Resolution #8
1978-1979

TO:      PRESIDENT ALBERT W. BROWN
FROM:    THE FACULTY SENATE
SUBJECT: Master of Fine Arts/Creative Writing

(see attached)

Signed
(For the Senate)

TO:      THE FACULTY SENATE
FROM:    PRESIDENT ALBERT W. BROWN
SUBJECT: DECISION AND ACTION TAKEN ON FORMAL RESOLUTION

I. Accepted. Effective Date Jan 1979
   a. Deferred for discussion with the Faculty Senate on
   b. Inacceptable for the reasons contained in the attached explanation
II. III. a. Received and acknowledged
    b. Comment:

DISTRIBUTION: Vice Presidents: Others as identified: For Sen. Ccc.
             COMMATT

Distribution Date: Signed: (President of the College)

Date Received by the Senate: DEC 12, 78

12/14/78
Proposal for an

M.F.A. IN WRITING/CREATIVE WRITING PROGRAM

Approved by Department of English, March 8, 1978

Approved by Department Chairman, March 13, 1978

Robert J. Gemmett
Chairman

William Tanksley
Chairman, Graduate Committee
Proposal for an M.F.A. in Writing/Creative Writing

SUMMARY

I. Rationale

There exists a strong market for writers and creative writers in education, industry, and government. Only sixteen colleges and universities in the United States and Canada presently offer M.F.A. degrees in Creative Writing, accepting only one of ten applicants. Advanced degree programs in non-fiction writing are even more scant.

In addition, there is currently no M.F.A. in Creative Writing offered by any unit of the SUNY system and, with the exception of a very small program at Cornell, no program outside New York City in the State.

The background and experience of the English faculty, the existence of the Writers Forum, and Video tape library give the State University College at Brockport the strong basis upon which an exceptional M.F.A. program can be built.

II. Structure of the M.F.A. Program

A. Admission

Application material includes:
1. A completed formal application
2. GRE Aptitude test scores
3. Three letters of recommendation
4. All undergraduate and graduate transcripts
5. Writing samples

No more than 20 students per year will be accepted into the program, with a maximum of 50 for the entire program.

Candidates admitted to the program will have an academic advisor appointed who, together with the M.F.A. student, will formulate a program of study.

B. Course Requirements

1. 60 semester hours, with at least a 'B' average.
20 hours must be at the 600 or equivalent level
30 hours must be completed after admission
Degree requirements must be completed within six years

2. Practical Criticism

3. Core Courses
12 hours of approved course work, with no more than 6 hours in any one area, chosen from among the following areas:
- Theatre, Modern Languages, Art, Music, Philosophy, Dance,
- Speech, Fine Arts, Psychology, Sociology, Education

4. Workshops
12-24 hours of workshop credit in any of the following:
1 to 6 credit workshops: Fiction, Poetry, Non-Fiction Prose,
Popular and Performing Arts, Translation, Writing for
Children, Arts Management

5. Modern and Contemporary Literature
9-18 hours of course work in the study of modern and
contemporary fiction, poetry, drama, and/or film

8 hrs.
12 hrs.
12-24 hrs.
6. Allied Area Studies

In addition to the core of 12 hours of course work in areas outside English required of all M.F.A. students, candidates wishing to establish a minor may take 6 to 12 hours of course work in an approved allied area of study (Speech, Theatre, Modern Languages, Art, Music, Philosophy, Dance, Fine Arts, Psychology). Under special circumstances, particular students may offer allied work in such other disciplines as Political Science, Sociology, Education, History, or Anthropology. 6-12 hrs.

C. Tracking

It should be noted that there is great latitude given to the individual student in shaping an M.F.A. degree to fit his/her own particular needs and interests. Of equal importance is the close, personal advisement system, designed to assure that a reasonable, coherent program is worked out between the student and his advisor. Under that system, each student will elect one of the following major tracks:

i. Creative Writing (which might include special work in any or all of the following—fiction, poetry, drama, film, television, writing for children, translation)

ii. Non-Fiction Writing (essays, reviewing, criticism, technical and business writing)

iii. The Teaching of Writing

iv. Arts Management (editing, publishing, finances, grantsmanship, etc.)

D. Thesis

Each candidate for the M.F.A. in Writing/Creative Writing must submit a substantial written project: a collection of stories or poetry, a novel or play, a film or television script, a collection of essays or critical work. 6 hrs.

E. Oral Examination

A three hour oral examination will cover thesis, terminology, modern and contemporary literature, and the student's course of study.

III. Special Features

This program has been designed to allow maximum flexibility in designing an appropriate M.F.A. in Writing/Creative Writing program. Among the special features:

A. Tracking, which allows students to combine writing courses and literature courses in English with as much as 24 hours of work in related areas.

B. Emphasis, as an optional track, on the practical aspects of the
writing profession: Arts Management, including Editing, Publishing, Grantmanship, etc.

C. The uses of community resources for Internship and short course experiences.

D. The "New York Semester," an optional apprenticeship in New York City for those seeking practical experience working with publishers, periodicals, agencies, businesses, etc.

IV. Conclusions

The M.F.A. in Writing/Creative Writing Program is designed to coordinate with courses presently offered by the English Department and by other departments at the State University College at Brockport. Only five new Workshop courses and one course of readings in Modern non-fiction prose need to be developed specifically for the M.F.A. program. No new courses need to be developed by other departments.

A five-year schedule of course offerings has been developed to assure a predictable frequency of course offerings in a sufficiently broad range of writing and literature courses. The schedule is based on current scheduling and will require almost no changes in department offerings.

