Hillman, Sindt, Tenorio, and Zapruder:** Academic and curriculum advising, career advising/publishing.

Business Holds:
The College will hold any student’s registration if outstanding balances are not cleared. This may result in a lost slot in an elective course. All outstanding financial matters must be handled directly by the student and the Business Office. The Program will mitigate procedural matters only.

Commencement:
All graduate Programs participate in the same commencement exercises. Graduate commencement is always on the Sunday after the undergraduate commencement. Graduate students pay a $120 fee for the processing of their degree and must pay this fee, regardless of whether or not they participate in the commencement ceremony. If participating in the commencement ceremonies this fee covers cap, gown, and diploma. Find out more about the Commencement Weekend by visiting their website.

Course Registration:
Students must register for their classes via GaelXpress. Students encountering any problems with GaelXpress should contact the Coordinator at their earliest convenience. (Please note that if at any time the GaelXpress system allows graduate students to register for a January Term travel course ahead of undergraduates, both the MFA Program in Creative Writing and/or the January Term Program reserve the right to withdraw those students until the first round of registration is over.)

Student should plan to meet with their Academic Advisor prior to registration to discuss their schedule for the upcoming term. Please check the Current Student GaelCal for exact registration and advising dates for each semester.
• Students may register for courses via GaelXpress up until the day before classes start. This is the best and preferred route.

• Students who register for courses during the first week of class must complete an add/drop form (see attached sample copy) and return it to the Registrar with the appropriate signatures.

• Students who register for courses after the first week of class must complete the Late Course Adjustment Form (see attached sample copy) and return it to the Registrar with the appropriate signatures. This includes any Independent Study courses.

Class attendance:
According to the attendance policy, as outlined in the Graduate and Professional Student Handbook, “Regular attendance is an important obligation and essential condition for successful academic progress. Absences may seriously jeopardize the successful completion of a course. The instructor is responsible for communicating the attendance policy for a given course. Students are responsible for all assignments in a course whether or not the assignments were announced during an absence. Penalties for absences depend upon the nature and amount of work missed, of which the faculty member is the sole judge.”

Current Students webpage:
This subpage of the MFA Program website is designed specifically to provide students with information on all matters pertaining to their tenure in the Program. Here you can find information on the following:

• Current student bio’s and cohort information
• Graduate Student Reading Series schedule
• Graduate and Professional Services Handbook
• Graduation Requirements including a graduation deadline calendar (password protected)
• Opportunities (calls for submissions, contests, internships, jobs, etc.)
• Statement on Social Media

Deferments and Leaves:
While we strongly discourage deferments and leaves, if a student wishes to defer their studies or to take a leave in the midst of their studies, may do so. Students have five (5) years after their expected degree completion date to complete their degree. Students who wish to defer their studies must file an Application for Leave of Absence with the Registrar. Please note that the filing of said application is not a guarantee of action granted.

Please note that any international student wishing to file an Application for Leave of Absence with the Registrar must first consult with the Coordinator as special conditions apply. Tim Yoon (sy4@stmarys-ca.edu), the International Student Adviser for the college, should also be consulted before any action is taken.
Please also note that if a student leaves or defers their studies, they forfeit any scholarships, fellowships, or internships they might have received. (Examples: A second-year scholarship recipient who takes a leave or a deferral in the spring of her second year must forfeit her scholarship money for the spring semester; a Teaching Fellow who decides to take a leave in the fall of his second year must forfeit his composition course; a second-year student who is scheduled to have a teaching internship with Professor Eucalyptus in the spring and wishes to take a deferral or a leave in the spring is not guaranteed an internship with Professor Eucalyptus when she resumes her studies.)

