

MASTER *of* FINE ARTS
in CREATIVE WRITING

with specialization in

FICTION *or* POETRY

*A Two-Year
48-Unit Program*



Department of English
California State University, Long Beach

MASTER *of* FINE ARTS
in CREATIVE WRITING
HANDBOOK

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I N T R O D U C T I O N

Since the late 1960s, California State University, Long Beach has promoted the value and significance of creative writing as part of its educational mission. Building on a thriving undergraduate program, CSULB welcomed its first class of MFA students in Creative Writing in 1995. Over 200 students have since earned their MFA degrees and a respectable number have gone on to publish in a wide range of national outlets as well as to teach at various postsecondary levels.

The core MFA faculty consists of four fiction writers (Stephen Cooper, Lisa Glatt, Suzanne Greenberg, and Rafael Zepeda) and four poets (David Hernandez, Bill Mohr, Patty Seyburn, and Charles Harper Webb). Their literary accomplishments and scholarly interests are described on pages 10-12. Because the MFA workshop seminars are led in a rotation manner, each MFA student will work at least once with each of the MFA faculty writers in his or her genre.

The Master of Fine Arts degree in Creative Writing is a terminal degree currently recognized as sufficient to qualify students for college and university teaching jobs and for positions in the publishing industry. The MFA program at CSULB is a two-year, full-time program in which students complete 48 units of coursework with professors in the Department of English. Each student is expected to submit an approved thesis of creative writing midway through the spring semester of her or his second year.

We hope that this handbook will help guide interested applicants and newly admitted students through the process of becoming part of a distinct community of writers in Southern California. For further information, consult our website: www.csulb.edu/english/mfa.

A P P L I C A T I O N P R O C E S S

Applicants for admission to the MFA degree program have typically completed a bachelor's or master's degree in English from an accredited institution with a minimum 3.2 GPA in upper division English courses and meet CSULB admission requirements for graduate school. In addition to submitting an application to the MFA program in the Department of English, every candidate must also concurrently submit an online application to the University at www.calstate.edu/apply.

Admission to the MFA program in Creative Writing is based in part on an evaluation of a representative sample of the applicant's recent work. The sample should consist of 10 pages of poetry or 20-30 double-spaced pages of fiction (one or more short stories or a section of a novel). Admission to the program will be in one genre only, and applicants are discouraged from submitting in both genres in the same year. Manuscript samples will not be returned and applicants should retain a copy of any writing they submit.

In addition to the writing sample, a complete application will include official college or university transcripts, two letters of recommendation (not from CSULB Creative Writing tenured faculty), and a brief "statement of background and purpose" addressing the student's preparation and potential for commitment to our MFA program.

Applications are accepted from **October 1 through January 15** for entrance into the following year's Fall semester only. Notification will be given after March 15.

Official transcripts should be sent to:

MFA Coordinator
Department of English
California State University, Long Beach
1250 Bellflower Boulevard
Long Beach, CA 90840-2403

All other materials should be sent to:

MFA Coordinator
Department of English
California State University, Long Beach
1250 Bellflower Boulevard
Long Beach, CA 90840-2403

R E Q U I R E D C O U R S E W O R K

The MFA degree is a 48-unit degree (32 core units + 16 elective units) normally requiring full-time residency. The thesis must be finished and accepted by all committee members in the spring of the second year of study. Requests for a waiver of this time limit are granted only for such reasons as documented serious health or personal problems. These requests require formal petition to the Creative Writing faculty, and must be approved unanimously by all members of the thesis committee and the English Department Chair. Any grade of "Incomplete" must be completed prior to the student's graduation date.

This program should be completed in two years at roughly 11-13 units per semester. The following coursework sequence is highly recommended. Departures from this schedule may take place only after consultation with and approval by the chairperson of the student's thesis committee. Course requirements are arranged into "core" and "elective" categories.