The exceptional strength of the English Department faculty in key areas of Creative Writing, Writing, and Modern and Contemporary Literature, together with the supporting strengths of other Arts faculties at Brockport, combine to give a solid base for an M.F.A. degree in Writing/Creative Writing. The faculty, Writers Forum, Videotape Library, library resources, and community arts resources combine to make feasible a strong program without the need for substantial increases in funding or radical shifts in department structures or offerings. The only expenses involved in this proposal are (1) salary for a full-time secretary for the Director of the M.F.A. and (2) $7,500 for increased funding for the Writers Forum to bring more writers for longer periods of time to campus.

An M.F.A. program in Writing/Creative Writing will meet student needs, fulfill the department's and college's missions, and increase the impact of the department, college, and of the SUNY system on the community and state.
PROPOSAL TO ESTABLISH AN M.F.A. PROGRAM IN WRITING/CREATIVE WRITING
AT THE STATE UNIVERSITY OF NEW YORK
COLLEGE AT BROCKPORT

I. QUALITATIVE INDICES

A. General Rationale

Unlike almost all other areas of English study, interest in writing
and creative writing is not in decline. Just as the English Department
at the State University College at Brockport has had difficulty offering
enough sections of creative writing to meet student demand, so has there
been an increasing interest in undergraduate, graduate, and professional
training in creative writing across the country. The most recent College
English Association Directory of Creative Writing Programs in the United
States and Canada, edited by Donald A. Sears, lists 811 four-year
colleges and universities, including 57 in New York State alone,
offering undergraduate training in creative writing, with a median
range of 10 to 20 hours of course work.

There are signs that we are on the edge of a national obsession with clear,
concise writing, an obsession that may parallel the post-Sputnik
emphasis on science. Educators, politicians, social critics, business
executives, and parents point to declining test scores, increasing
fudgels and stumblings, and burgeoning of new dialects of jargonese.

The New York Times, the Chicago Tribune, the Los Angeles Times, and
specialist journals are filled with requests for people who write well:
technical writers, editors, teachers of writing, people to write
understandable contracts, instructions, textbooks, speeches, and
letters. There is a demand from business, education, and government
for professional non-fiction writers; there is virtually no supply
because so few universities offer advanced training in non-fiction
writing.

The market for creative writers is harder to define. A few writers
support themselves as free lance writers; more depend on income as
editors, agents, journalists, or teachers, supplementing their incomes
with their writing. Some skilled writers write only as an avocation.
Nevertheless, the traditional market for creative writers as teachers of
creative writing in universities and colleges is surprisingly healthy.

Recent Modern Language Association Job Information Lists (October, 1977—
February, 1978) identify 47 openings in four-year colleges and universities
for creative writing teachers with M.F.A. degrees. Another 183 positions
are listed for specialists in the teaching of other writing skills. These
figures become more startling when compared with openings listed in the
traditional areas of literary studies, positions usually requiring Ph. D.
degrees:

Job Information List openings by primary area of interest and training
(excluding English as a Second Language, Comparative Literature, and
Linguistics), 1977-78
Creative Writing 47
Composition, Rhetoric, &/or Advanced Writing 142
Technical Writing 25
Journalism 25
Medieval 16
Renaissance 14
Shakespeare 11
17th Century 11
Restoration 10
18th Century 21
19th Century 21
Modern British 21
Contemporary British 6
British Generalist 11
Early American 29
20th Century American 9
American Generalist 27
American Studies 11
Afro-American, Minorities 30
Generalist 30
Criticism 15
Folklore 9
Drama 21
Film 10
Children's Literature 3
Canadian Literature 3
Popular Literature 1
Southwestern Literature 1
Bibliography 1

It should be noted that the Ph. D. degree is required for the vast
number of openings in the traditional areas of literary study; few of
the writing positions—and none of the listed creative writing positions—
require a doctoral degree.

A brief look at the latest statistics (for 1974-75) for advanced degrees
awarded by U.S. colleges and universities may help give perspective on the
job market:

Advanced Degrees Awarded, 1974-75
(from the Standard Education Almanac, 1977-78)

<table>
<thead>
<tr>
<th>Subject</th>
<th>M.A.</th>
<th>Ph. D.</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>7,027</td>
<td>1,312</td>
</tr>
<tr>
<td>Creative Writing</td>
<td>209</td>
<td>5</td>
</tr>
</tbody>
</table>

As nearly as can be estimated, from the Associated Writing Programs,
1975 Catalogue, of the 208 Masters Degrees awarded in creative writing,
only 54 were M.F.A. degrees, the terminal degree for a creative writer.

Many factors distort and confuse the job-market picture. Detailed
statistics on Junior College and even High School positions for Ph. D.
and M.F.A. degree holders are not available. A number of available positions are not listed in the Job Information List. Percentages of M.F.A. and Ph. D. graduates who choose positions outside the academic world are unknown, although anecdotal evidence would suggest that a higher percentage of M.F.A.'s than of Ph. D.'s pursue their degrees without the intention of teaching. Finally, some of the positions listed, both in creative writing and in literature, are for experienced teachers, scholars, and writers. Nevertheless, a comparison of the statistical ratio of degrees awarded to jobs listed for both Ph. D.'s and M.F.A.'s is valid and informative:

<table>
<thead>
<tr>
<th>Degrees Awarded</th>
<th>1974-75</th>
<th>Positions</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>English—Ph. D.</td>
<td>1,312</td>
<td>335</td>
<td>3.9/1</td>
</tr>
<tr>
<td>Creative Writing—M.F.A. &amp; Ph. D.</td>
<td>59</td>
<td>47</td>
<td>1.3/1</td>
</tr>
</tbody>
</table>

Since it is clear that there are far more academic positions listed than those listed in the Job Information List and that a large number of those receiving the M.F.A. in Creative Writing do not pursue an academic career, it seems reasonable to conclude that the job market for the M.F.A. in Creative Writing is not only three times as strong as that for the traditional Ph. D., but that the demand for M.F.A.'s substantially exceeds the supply.