**Tuition Refund Schedule:**
- Within first week of school = 85% refund to student
- Second week of school = 80% refund to student
- Third to fourth week of school = 75% refund to student
- After four weeks = 0% refund to student

**Email and Email Policy:**
Students receive an email account for the two years they attend Saint Mary’s College. **Please check your email daily while you are in enrolled in the program.**

Email is the official mode of communication at Saint Mary’s College. All official email related to the MFA Program in Creative Writing will be sent ONLY to students’ Saint Mary’s College email addresses. Those students who wish for email from the Program to be sent to an alternate address must follow these steps in order to make sure they receive email from the Program:

1. Go to: [https://mail.stmarys-ca.edu](https://mail.stmarys-ca.edu)
2. Login using your SMC username and password
3. Click on the “Rules” widget at the top of the page
4. Check the “Enable” box just under “Mail Redirection” and enter the email address to which you’d like your SMC mail routed.
5. Click the “Update” link just above “Mail Redirection.”

Contact Computer and Technology Services (CATS) for more information at x4266.

The Program understands that some students have email access through their jobs, and the Program is sensitive to the time email can take away from a student’s life outside of the Program. With this in mind, the Program utilizes a multi-tiered emailing system for emails that go to group listings. Under this system, there will be four subject headings.

1. **URGENT:** If the subject line reads "Urgent," the email contains information that is applicable within the ensuing 24 hours and is of a serious academic nature. The Program hopes to use this heading very rarely.
2. **ACADEMIC:** If the subject line reads “Academic,” the email contains information vital to the students’ studies here in the Program, and it is strongly suggested/required that all students take the time to read this. "Academic" emails will include announcements regarding events in, or
associated with, the Creative Writing Reading Series. The Program considers these events central to the academic experience of the Program.

3. OPPORTUNITY: If the subject line reads "Opportunity" or “Opportunities,” the email contains on-campus information regarding jobs, internships, housing, etc. Otherwise, all writing opportunities are published on the MFA Opportunities Page.

4. SOCIAL: If the subject line reads "Social,” the email contains information regarding on- and off-campus events related to the Program, its faculty, and its students. Students are encouraged to read these emails and to attend as many events as possible.

Of course, this system does not include emails sent directly to students because of specific individual needs, and it does not include emails related to individual courses. Students are asked to be attentive to those types of emails as well. The Program requests that only the faculty or administration utilize these terms in subject headings. If students would like to share some news with the community, they are asked to send it to the Coordinator for dissemination.

Fees:
SMC is an independent non-profit institution. Student tuition fees cover approximately three-fourths of the cost of the general education services provided by the College. Endowment, support of the Brothers of the Christian Schools, and gifts from trustees, parents, alumni, other friends, corporations, and foundations offset the remaining balance.

Although tuition is billed in two installments, charges for the January Term are added to the spring term billing. The Business Office will send an electronic statement via GaelXpress once students have registered for classes. This statement will reflect all charges known at the time, payments received, and financial aid posted to a student’s account.

Third Party or Special Billing
Special billing is available to students whose employers or other outside agencies pay their tuition, fees and expenses directly to Saint Mary's regardless of the earned grade. Students whose company or agency reimburses them directly are NOT eligible for special billing.

Refunds of third party or special billing will be issued AFTER the funds have been received by Saint Mary's College. No refunds will be advanced to students until the funds are received, applied, and a credit balance, if any, occurs. At times, permission must be received by third party if a refund is a result of a third party payment.

A student may always view their student account by visiting GaelXpress.

If you have any questions about billing or payment options please contact the Business Office at x4209.

Filing of Thesis:
The student must have the thesis signed off by the last week in May by way of original signatures on the thesis signature page. Original signatures should be secured at the
completion of the oral defense and handed to the Coordinator immediately following the oral exam. A finalized copy of the thesis is submitted to ProQuest by the end of May. For further information about the filing of theses in the password-protected Graduation Requirements section of the Current Student website.

**Grades:**
The default grade for all MFA in Creative Writing courses is P/NP. The minimum grade equivalent in order to receive a "P" for a course in all graduate programs at Saint Mary's College is "B-".

**Graduate and Professional Student Research and Development Fund:**
Saint Mary's College Graduate and Professional Student Development Fund supports and encourages independent academic research and professional development for graduate and professional students through the distribution of grants to individual students. For further information about the Graduate and Professional Student Development Fund visit their website.

**Honor Code:**
For information regarding the Saint Mary's College Honor Code, please see the Graduate and Professional Student Handbook.