F I R S T Y E A R

Fall

ENGL 505A or 506A (4 units)
ENGL 696 (4 units)
Plus Electives

Spring

ENGL 505B or 506B (4 units)
Plus Electives

S E C O N D Y E A R

Fall

ENGL 605A or 606A (4 units)
ENGL 698 (Thesis) (3 units)
ENGL 590 (3 units)
Plus Electives

Spring

ENGL 605B or 606B (4 units)
ENGL 698 (Thesis) (3 units)
ENGL 590 (3 units)
Plus Electives

C O R E C O U R S E S

The specific courses listed form the mandatory core coursework for all MFA students. These required courses have been designated with the following unit value towards the completion of the 48-unit degree:

English 505A, 505B, 605A and 605B are 4-unit seminar-workshops in Fiction Writing. English 506A, 506B, 606A and 606B are 4-unit seminar-workshops in Poetry Writing. Of the 48 units, 16 are comprised of these graduate creative writing seminar-workshops. Please note that only MFA students are permitted to enroll in these classes and audits are not allowed.

English 696 is a 4-unit Seminar in Theory, Criticism and Research that must be taken in the first year, preferably in the fall semester. Like the graduate Creative Writing seminar-workshops, English 590 is required of and restricted to MFA students. Only second-year MFA students are allowed to enroll in this sequence, which is taken by both the fiction and poetry students. As with the creative writing seminars, this course rotates among the professors.

During both semesters of the second year, MFA students will also enroll in a three-unit “thesis writing” course (English 698). This course provides academic credit for the work of writing the final thesis draft.

All of these core courses amount to 32 units of the required 48 units. The remaining coursework is made up of Electives selected from the following list:

(WARNING: If a student is a graduate of CSULB with a B.A. degree in English, and has taken the equivalent 400-level course, she or he will not receive credit for the 500-level course. For example, if a student took English 455 as an undergraduate at CSULB, the student will not receive graduate credit for English 555.)

ELECTIVES *

- ENGL
- 498C Poetry and the Self (3)
 - 510 Theories of Writing and Literacy (3)
 - 511 Research Methods in Rhetoric and Composition (4)
 - 523 Semantics (3)
 - 526 History of English Language (3)
 - 535 Theories and Practices in Composition (3)
 - 537 Selected Topics for In-service Teachers (3)
 - 550 Old English Language and Literature (4)
 - 551 Middle English Language and Literature (4)
 - 552 Literature of the Renaissance (1500-1603) (3)
 - 553 Literature of the Late Renaissance (1603-1660) (3)
 - 554 Medieval Literature of the British Isles (3)
 - 555 English Literature of the Enlightenment (1660-1798) (3)
 - 556 English Literature of the Romantic Period (1798-1832) (3)
 - 558 English Poetry and Prose of the Victorian Age (1832-1900) (3)
 - 559 English Literature of the Twentieth-Century (1900-Present) (3)
 - 562 Chaucer (3)
 - 566 Irish Literature in English (3)
 - 567A The English Novel (3)
 - 567B The English Novel (3)
 - 568 English Drama (3)
 - 572 American Literature: 1820-1865(3)
 - 573 American Literature 1865-1918(3)
 - 574 Twentieth-Century American Literature (3)
 - 575 The American Short Story (3)
 - 576A American Poetry (3)
 - 576B American Poetry (3)
 - 577A American Novel (3)
 - 577B American Novel (3)
 - 578 American Drama (3)
 - 583 Special Topics in Literature (3,4)
 - 598 Directed Studies (1-6)
 - 652 Seminar in English Renaissance (4)
 - 653 Seminar in the Age of Milton (4)
 - 655 Seminar in Restoration and Eighteenth Century Literature (4)
 - 656 Seminar in Romantic Literature (4)
 - 657 Seminar in Victorian Literature (4)
 - 659 Seminar in Twentieth-Century English Literature (4)
 - 671 Digital Rhetoric (4)
 - 672 Seminar in Nineteenth-Century American Renaissance (4)
 - 673 Seminar in American Realism (4)
 - 674 Seminar in Twentieth-Century American Literature (4)
 - 681 Selected Topics - Seminar in Major Authors (4)
 - 683 Selected Topics - Seminar in English Studies (4)
 - 684 Seminar in Advanced Literary Theory (4)

**A student may NOT enroll in any 500-level course if he or she earned credit for the class at the 400-level as an undergraduate at CSULB.*

Up to six units total of 400-level coursework may also be taken to fulfill the electives requirement, subject to the following restrictions.