The reason for the discrepancy is simple: over 100 universities, most of them with large graduate enrollments, offer the Ph. D. in English; only 10 universities, all except Iowa, with small graduate enrollments, offer the M.F.A. in Creative Writing.

Even more significantly, figures for 1975, listed in "A Directory of M.F.A. Programs" (Willmore City, 2-3 (Fall 1975), 36-41), indicate that the existing M.F.A. programs in creative writing are able to accept only one in ten applicants (236 accepted; 2,221 applied). Almost 2,000 students interested in pursuing an M.F.A. in creative writing, are presently unable to gain admission to any program. A brief summary of current M.F.A. program figures clearly indicates a need within our interest and ability to fill:

<table>
<thead>
<tr>
<th>School</th>
<th>Size</th>
<th>Admissions</th>
<th>Applications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bowling Green</td>
<td>30</td>
<td>13</td>
<td>100</td>
</tr>
<tr>
<td>Brooklyn College</td>
<td>40</td>
<td>10</td>
<td>150</td>
</tr>
<tr>
<td>Columbia</td>
<td>60</td>
<td>30</td>
<td>200</td>
</tr>
<tr>
<td>Cornell</td>
<td>17</td>
<td>8</td>
<td>175</td>
</tr>
<tr>
<td>Alabama</td>
<td>16</td>
<td>10</td>
<td>95</td>
</tr>
<tr>
<td>Alaska</td>
<td>-</td>
<td>-discontinued-</td>
<td>-</td>
</tr>
<tr>
<td>Arizona</td>
<td>24</td>
<td>12</td>
<td>100</td>
</tr>
<tr>
<td>Arkansas</td>
<td>32</td>
<td>7</td>
<td>151</td>
</tr>
<tr>
<td>British Columbia</td>
<td>17</td>
<td>12</td>
<td>80</td>
</tr>
<tr>
<td>California—Irvine</td>
<td>23</td>
<td>13</td>
<td>200</td>
</tr>
<tr>
<td>Iowa</td>
<td>100</td>
<td>50</td>
<td>400</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>50</td>
<td>20</td>
<td>200</td>
</tr>
<tr>
<td>Montana</td>
<td>25</td>
<td>13</td>
<td>90</td>
</tr>
<tr>
<td>No. Carolina—Greensboro</td>
<td>22</td>
<td>12</td>
<td>80</td>
</tr>
<tr>
<td>Oregon</td>
<td>28</td>
<td>14</td>
<td>150</td>
</tr>
<tr>
<td>Wichita State</td>
<td>28</td>
<td>14</td>
<td>60</td>
</tr>
</tbody>
</table>
In summary, there are clear national needs for an M.F.A. program in Creative Writing and for advanced training in Writing. In addition, there is currently no M.F.A. in Creative Writing offered by any unit of the SUNY system and, with the exception of a very small program at Cornell, no program outside New York City in State.

In addition, this proposal for an M.F.A. in Writing/Creative Writing at the State University College at Brockport includes several unique components (Arts Management, Writing for Children, a New York Semester) that should make the program competitive with any in the country and may draw applications from writers who would not apply to a more traditional M.F.A. program: junior college teachers, high school teachers, local writers, and writers interested in editing or moving into practical areas of writing and the arts.

B. Structure of the M.F.A. in Writing/Creative Writing Program

1. Administration

The Master of Fine Arts in Writing/Creative Writing Program is administered by a Director and by an elected Board of Studies. It is the responsibility of the Director, who receives a one-course-per-semester teaching load reduction, and of the Board of Studies to administer admission, course requirements and scheduling, the advisement system, the selection of Thesis and Oral Examination Boards, and other matters concerned with the awarding of the M.F.A. degree.

2. Admission

Admission to the Brockport M.F.A. in Writing/Creative Writing Program is highly competitive. No more than 20 applicants will be accepted into the program each year; the maximum size of the program is 60 students.

All application materials should be submitted to the Director, M.F.A. in Writing/Creative Writing Program, Department of English, State University of New York–College at Brockport, Brockport, New York 14420, by March 15 for Fall admission and by November 1 for Spring admission. Applications must be received by March 15. Application materials include:

a. A completed formal application
b. Graduate Record Examination Aptitude Test scores
c. Three letters of recommendation, at least two of which should be from teachers and/or writers familiar with your writing
d. All undergraduate and graduate transcripts
e. Copies, which cannot be returned, of your writing: 12-15 pages of poetry or 25-30 pages of fiction or 35-40 pages of non-fiction or a play or some combination of the above.
The MFA in Writing/Creative Writing is not limited to undergraduate majors in English and welcomes application from writers with a wide variety of academic backgrounds. The samples of writing and letters of recommendation will be of primary importance for determining admission to the program. However, it is expected that most of the admitted students will have a B average in their undergraduate and graduate English courses, a minimum score of 500 in the GRE Verbal Aptitude Test, and a combined score of 1000 or better in the two highest of the three aptitude test sections of the GRE's.

Those entering the program with serious deficiencies in the study of the literature or the genre of their own writing may be required to make up those deficiencies after entering the M.F.A. program.

3. General Degree Requirements

The following standards govern the awarding of the M.F.A. in Writing/Creative writing degrees:

a. Minimum hours of graduate credit:

The Master of Fine Arts in Writing/Creative Writing degree requires a minimum of 60 semester hours of credit, with a minimum grade point average of 'B' in all graduate work. A minimum of 21 hours must be taken at the 600 level. At least 30 hours must be completed after acceptance into the program. M.F.A. students may make formal application for waiver or transfer credit for graduate work in English or relevant allied fields taken in other programs at Brockport or elsewhere. Those wishing to earn an M.A. in English in the process of working for an M.F.A. in Writing/Creative Writing should be able to do so with little difficulty. Those entering the program with an M.A. in English can ordinarily expect to complete the M.F.A. degree with an additional 30 hours of course work.