**ID Cards:**
In order to use many of the College's facilities, you will need to present your College ID card which is presented to students at Orientation in August. If you wish to put your photograph on your College ID card you should visit the Business Office located on the 1st Floor, Filippi Hall.

**Library:**
The Library provides students with physical space to study, learn and work together, expert research librarians and Information Technology staff, and a wealth of scholarly resources. Students can get the help and advice of professional librarians by coming to the library reference desk, phoning, or sending an inquiry via email, chat or text. Librarians work closely with faculty to support class research assignments. Both undergraduates and graduate students can make an appointment with a librarian specializing in a subject area to obtain individualized help and tutoring in research skills. For further information about the library visit their website.

**Non-Discrimination Policy:**
In compliance with applicable law and its own policy, Saint Mary's College of California is committed to recruiting and retaining a diverse student and employee population and does not discriminate in its admission of students, hiring of employees, or in the provision of its employment benefits to its employees and its educational programs, activities, benefits and services to its students, including but not limited to scholarship and loan programs, on the basis of race, color, religion, national origin, age, sex/gender/marital status, ancestry, sexual orientation, medical condition or physical or mental disability.
Parking:
Though parking is free at the College, a permit must be displayed at all times. One drawback of free parking is that there are often very few available spaces when one arrives to the College after eleven a.m., or so. Please factor this “circling time” into your commute. The Program will not get involved in any parking dispute between the College and the student.

To obtain your Commuter Student Parking Permit Application and learn more about parking permits and policies please visit their website.

Petitions for Exceptional Action:
Though the Steering Committee is committed to the organization and standards of the Program, there often arise specific instances in which no precedent has been set. In such cases (as well as in established cases that require administrative decisions) the student will be required to file a Petition for Exceptional Action. This form allows the student to give an in-depth explanation of their request and their reasons for said request. The Faculty Director, in consultation with the Steering Committee, the Manager, and the Coordinator, is responsible for granting or refusing all petitions that fall under the aegis of the Program. (See attached sample copy.)

Photocopying:
The photocopy machines on the third floor of Dante are coded for faculty and staff use only.

Current students receive 500 free black and white copies per semester through GaelPrint.

For student duplication services, including photocopies of final thesis for binding, please visit the campus Printshop located behind St. Joseph Hall inside of the Warehouse. Please contact John Palmieri, Director of Central Services, at x4374 or jpalmieri@stmarys-ca.edu if you have any questions.

Probationary Standing, Academic Disqualification, and Special Academic Probation:
If at any time in the two years of their study a student fails to meet the demands of their classes, the Faculty Director, on the recommendation of faculty, may issue Marginal Performance Letters.

Marginal Performance Letters are a warning to the student that even though their coursework might merit a passing grade, the work was nonetheless marginal. An instructor may note such deficiency by submitting a Marginal Performance Letter to the Faculty Director along with the passing grade. A Marginal Performance Letter is not a grade and does not appear on the student’s transcript; it is a formal letter placed in the student’s official file. This letter cannot be removed prior to degree completion except at the request of the instructor. All Marginal Performance Letters are removed from the file after the degree is completed.

Students who accumulate two or more Marginal Performance Letters will be placed on Academic Probation. Students on Probationary Status are not eligible for in-house scholarships, teaching fellowships, or teaching internships.
Students in P/F programs are subject to disqualification if they receive a failing grade in two courses or if they fail or receive Marginal Performance Letters in three courses.

The vice provost for graduate and professional studies notifies students subject to disqualification. Any student subject to disqualification is barred from further study at Saint Mary’s College.

Special Academic Probation is granted at the discretion of the vice provost for graduate and professional studies and may be based on the student’s extreme personal hardship, serious illness, or a similar reason that justifies poor academic standing. Students facing academic disqualification may request to be placed on Special Academic Probation by filing a Petition for Exceptional Action within two weeks of the notice of disqualification. In addition to explaining their special circumstances, students must also outline how they expect to improve their grades and resume regular academic standing by the end of the next term. If granting Special Academic Probation, the vice provost for graduate and professional studies may further specify additional conditions and program requirements for removing academic probation status. Students who fail to meet the conditions of Special Academic Probation are disqualified from further study at Saint Mary’s College.