A student may NOT enroll in any 400-level Creative Writing course if he or she earned credit for that class as an undergraduate at CSULB.

A student may NOT enroll in any 400-level Creative Writing course that is in his or her own degree focus.

A student wishing to take any 400-level course must obtain advance written approval from an MFA advisor.

A student wishing to take any class in another department must obtain advance written approval from an MFA advisor.

DIRECTED STUDIES

English 598 may be taken for a total of 6 units over the two-year program. To discuss the possibility of setting up a Directed Study course, the student should approach a professor well in advance with an idea for a project proposal.

Students may also earn units by working on our literary magazine, *RipRap*: 1 unit is given for being a reader, 2 for a section editor, and 3 for editor-in-chief. (See more about *RipRap* on final page of booklet.)

T H E M F A T H E S I S

The MFA thesis can be a challenging and yet exceptionally satisfying part of the MFA program. The thesis may not contain all of the creative writing you produce and revise as part of your workshop seminars, but it does organize your best representative work and gives you an opportunity to describe the poetics and process of your fiction and poetry. In a sense, your thesis is a creative writing portfolio and it can serve as a draft of a future manuscript that you can circulate for publication. In general, a fiction thesis will contain approximately 100 pages of stories or an excerpt of a novel plus a substantial introductory section called "Methodology." A poetry thesis will contain around three dozen poems plus the "Methodology." The contents and length of each student's methodology should be discussed with the chairperson of his or her thesis committee.

MFA students need to remember that the thesis is primarily an academic document that will become a permanent part of their record. As such, each thesis is available as part of the CSULB library's public collection, and each student must submit the thesis in a format that meets the library's template. It is the student's responsibility to visit the Thesis and Dissertation Office in the library and become familiar with the template needed to complete this process.

FORMATION OF A THESIS COMMITTEE

Each MFA student must assemble a committee of three professors who will serve as readers for the thesis. One of these professors will serve as committee chair and will be the primary person to whom the student turns for advice on the Methodology and arrangement of the creative writing that will constitute the Appendix. The other two professors will also contribute their advice and recommendations. Faculty outside the genre of an MFA student can occasionally serve as a third reader on a committee. Fiction professors may serve on poetry committees, and poetry professors may serve on fiction committees, but it is recommended that you choose readers from the faculty of your own genre.

It is the responsibility of MFA students to determine which combination of professors would best suit the formation of a thesis committee. Since second-year students are actively focused on the completion of their thesis projects, first-year students should seek recommendations from their senior peers in the workshop about potential combinations of professors on MFA committees. It is highly recommended that students make appointments to meet and confer with professors who are not teaching the 505/506 seminars in the first year of a student's residence.

Each first-year student must obtain the written consent of three professors to be on his or her thesis committee by May 1st of the academic year.