4. Specific Degree Requirements

a. Course work

i. Required of all M.F.A. in Writing/Creative Writing candidates:

Practical Criticism

ii. Core Courses:

32 hours of approved course work, with no more than 6 hours in any one area, chosen from among the following departments: Theatre, Modern Languages, Art, Music, Philosophy, Dance, Speech, Fine Arts, Psychology, Sociology, Education
iii. **Workshops:**

12 to 24 hours of workshop credit in any of the following: 1 to 6 credit workshops: Fiction, Poetry, Non-Fiction Prose, Popular and Performing Arts (Drama, Television, and Film), Arts Management (Editing, Publishing, Financing), Writing for Children, Translation 12-24 hrs.

iv. **Literature:**

9 to 18 hours of course work in the study of modern or contemporary Fiction, Poetry, Drama, and/or Film. 9-18 hrs.

v. **Allied Areas:**

6 to 12 hours of work allowed (but not required) in an allied work area of study (Speech, Theatre, Modern Languages, Art, Music, Philosophy, Dance, Fine Arts, Psychology). Under special circumstances and under advisement, particular students may offer allied work in such other disciplines as Political Science, Sociology, Education, History, or Anthropology. 6-12 hrs.

b. **Tracking**

It should be noted that there is great latitude given to the individual student in shaping an M.F.A. degree to fit his/her own particular needs and interests. Of equal importance is the close, personal advisement system, designed to assure that a reasonable, coherent program is worked out between the student and his advisor. Under that system, each student will elect one of the following major tracks:

1. **Creative Writing** (which might include special work in any or all of the following — fiction, poetry, drama, film, television, writing for children, translation)

2. **Non-Fiction Writing** (essays, reviewing, criticism, technical and business writing)

3. **The Teaching of Writing**

4. **Arts Management** (editing, publishing, finances, grantsmanship, etc.)
c. Apprenticeships

For those interested in gaining practical experience, the M.F.A. program offers the following options:

i. Community apprenticeships, with local businesses, publishers, arts, and educational institutions

ii. The New York Semester, through which students gain experience working with publishers, periodicals, agencies, businesses, etc., in New York City.

d. Thesis

Each candidate for the M.F.A. in Writing/Creative Writing must submit a substantial written project. Options might include a collection of poetry or short stories, a novel or play, a collection of essays or a critical book, a film or television script. The Director and Board of Studies will appoint a Thesis Committee which will include the thesis director, an English Department faculty member, and a faculty member from an appropriate allied discipline. Thesis credit will be 6 hours.

e. Oral Examination

When the candidate has completed all course requirements and submitted his thesis for approval, the Director and M.F.A. Board of Studies will schedule a three-hour oral discussion between the candidate, his Thesis Committee, and two outside members of the M.F.A. faculty. The candidate will discuss his thesis, the principles and terminology of his writing field, modern and contemporary literature, and his program of study.

C. Projected Sources and Caliber of Students

1. Sources:

Students will be recruited through national advertising in Creative Writing and academic periodicals, by brochures, posters, and direct contact with undergraduate English departments, by contacting state junior college and local secondary English departments, and by contacts with writers who have and will visit Brockport through the Writers Forum.
2. Quality

The caliber of incoming students will be assured by a careful screening process, with high standards for GRE aptitude scores (1100 on the highest two test scores and ordinarily at least 500 on the verbal aptitude section), at least a "B" average in English or the equivalent, superior recommendations from teachers and writers who know the applicant's work, and, above all, by a careful review of submitted manuscripts. Since only a limited number of applicants will be accepted into the program, the department is assured of obtaining the best potential writers.

D. Quality of Faculty

An M.F.A. in Writing/Creative Writing would build upon some of the strengths of the department. Among the creative writing staff members, the department has not only successful, prize-winning, nationally known writers, but people with exceptionally wide experience as teachers of creative writing and as editors and translators. They bring national and international contacts with other writers, with agents, publishers, editors, and with private and public organizations and agencies.

Furthermore, the ten years of the Writers Forum have led to increased contacts with many of the major contemporary writers and given this department exceptional visibility and respect among writers and academicians. The Videotape Library with over 120 interviews, is an unparalleled resource for the department. It should help both to attract students and to serve as a teaching and research collection for an M.F.A. program. It perhaps need not be added that the very existence of the Videotape Library serves as magnet for other writers. Videotapes, Writer Forum lectures and workshops will all provide numerous opportunities for Brockport M.F.A. students to make contact with the major writers of their time. (See Appendix A for an explanation of the Writers Forum and Videotape Library.)

Finally, the department is in the advantageous position of having a large number of faculty members with extensive experience as writers and editors. We have several people with the ability and experience to teach grammar, language, advanced, technical, and business writing. In areas important as primary support for an M.F.A. in Writing/Creative Writing, we have exceptional strength: modern and contemporary American, British, and World literature, Film, Criticism, Children's Literature, and Mythology.

A complete list of the English Department faculty indicates the range of accomplishments, backgrounds, and interests with our faculty brings to an M.F.A. program.


CALDEC, DOUGLAS, B.A., M.A., State University of New York at Albany; Ph.D. State University of New York at Buffalo; specializations: Contemporary American Literature.