Scholarships:
The Program is committed to finding the means to ensure that all qualified students, regardless of their economic circumstances, will be able to pursue the M.F.A. degree in Creative Writing at Saint Mary’s College. The Program offers several merit-based scholarships that have been made possible by generous gifts to the Agnes Butler Endowment and the MFA in Creative Writing Scholarship Fund.

Scholarships are typically designated by class year and genre. All applicants to the Program are eligible for scholarships in their genre designated as first-year scholarships, and all first-year scholarships are granted on the basis of merit. All second-year students are eligible to apply for various scholarships in their genre designated as second-year scholarships. To apply, the student must follow the specific instructions—typically the submission of a manuscript—for an individual scholarship by the prescribed dates. Students who receive the Chester Aaron, Agnes Butler, and Jim Townsend Scholarships in their first year are ineligible to receive the same scholarship in their second year. As with first-year scholarships, these are merit-based. Recipients are chosen on the basis of selections made by outside readers.

A first-year student who has been granted a deferral in the spring semester of their first year is eligible to apply for second-year funding along with their entering class (assuming they are in good academic standing). Should that student return in the fall, their scholarship would be awarded in total in the spring semester. A second-year student who has received a scholarship for their second year but has been granted a deferral for the fall of their second year will receive their scholarship money in total in the spring as well. A first-or second-year student who has been granted a deferral for the spring semester must forfeit the balance of any scholarship that they have received for that year.
Any student who has been granted a deferral and must return for a semester in a third year is not eligible for in-house scholarships.

**Statement on Social Media:**
The College Committee on Inclusive Excellence (CCIE) recognizes the power and ability of social media to build community, foster positive relationships, and promote free expression.

However, these same new media platforms can be used to inflict harm on individuals or groups. In keeping with the inclusive vision of Saint Mary’s College, and existing social media guidelines, we urge all community members to recognize that uncivil behavior, harassment and/or name calling on SMC webpages or social media platforms is unacceptable, will not be tolerated and can violate college code of conduct and legal guidelines. The College’s core principle of respect for all persons must apply in all environments, including the virtual world of social media.

**Student Portfolios and Exit Surveys:**
The College calls upon the MFA Program to assess the effectiveness of its educational objectives. One way in which this is accomplished is by examining a student’s work upon entrance and exit from the Program. The Program and College reserve the right to examine—for evaluative purposes only—the work submitted by all students as part of their application dossiers, as well as the work filed in their theses. At the end of their studies, students may be asked to complete a questionnaire on the quality of their studies here at Saint Mary’s College.

**Teaching Fellowships:**
In the fall semester of their first year, Teaching Fellows are awarded by the admissions committee and paired with an experienced professor to serve as interns in an undergraduate composition course. Pending satisfactory completion of the teaching internship and all first-year coursework, each second-year fellow teaches a composition course during the fall of their second year. If a Teaching Fellow decides to take a leave or a deferral, they will not be guaranteed the same fellowship upon return to the Program.

**Transfer Units:**
A limited amount of graduate credit obtained at other accredited colleges or universities may be accepted in partial fulfillment of some requirements for the master’s degree. No more than two full-unit courses or a total of six units can be so approved. Please contact the Coordinator of Admissions and Student Services for further information on transfer units.

**Visitors to classes:**
From time to time, the Program will allow visitors to attend MFA craft classes. Visitors are not permitted in writing workshops. The Program will make every attempt to notify members of these classes in advance. Current students, however, may not bring visitors to the classroom unless they have received permission in advance from the instructor.

A handful of MFA in Creative Writing courses are open to members of the College community. Admission to these courses is always done so only with the permission of the
instructor. Under no circumstances may the MFA in Creative Writing workshops be audited
or taken by a student not currently registered in the Program.
Saint Mary’s College of California
Master of Fine Arts Program in Creative Writing

PETITION FOR EXCEPTIONAL ACTION

Name:

ID#:

Specific Request:

Justification for Request:

STUDENT SIGNATURE __________________________ DATE

APPROVED __________________________ DATE
MFA Application for English Internship  
(non-composition courses)

Student’s Name:

Course of Interest:

Course Instructor:

Please state any academic or professional experience you have had in the specific field of study covered by the course.