To find theses written after 2008, go to:

<http://csulb.libguides.com/content.php?pid=100138&sid=751665>

A B O U T O U R F A C U L T Y

STEPHEN COOPER earned his MFA from the University of California, Irvine and his PhD from the University of Southern California. His short stories and articles on literature and film have appeared widely and his honors include a Creative Writing Fellowship from the National Endowment for the Arts and CSULB's Distinguished Faculty Scholarly and Creative Activities Award. He is editor of *Perspectives on John Huston*. While researching and writing *Full of Life: A Biography of John Fante*, he discovered and edited the manuscript of Fante's last book, *The Big Hunger: Stories 1932-1959*. He also co-edited *John Fante: A Critical Gathering*. His work on Fante has appeared in multiple American, British, French, and Italian venues. Both his biography of Fante and his edition of *The John Fante Reader* were named among The Los Angeles Times Best Books of the Year. Stephen.Cooper@csulb.edu

LISA GLATT's latest novel is *The Naked*s (Regan Arts, 2015). Her previous books of fiction are *A Girl Becomes a Comma Like That*, a finalist for the Los Angeles Times first fiction award, and *The Apple's Bruise*, a collection of short stories. Her poetry collections include *Shelter and Monsters & Other Lovers*. A recipient of a fellowship from the Civitella Ranieri Center in Italy, Lisa's work has appeared in such magazines as *Zoetrope*, *Mississippi Review*, *Columbia*, *Indiana Review*, *Pearl*, and *Gulf Coast*. With her colleague and friend Suzanne Greenberg, Lisa has written two children's novels (*Abigail Iris: The One and Only* and *Abigail Iris: The Pet Project*), both published by Bloomsbury/Walker. Lisa.Glatt@csulb.edu

SUZANNE GREENBERG is the author of the novel *Lesson Plans, a Library Journal* Editors' Pick. Her collection of short stories, *Speed-Walk and Other Stories*, was the recipient of the Drue Heinz Literature Prize and a finalist for the John Gardner Fiction Book Award. She is the co-author of *Everyday Creative Writing: Panning for Gold in the Kitchen Sink*. With colleague Lisa Glatt, she co-authored the children's novels, *Abigail Iris: The One and Only* and *Abigail Iris: The Pet Project*. Suzanne received her MFA from the University of Maryland. In addition to her books, her creative work has appeared in numerous publications, including *Cimarron Review*, *Mississippi Review*, *West Branch*, *The Washington Post Magazine* and *The Sun*. Suzanne.Greenberg@csulb.edu | www.suzannegreenberg.com

DAVID HERNANDEZ's most recent collection of poetry is *Dear, Sincerely* (University of Pittsburgh Press, 2016). His other books include *Hoodwinked*, *Always Danger*, and *A House Waiting for Music*. David has been awarded an NEA Literature Fellowship, two Pushcart Prizes, the Kathryn A. Morton Prize, and the Crab Orchard Award. His poems have appeared in *Field*, *Harvard Review*, *Kenyon Review*, *New England Review*, *Ploughshares*, *Poetry*, *Southern Review*, and *The Best American Poetry*. David is also the author of two YA novels, *No More Us for You* and *Suckerpunch*, both published by HarperCollins. David.Hernandez@csulb.edu

BILL MOHR has a PhD in Literature from the University of California, San Diego. His most recent collection of poetry, *Pruebas Ocultas*, was published by Bonobos Editores in Mexico (2015). An expanded, bilingual version, *The Headwaters of Nirvana / Los Manantiales del Nirvana*, will be published by What Books in October, 2018. In addition to a dozen anthologies, his poems have appeared in magazines such as *5AM*, *Antioch Review*, *Blue Collar Review*, *Blue Mesa Review*, *Caliban (on-line)*, *Invisible City*, *KYSO*, *Miramar, OR*, *Santa Monica Review*, *Skidrow Penthouse*, *Sonora Review*, *Upstreet*, and *ZZZZYVA*, and have also been translated into Japanese and Croatian. His scholarly

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publications include a literary history of Los Angeles, *Holdouts: The Los Angeles Poetry Renaissance 1948-1992* (University of Iowa, 2011). He has held fellowships at the Getty Research Institute and the Huntington Library. He has also edited or co-edited three anthologies of West Coast poets, *The Streets Inside: Ten Los Angeles Poets* (1978); *Poetry Loves Poetry: An Anthology of Los Angeles Poets* (1985); and *Cross-Stroke: Poems between Los Angeles and San Francisco*. His editorial archives as publisher of Momentum Press (1974-1988) are at the Special Collections Department at UCSD. His blog can be found at billmohrpoet.com. *William.Mohr@csulb.edu*