FITZGERALD, A. GREGORY. A.B., Boston University (1948); M.A., Middlebury College (Breadloaf School of English) (1953); Cert. Goethe Institute, Germany (1959); Ph.D., University of Iowa (1967). Books: Modern Satire: Stories: The Inpropriety Principle; Past, Present and Future Perfect (with Jack Vol); The Late Great Future (with John Dillon); Hunting the Yahoos. Short pieces: over 100 stories, poems, articles, interviews, and reviews published in the U.S. and abroad; specializations: Creative Writing, Satire, Science Fiction, 20th Century American Literature.


GERBER, PHILIP L., Ph.D., University of Iowa (1959). Author of Effective English; Lessons in Language, Theodore Dreiser, Robert Frost, Willa Cather, Plots and Characters in the Fiction of Theodore Dreiser; Contributor to Frost: Centennial Essays, Profile of William Carlos Williams, American Literary Naturalism: A Reassessment, Literary Monographs, Trilogy of Desire (Introduction). Articles in College English, American Literature, Library Chronicle, Prairie Schooner, Studies in American Fiction, MLA, etc. SUNY Faculty Exchange Scholar Contributing Editor, Dreiser Newsletter; specialization: American Literature, 1830-1940.


INGERSOLL, EARL G., B.A., University of Rochester (1960); M.A. Syracuse University (1963); Ph.D., Wisconsin (1971); specializations: 20th Century British Literature.


MARCHANT, PETER, B.A., M.A., Genesee and Dales College, Cambridge (1954); Ph.D., University of Iowa (1966). Author of Give me your answer, do (novel). Articles in Western Humanities Review and Modern Language Notes; member of New York Poets and Writers in the Schools; specializations: The English Novel, Creative Writing for Teachers.

MOUGANTS, ERNEST M., A.B., Thiel College (1943); M.A., Michigan (1947); Ed.D., Michigan (1960). Developed courses in American English and Structural Linguistics; directed All-College English Program at Brockport, 1955-56; author and director of NEA Institute for Advanced Study in English; Applied Linguistics (1968-69); author and director EIDA Institute for Advanced Study in English; Applied Linguistics (1969-70); developed and directed twelve English study-abroad programs in Europe (1960-77); specializations: Language and Linguistics.

MURRAY, EDWARD. Television Workshop of New York City (1953-54); B.A., Youngstown University (1962); Ph.D., University of Southern California (1967). Author of Arthur Miller: Dramatist; Clifford Odets: The Cinematic Imagination, Nine American Film Critics, Fellini the Artist; specializations: Tragedy, Film, Modern American Novel and Drama.


POULIN, A. J., B.A., St. Francis College (1960); M.A., Loyola University (1962), M.F.A., University of Iowa (1968). Author of the books of poems In Advent; Catawba; Omens; Prayers & Songs: The Widow's Raboo; Poems After the Catawba; translator of Hainer Marie Rilke's Duino Elegies and the Sonnets to Orpheus and the Hermaphrodites; editor, Contemporary American Poetry; former director of The Writers Forum; editor-at-large for American Poetry Review; member of the Literature Panel of the New York State Council on the Arts; editor-publisher of BOA Editions. Specializations: American Literature, Poetry.

RICH, CALVIN. B.A., Ball State (1956); M.A., Western Michigan University (1964); Ph.D. University of Rochester (1973); specializations: Romanticism, the Renaissance, Fantasy and Romance, Grammar.


WEIS, VIRGINIA. M.A., Middlebury. Specializations: Women's Studies, American Literature.

WOLF, JACK C. B.S., Creighton University (1977); M.A. (Honors), SUNY at Brockport (1980); Ph.D., SUNY at Buffalo (1972). Author of three thrillers: Payoff on Fever Street; Death Rides a Camel; Two Shadows for Death; editor of science fiction text anthology Past, Present and Future Perfect, occult text anthology Occult Tales; gothic text anthology Ghosts, Castles and Victims; published in numerous journals including Kinke, The CEA Critic, Jewelers Circular Keystone, and Extrapolation. Fourteen years as foreign correspondent, press and TV. Specializations: American Literature, Journalism, Popular

E. Quality of Program

1. Emphasis

The basic philosophy behind the proposed M.F.A. program is that we can use the resources presently available to us to build a quality program, equal in standards and attractiveness to any in the country. Secondly, by learning from the mistakes and limitations of other M.F.A. programs, by being conscious of unmet and shifting needs, and by building on the special strengths of the department, campus, community, and SUNY system, we can construct a unique M.F.A. program, which may be superior in many ways to any M.F.A. program in Writing/Creative Writing presently in existence.

2. Relationships to undergraduate instructional offerings

Creative writing courses in poetry and fiction are offered at the 200, 300, and 400 level; courses are available in advanced writing, language, technical writing, and business writing. Several of the new writing and literature courses would be offered at the 400/500 level, to accommodate exceptional undergraduate English majors.

3. Relationship to M.A. in English Program

The M.A. in English program at SUNY—Brockport presently serves 89 matriculated students. The implementation of the M.F.A. program would impact on our M.A. program in several ways:

a. It would permit the department to increase the number of graduate course offerings each semester, thus giving the M.A. candidate a wider range of course options.

b. It would bring a large number of creative and able students into the courses presently offered in literature.

c. It would, with the increase in writing classes and workshops, permit students to pursue a solid M.A. in English with a strong emphasis on writing or creative writing, blending nicely with the Creative Thesis presently offered as an option for the M.A.
d. Finally, it would permit many present and past recipients of an M.A. in English in Brockport to build on that basis with 30 additional hours of course work, leading to an M.F.A. in Writing/Creative Writing.