What was your undergraduate major? Did you have a minor? Do you have a previous graduate degree?

Do you have any previous teaching experience either as an intern at Saint Mary’s or externally?
Recommendation for MFA Teaching Internship Appointment

Student's Name: _______________________

Recommender: _______________________

This is a confidential department document. This is only meant to help the MFA Program make decisions regarding the student's ability to serve as a teaching intern. For questions 1-8 please circle the numbers. You may write additional comments on the back or on a separate page.

1. The student will work well with Saint Mary's undergraduates:

2. The student has displayed a strong grasp of college-level grammar and spelling:

3. The student has displayed a strong work ethic in his/her studies:

4. The student displayed a strong understanding of the works read in class:

5. The student is able to deal with conflict:

6. The student is reliable:

7. The student has clear communication skills:

8. All things considered, the student's potential to teach at the college level is:
ADD/DROP FORM

This form is to be used during the ADD/DROP period which is the first week of the term.

_____________________________________________________________/_________________________

Last Name                                    First Name                      Student ID #

_________________________________________________________________________________________________

Term                                                  Phone #                                            E-Mail Address

ADD - If you are adding a class, you need the instructor and your advisor’s signature.

<table>
<thead>
<tr>
<th>ADD</th>
<th>DEPT.</th>
<th>#</th>
<th>SECT.</th>
<th>COURSE TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>COMM</td>
<td>003</td>
<td>01</td>
<td>Communication Inquiry</td>
</tr>
</tbody>
</table>

______________________________________________________________________________________

Advisor’s Signature (Not Required for January Term)            Date

DROP - You may drop a class without the instructor’s signature. Advisor’s signature required for Fall and Spring Term Only.

<table>
<thead>
<tr>
<th>DROP</th>
<th>DEPT.</th>
<th>#</th>
<th>SECT.</th>
<th>COURSE TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PERFA</td>
<td>001</td>
<td>02</td>
<td>Perceiving the Performing Arts</td>
</tr>
</tbody>
</table>

Changes to your Fall or Spring Term schedule may be made and recorded through the end of the first week of the term. Changes to your January Term schedule may be made through the 1st two days of the term. THE SIGNATURES ON THIS FORM ARE NOT VALID AFTER THE FIRST WEEK OF THE TERM. You are academically and financially responsible for courses in which you are enrolled as of the close of the Drop/Add period.

Rev. 12/14/10
LATE COURSE ADJUSTMENT
OFFICE OF THE REGISTRAR

This form is to correct enrollment changes that were made during the Drop/Add period but were not reported to the Registrar’s Office.

USE A SEPARATE FORM FOR EACH ADD AND EACH DROP.

PRINT Student’s Name ____________________________ Identification Number ____________________________

I request to ____ ADD ____ DROP the following course:

TERM: ____________________________ Course # ____________________________

COURSE SCHEDULE ____________________________________________________________

PRINT INSTRUCTOR’S NAME _____________________________________________________

REASON FOR ADD OR DROP

_________________________________________________________________________________

FOR INSTRUCTOR USE ONLY:

If student is requesting to ADD a course, indicate first day of attendance;
If a student is requesting to DROP, indicate last date of attendance.

Attendance Date ____________________________ Instructor’s Signature ____________________________ Date ____________

FOR OFFICE USE ONLY:

MFA Program in Creative Writing
Late Fee: $0

Dean Steve Woolpert ____________________________ Date

Rev 5/2014
DUAL-DEGREE INTEREST FORM

Student’s Name: ___________________________ ID: ______________

Current Genre: ___________________________ Expected graduation date: ________

Current Academic Advisor: __________________________________________

Proposed Second Genre: ____________________________________________

Supporting Faculty Member in New Genre: _____________________________

Comments:

Student Signature: ___________________________ Date: ____________

Current Academic Advisor Signature: _______________ Date: __________

Supporting Faculty Member Signature: ___________________________ Date: __________