PATTY SEYBURN has published four volumes of poetry. Her fourth book, *Perfecta*, was published by What Books Press (Los Angeles, 2014). Her third book, *Hilarity*, won the Green Rose Prize given by New Issues Press (Western Michigan University, 2009). Her two previous books of poems are *Mechanical Cluster* (Ohio State University Press, 2002) and *Diasporadic* (Helicon Nine Editions, 1998) which won the 1997 Marianne Moore Poetry Prize and the American Library Association's Notable Book Award for 2000. Her poems have appeared in numerous journals including *The Paris Review*, *Poetry*, *New England Review*, *Field*, *Slate*, *Crazyhorse*, *Cutbank*, *Quarterly West*, *Bellingham Review*, and *Seattle Review*. She won a 2011 Pushcart Prize for her poem, "The Case for Free Will," published in *Arroyo Literary Review*. Seyburn grew up in Detroit. She earned a BS and an MS in Journalism from Northwestern University, an MFA in Poetry from University of California, Irvine, and a PhD. in Poetry and Literature from the University of Houston. She is a co-editor of *POOL: A Journal of Poetry*, (www.poolpoetry.com). *Patty.Seyburn@csulb.edu*

CHARLES HARPER WEBB, MFA, PhD, has published eleven books of poetry, including *Reading the Water*, *Liver*, *Tulip Farms & Leper Colonies*, *Hot Popsicles*, *Amplified Dog*, *Shadow Ball: New and Selected Poems*, and *What Things Are Made Of*. His latest collection, *Brain Camp*, was published in 2015 by the University of Pittsburgh Press, which will publish his next collection, *Sidebend World*, in 2018. *A Millions MFAs Are Not Enough*, a collection of essays on the craft of poetry, was published in 2016 by Red Hen Press. Webb's awards in poetry include the Morse Prize, the Kate Tufts Discovery Award, the Felix Pollock Prize, and the Benjamin Saltman Prize. His poems have appeared in many distinguished journals and anthologies, including *American Poetry Review*, *Paris Review*, *Iowa Review*, *Ploughshares*, *Kenyon Review*, *Tin House*, *Poets of the New Century*, *Best American Poetry*, and *The Pushcart Prize*. A former professional rock musician and psychotherapist, he is the editor of *Stand Up Poetry: An Expanded Anthology*, and recipient of a Whiting Writer's Award, a fellowship from the Guggenheim foundation, the CSULB Distinguished Faculty Teaching Award, and the CSULB Distinguished Faculty Scholarly and Creative Achievement Award. *Charles.Webb@csulb.edu*

RAFAEL ZEPEDA received his MFA from the University of Oregon. His books include the novel *Desperados*, *Horse Medicine & Other Stories*, *Tao Driver and Selected Poems*, *The Wichita Poems*, *The Yellow Ford of Texas*, and *The Durango Poems*, among others. His stories and poems have appeared in many national and international magazines and anthologies. He has received a National Endowment for the Arts Creative Writing Fellowship in Fiction, a California Artists' Fellowship in Fiction, and a Poets, Essayists and Novelists Syndicated Fiction Award. *Rafael.Zepeda@csulb.edu*