4. Coordination of Course Offerings

There are two aspects of coordination of course offerings: an initiation phase of three years, in which new M.F.A. courses and workshops are gradually phased into the program, and the long range coordination of course offerings within the M.F.A.

a. Three-year initiation phase

During the first year of operation, when the number of M.F.A. candidates in the program would be smallest, there would be no need to develop or offer any new courses either in English or in any allied area. (See Appendix "B" for an example of the range of appropriate courses available, using the 1977-78 academic schedule as a hypothetical model.)

During the second year of operation, when the number of M.F.A. candidates in the program would be expected to double, the following new courses would be offered (academic year plus the following summer session(s)).

- ENL 602  WRITER'S WORKSHOP—FICTION (Already listed in the catalogue)
- ENL 603  WRITER'S WORKSHOP—POETRY
- ENL 604  WRITER'S WORKSHOP—ARTS MANAGEMENT
- ENL 607  WRITING FOR CHILDREN
- ENL 609  WRITING NON-FICTION PIECES

In addition, the following course, already listed in the catalogue, will be offered:

- ENL 503  THE WRITER'S CRAFT: CONTEMPORARY THEORY AND PRACTICE

This course will involve preliminary readings and discussions of the work of visiting writers, attendance at the writers' readings and lectures, and, when possible, personal discussions and short workshops with the writers.

Allied departments will be given the opportunity to develop appropriate new courses for the M.F.A. candidates, although it is not necessary that any courses not presently offered by other departments be developed and offered. (See Appendix "C" for a list of appropriate courses already offered by other departments at SUC-Brockport.)
During the second year of operation, appropriate local internships will be developed for interested, qualified individuals (Visual Studies Workshop, Brockport Cooperative Educational Project, Poetry in the Schools, GEVA, etc.).

Finally, no changes or additions in the normal offerings of the English Department will be required. (See Appendix "D" for a list of appropriate courses already offered by the English Department at SUNY-Brockport.)

During the third year of operation, when the number of M.F.A. candidates in the program would be at its maximum and when some candidates would be expected to be completing their M.F.A. degrees, the following new courses would be offered:

ENL 605 WRITER'S WORKSHOP—TRANSLATION
ENL 501 WRITING FOR THE POPULAR AND PERFORMING ARTS

This course, Writing for the Popular and Performing Arts, would include work in writing Drama and writing for the Films or Television. It could be offered by the English Department and/or by the departments of Speech and/or Theatre, which already have courses listed in these areas.

ENL 508 MODERN AND CONTEMPORARY NON-FICTION

This course, Modern and Contemporary non-Fiction, would be the only non-writing or non-workshop course which the department would need to develop for the program. It would include readings and discussions of the most important and significant non-fiction prose of our time.

Finally, during the third year of operation, the New York Semester would go into operation for interested, qualified individuals, with individual internships developed with publishing houses, agencies, small theatres, periodicals, the Authors' Guild, P.E.N., etc.

(See Appendix "D" for your model programs.)

b. Long-range Coordination

There is no reason why the clearest and most predictable coordination of M.F.A. courses cannot be developed, giving M.F.S. candidates coming into the program a precise idea of when key courses and workshops will be available. The following pattern of course offerings will go into operation when the three-year initiation phase is completed:

(1) The following Workshops will be offered every other semester (including summer session):
ENL 602 WRITER'S WORKSHOP—FICTION
ENL 603 WRITER'S WORKSHOP—POETRY
(2) The following Workshops will be offered every fifth semester (including summer session):

- ENL 604 WRITER'S WORKSHOP—ARTS MANAGEMENT
- ENL 655 WRITER'S WORKSHOP—TRANSLATION
- ENL 548 WRITING FOR THE POPULAR AND PERFORMING ARTS
- ENL 507 WRITING FOR CHILDREN
- ENL 509 WRITING NON-FICTION PROSE

Such a scheduling of workshops assures that both Fiction and Poetry Workshops will be offered each academic year and in alternate Summers, that every other Workshop will be offered at least once every two years, and that, within a five year period, all workshops will be offered during Summer Sessions. Should there be a higher interest in one of the workshops (say, Writing for Children), it could, of course, be offered on an ad hoc basis without altering the long-range scheduling.

(3) The following courses would ordinarily be offered at least once a year:

- ENL 500 CREATIVE WRITING FOR TEACHERS
- ENL 501 FICTION WORKSHOP
- ENL 502 POETRY WORKSHOP
- ENL 505 TEACHING COMPOSITION
- ENL 506 ADVANCED COMPOSITION
- ENL 559 SELECTED TOPICS IN FILM
- ENL 564 SPECIAL TOPICS IN POPULAR LITERATURE
- ENL 574 PRACTICAL CRITICISM
- ENL 582 CHILDREN'S LITERATURE
- ENL 669 SOCIOLINGUISTICS
- ENL 673 THE CRAFT OF ENGLISH
- ENL 674 CHILDREN'S LITERATURE WORKSHOP

Since all of the above courses are ordinarily offered at least once a year, this should create no difficulties for department scheduling.

(4) In addition, the following courses should be offered each year:

5 courses in Modern or contemporary American Fiction or Drama
3 courses in Modern or contemporary British Fiction or Drama
1 course in Modern or contemporary World or Continental Fiction or Drama
3 courses in Modern or Contemporary American Poetry
1 course in Modern or Contemporary British Poetry
1 course in Modern or Contemporary World or Continental Poetry
1 course in Modern or Contemporary Non-Fiction
Since, with the exception of the new course in non-fiction, the English Department usually offers more than this number of courses now in Modern and Contemporary Literature, this should create no difficulties for department scheduling.

(5) Finally, the following will be offered:

ENL 503 THE WRITER’S CRAFT: CONTEMPORARY THEORY AND PRACTICE will be offered each Fall and Spring semester, in coordination with the Writers Forum

ENL 697 M.F.A. THESIS

ENL 698 NEW YORK SEMESTER

ENL 695 WRITER’S INTERNSHIP

All of these will be offered on a continual, ad hoc basis throughout the year.