V I S I T I N G W R I T E R S

Chris Abani	Denise Duhamel
Christina Adams	Stephen Dunn
Rae Armantrout	Cai Emmons
Dorothy Barresi	Maria Amparo Escadon
Ellen Bass	Eliza Factor
Aimee Bender	B.H. Fairchild
David Benioff	Edward Field
Sadow Birk	Janet Fitch
Emily Rapp Black	Montserrat Fontes
Laurel Ann Bogen	William L. Fox
John Brantingham	Judith Freeman
Kate Braverman	Cristina Garcia
Jericho Brown	Richard Garcia
Jim Brown	Frank X. Gaspar
Stephanie Brown	Sandra Gilbert
Christopher Buckley	Allen Ginsberg
Charles Bukowski	Robert Gish
Ron Carlson	Glen David Gold
Victoria Chang	Albert Goldbarth
Ann Charters	Jack Grapes
Frank Chin	Gerald Haslam
Henri Cole	Heather Havrilesky
Billy Collins	Eloise Klein Healy
Beverly Coyle	Michael Heller
Meghan Daum	Kim Henderson
Chris Davidson	Bob Hicok
Lorene Delany-Ullman	Edward Hirsch
Juan Delgado	James Houston
Mark Doty	Jean Wakatsuki Houston

V I S I T I N G W R I T E R S

Pam Houston	Paula Priamos
Michael Jaime-Becerra	Eric Puchner
Thom Jones	James Ragan
Douglas Kearney	Linda Raymond
Ron Koertge	Nina Revoyr
Yusef Komunyakaa	Rob Roberge
Steve Kowit	Roxana Robinson
Jim Krusoe	Floyd Salas
Colette LaBouff	Ron Silliman
Dylan Landis	Marisa Silver
Alex Lemon	Maurya Simon
Brett Lott	Mona Simpson
Suzanne Lummis	Roberta Smoodin
Thomas Lux	Gary Soto
Sarah Maclay	David St. John
Kristen-Paige Madonia	Susan Straight
Marvin Malone	Cheryl Strayed
Jo Ann Mapson	Judith Taylor
Corey Marks	Lynne Thompson
Jeffrey McDaniel	Rodrigo Toscano
Sandro Meallet	David L. Ulin
Anchee Min	Connie Voisine
Michelle Mitchell-Foust	Susan Vreeland
James Moore	D.J. Waldie
Sena Jeter Naslund	Alison Benis White
Francis Khiralleah Noble	Geoffrey Wolff
Sharon Olds	Cecilia Woloch
Alicia Ostriker	Gail Wronsky
Robert Pinsky	

C H E C K L I S T S

APPLICATION PROCEDURE:

- _____ Submit graduate application to CSULB
- _____ Submit official transcripts from all universities attended to CSULB Office of Admissions/Enrollment Services
- _____ Submit two letters of recommendation to CSULB Department of English
- _____ Submit writing samples to Department of English, Graduate Creative Writing Coordinator

PREREQUISITES FOR ADMISSION TO THE UNIVERSITY AS A GRADUATE STUDENT:

- _____ B.A. from an accredited institution
- _____ Maintain a 2.5 GPA in last 60 units

FOR FULL ADMISSION TO THE MFA PROGRAM IN CREATIVE WRITING:

- _____ A 3.2 GPA in all upper division and graduate courses in English
- _____ Gain admission to the University as a graduate student
- _____ Completion of any required preparatory work as determined by the department if undergraduate degree is in a field other than English, or has different requirements than CSULB

CHECKLIST FOR COMPLETION OF MFA:

- _____ Candidate must form a thesis committee
- _____ Advancement to candidacy (thesis chair is advisor)
- _____ File to graduate
- _____ Submit Thesis

(MFA STUDENTS ARE RESPONSIBLE FOR CHECKING ALL OF THE ABOVE DATES WITH GRADUATE ENGLISH OFFICE)

For thesis deadline, consult Thesis and Dissertation office website:

www.csulb.edu/library/guide/serv/

For filing to graduate deadline: consult Enrollment Services website:

www.csulb.edu/depts/enrollment/assets/pdf/grad_request_masters.pdf

Does the MFA program have a website?

Yes, and it is a great reference tool:

www.csulb.edu/english/mfa

Where is the Thesis and Dissertation Office?

University Library 5th floor, Room 501

Monday – Friday, 9:00 a .m. – 5:00 p.m.