(SEE APPENDIX ‘F’ FOR A SAMPLE FIVE-YEAR SCHEDULE OF ENGLISH DEPARTMENT COURSE OFFERINGS FOR THE M.F.A.)

5. Advisement

The Director and Board of Studies of the M.F.A. in Writing/Creative Writing will assign each incoming M.F.A. candidate to a personal advisor, who will be responsible for helping the student to develop his program of studies. Responsibility for certification of degree completion rests with the Director and Board of Studies.

6. Innovative elements

a. The strong emphasis on interdisciplinary elements (Core Courses, Allied Area Study) is unusual in M.F.A. in Creative Writing Programs.

b. No other M.F.A. program offers such depth of concentration on the writing of Children’s literature.

c. No other M.F.A. program offers such depth of concentration on non-fiction writing.

d. The uses made of the Writers Forum is a distinctive feature of the Brockport M.F.A.

Students will be able to take a formal class, "The Writer’s Craft," and to take advantage of short-term residencies for concentrated workshops with professional writers, critics, editors, and publishers.

e. No other university in the world has a research facility like the Videotape Library.

The Videotape Library, which can be used for both classroom work and research, might, in the future, offer opportunities for M.F.A. students to participate directly in interviews with visiting writers.

f. The uses made of the local Internships are distinctive.

Community resources and opportunities available in the Rochester area include the Visual Studies Workshop, the Rochester Reading Program, the Brockport Cooperative Educational Project, the Poets and Artists in the Schools program, local television stations, advertising and public relations firms, presses, and drama groups. Internships, Apprenticeships, courses
and studio courses, and short-term workshops could be worked out for M.F.A. students.

g. No other M.F.A. program offers the option of concentration in the practical aspects of Arts Management.

h. No other M.F.A. program offers the practical experience of the New York Semester.

Placing a strong emphasis on the practical and professional aspects of the M.F.A. should be a strong attraction to the Brockport M.F.A. program. In practice, many writers find themselves operating their own presses, with a need for (and little or no experience with) knowledge of printing, marketing, and business. Aside from writing and teaching, M.F.A.'s find themselves working in editing or publishing; they become agents, reviewers, or members of arts councils or government agencies. Although they are skilled writers, they begin as unskilled apprentices, needing on-the-job training. An M.F.A. writing program which offered the option of course work available at Brockport, or the training, experience, and acquired skills of English department faculty, and of the contacts among Brockport faculty and publishers, agents, agencies, editors, television writers and art and theatre people in New York City, makes clear that we have a tremendous advantage and great opportunity for establishing an M.F.A. with "practical" emphasis.

7. Interdisciplinary and Multidisciplinary Aspects

a. All students, in their Core Courses, will take a total of 12 graduate hours from at least two departments other than English.

b. Students who choose may take up to 12 additional hours of work in "Allied Areas" from department(s) other than English. It seems likely that some of the 90 M.F.A. in Writing/Creative Writing would be taking graduate courses in all of the following departments: Speech, Theatre, Modern Languages, Art, Music, Philosophy, Dance, Fine Arts, Psychology, Political Science, Sociology, Education, History, and Anthropology.

8. Teaching Assistantships and Writing Internships

a. The English Department will assign teaching assistant lines to incoming M.F.A. students.

b. With a substantial increase of 20 full-time graduate students, the English Department will request an increase of 5 Teaching Assistantships.

c. With an increase to 60 full-time graduate students, the English Department will request a proportionate increase in Teaching Assistantships.

d. Assistantships will be renewable for a second year.
e. While almost 50% of M.F.A. students in other M.F.A.
in Creative Writing programs receive financial aid,
a realistic goal for the Brockport program is that
25% of the M.F.A. students be offered Assistantships
or Internships.

f. Teaching Assistantships ordinarily will teach one
section of Freshman English per semester; Writing
Interns ordinarily will teach one section of Fresh-
man English one semester and an introductory course
in Writing or Creative Writing the other semester.

II. QUANTITATIVE INDICES

A. Physical Facilities Assigned to Program

1. Adequate office space is available in Neff Hall.
2. Adequate classroom space is available in Hartwell,
and in other classroom buildings on campus.

B. Support Facilities Available from Other Sources

When the program is operative, support can and will be
requested from government and private endowment sources
(National Endowment for the Humanities and for the Arts,
The Rockefeller Foundation, etc.). It should be understood,
however, that the proposed M.F.A. program does not present
major financial burdens to the department, college, or SUNY
system. An extremely attractive M.F.A. program can be developed,
initiated, and operated without major financial responsibilities
incurred. One of the major attractions of the M.F.A. in
Writing/Creative Writing is that it is based on the strengths
and resources already available to the department and college.

Library Holdings

The SUNY library is especially strong in Modern and Contemporary
Literature and in Creative Writing. Increases in holdings for
non-fiction, Arts Management, and Translation can be made through
normal department acquisitions. Since the M.F.A. is not a research
degree, there will be no need for special funds for library
acquisitions.

D. Staff Resources

The Director of the M.F.A. program will require the full-time
assistance of a secretary.

E. Financial Aid for Graduate Students

The English Department will assign Teaching Assistant lines
to incoming M.F.A. students.
The Department requests the assignment of 5 new Teaching
Assistantship lines for the incoming 20 full-time graduate students.
As the program expands to 60 full-time graduate students, the Department will request an additional 10 Teaching Assistantship lines.