562-985-4013

Lib-thesis@csulb.edu

Who else should I know?

English Department Chairperson, Dr. Eileen Klink, MHB 419

Graduate Secretary, Doris Pintscher. 562-985-4225, MHB 412

Office Manager, Lisa Behrendt: 562-985-4223, MHB 419

Administrative Coordinator, Doris Palomarez: 562-985-4224, MHB 419

Administrative Assistant, Christopher Knight: 562-985-4263, MHB 419

How can I get involved in creative writing on campus?

The English Students Association sponsors readings and workshops on campus. To get involved, contact csulbesa@yahoo.com, or go to www.csulb.edu/org/college/esa/#contact

When will I first meet everyone?

You will first meet the Creative Writing faculty and your fellow writers at our MFA Welcome gathering, usually held at a faculty residence around the beginning of the academic year. At this time, you will be presented essential information and have the opportunity to ask questions of faculty and other students.

Are there awards or scholarships available?

The English Department has a number of awards and scholarships that reward excellence in creative and critical writing. The deadline each year is in early April. Consult the English department website for more information: www.cla.csulb.edu/departments/english.

Where I can get advice about publishing?

Consult our industry sources, such as Newpages.com, *Poets & Writers* (www.pw.com), and *AWP Chronicle* (www.awpwriter.org). Almost every journal has an on-line component, and many have links to other journals.

Is there a literary magazine on campus?

Our literary magazine, *RipRap*, is designed and produced annually by students in the Master of Fine Arts, Creative Writing program. Since its inception in 1951 as *Hornspoon*, the journal was renamed *Gambit* and finally in 1979, *RipRap*. *RipRap* highlights work by CSULB writers as well as writers from across the country; it also publishes interviews of prominent writers featured in the English Department's Visiting Writers Series. *RipRap* publishes poetry, short stories, creative non-fiction, photography, illustrations, and comics. For more information: www.csulb.edu/web/journals/riprap

Does the Department of English offer teaching opportunities to MFA students?

Yes! The following is a current listing:

Creative Writing TA (Teaching Associate) Positions: All second-year MFA students are eligible to apply to teach a lower-division creative writing class, English 205 for fiction writers and English 206 for poets. Due to budgetary constraints, there are only two positions awarded in each section of the MFA department so the application process is competitive. Students may apply during the spring semester of their first year.

Composition TMAC (Teaching Masters of Arts)/English TA Positions: All MFA students are eligible to apply to teach lower-division English courses, English 100 (Composition) and English 180 (Appreciation of Literature). Students normally apply at the end of their first year of study. MFA students will be competing with MA students for these positions. Students can learn about these positions from announcements on the English Department list-serve.

GA (Graduate Assistant) Positions: Students may also apply for Graduate Assistant positions in the Department of Comparative Literature and other departments around the university. You can find listings on the English Department website or in the English Department office on the 4th floor of the McIntosh Building in the spring semester of the student's first year. Students should consult the English and graduate list-serves for further information.

Writer's Resource Lab: The WRL looks for tutors for the upcoming academic year. The deadline for applications is the first day of summer session. Applications are available online as well as in hard copy at the Writer's Resource Lab. For more information: www.csulb.edu/english/wrl/jobs

Can students other than English majors apply to the MFA program?

When an undergraduate degree has been completed having different requirements from those of CSULB or in some field other than English, additional preparation may be required before the student can be considered for classified status in the degree program. At the end of the first academic year, the student must obtain satisfactory evaluation of his/her course work and creative work by the Creative Writing faculty.

What can I expect from workshop/graduate seminar?

The Creative Writing workshops are conducted by the faculty in their own styles and methods, but generally in the standard workshop fashion used throughout the country in writing seminars. Each student's work will be discussed thoroughly, seriously and professionally. A successful workshop is one where all of the members of the seminar are helpful, specific and thorough in their criticism and discussion.