P. SUNY and College Financial Resources Requested

$7,500 in additional funding for the Writers Forum is requested. Both the attractiveness of the M.F.A. program and the increasing usage of Writers Forum visiting writers for workshops require that the Writers Forum receive increased funding. More writers can be brought to campus, including major writers of Fiction and International Writers. When possible, writers will be able to spend longer periods of from 7 to 10 days on campus, conducting short-term workshops for M.F.A. students, other Creative Writing students, and for interested faculty and community people. Aside from attracting potential M.F.A. students with major writers, this increase in funding will serve other students, the college and community, and will bring media attention and prestige to SUNY-Brockport and to the SUNY system.

III. RELATION OF GRADUATE PROGRAM TO OTHER PROGRAMS

1. Relation to Undergraduate Programs on Campus

The M.F.A. in Writing/Creative Writing will coordinate well with the very strong undergraduate offerings in Writing and Creative Writing. All of the Arts and Humanities departments and Social Sciences departments which offer work in creativity and aesthetics should be able to profit from the existence of writing students and professional writers on campus.

2. Relation to Other Graduate Programs on Campus

Aside from blending well with the English M.A. program, bringing increased offerings and stimulating students to other English classes, the M.F.A. would have a great impact on graduate courses in other departments. A pool of 60 full-time graduate students, taking from 12 to 24 graduate hours in other departments' graduate courses, would generate from 720 to 1440 graduate hours over a two to three year period for graduate courses in other departments. This should be enough to generate from 30 to 60 new classes and/or to assure adequate numbers of graduate students in courses currently offered or in the graduate catalogue. Departments such as Philosophy, Modern Languages, and Theatre should especially benefit from the existence of an M.F.A. program.

3. Relation to Other Graduate Programs at Other State University Units

A. Although all other units of the SUNY system offer undergraduate work in Creative Writing and several offer graduate courses in Creative Writing, no other SUNY unit has an M.F.A. in Writing/Creative Writing program. Graduates of SUNY University Centers or Colleges who were interested in an M.F.A. have had to go outside the SUNY system for study. It would be
both a distinct advantage to the SUNY system and a natural movement for undergraduate writing and creative writing students to have the opportunity of continuing graduate study within their own state's educational system.

B. Exchanges of students and faculty could easily be worked out for those who wish to become involved for a semester or year in an M.F.A. program.

C. There are many major poets, fiction writers, and non-fiction writers employed by other SUNY units. These writers could be brought to campus for short workshops, for Writers Forum readings, or as short-term consultants.

4. Relation to Other Graduate Programs at Private Colleges and Universities in the Region and State.

No private college or university in the region offers an M.F.A. in Writing/Creative Writing. Only Cornell, with a small program of 17, offers the M.F.A. in Creative Writing in all of upstate New York. Brooklyn College and Columbia University offer an M.F.A. in the New York City area. Since the three programs of Cornell, Columbia, and Brooklyn College combined only admit 48 of the 525 students who apply annually to their programs, it is unlikely that the Brockport M.F.A. would create major difficulties for them. The program would, on the other hand, broaden opportunities for serious writers of the state of New York.

5. Plans for Developing Cooperative Relations with Other Graduate Programs, Departments, Institutions, and Agencies.

Every aspect of the M.F.A. in Writing/Creative Writing is closely tied to the principle of cooperation. Faculty and student exchanges, Regional Internships, the New York Semester, Core Course Requirements, Allied Areas Studies, and a broadened Writers Forum all involve cooperation and coordination with other departments, SUNY units, and agencies.

We believe the proposal for an M.F.A. in Writing/Creative Writing is clearly feasible. There seems sufficient evidence of the need for such a program at this time and in this locale. Jobs are available and students are interested; there is insufficient supply and a lack of practical training available. The program would be in the best interests of the English department and of the Brockport campus as a whole, for it would make better use of the facilities and of a very skilled faculty. An M.F.A. program would give SUNY College at Brockport the kind of visibility it deserves by building a terminal degree around an already firmly established department. Furthermore, an M.F.A. in Writing/Creative Writing is designed to have outreach to the community, using community resources, bringing faculty and students to the public in the schools, media, and industry. The long-range favorable impact of having SUNY College at Brockport M.F.A. graduates working in the publishing industry, universities, government agencies is incalculable.
APPENDIX A

Testimonials for the Writers Forum

"My impression of the Writers Forum interviews is that they have been done on the basis of much informed preparation by the interviewers, so that the tapes offer not merely the poet's presence but a controlled and pithy discussion of his work and views. I am not surprised to learn that a great demand exists for the Forum's tapes, and that many transcripts thereof have been published in magazines. You have a valuable program, I think, which is altogether deserving of support." Sincerely, 

--Richard Wilbur

"I am of course delighted to endorse the Writer's Forum library of videotaped interviews. It seems to me you have obtained a great deal for a rather little outlay, to tell you the truth--$75,000 might pay a professorial salary for three years, but for that amount you have an enormous resource of information of modern poetry, fully as valuable as a professor's courses over a three-year period. Some of your recordings are of distinct historical interest already (I think especially of the videotape of Berryman and Sexton, now dead, and of the historical recordings of such established writers as Ginsberg, Wilbur, Bly, Singer, Rich, Creeley, etc.). I am also impressed by the taste which has chosen the younger poets and the recent work of established poets. I would hope that the program could be expanded and that the tapes could be freely available to other universities. It would also, it seems to me, be useful to enlarge your offerings of fiction writers and dramatists. It would be a pity if the fullest possible documentation on America's remarkable literary scene were not available for future generations. I hope you receive all the foundation assistance you request, now and in the future."

--Helen H. Vendler, Professor of English
Boston University

"I think the video taped interviews compiled under the auspices of the Writer's Forum speak for themselves; but . . . let me go on record as saying that they constitute an important cultural resource and an important tool for students interested in twentieth century literature."

--Leslie A. Fiedler

"I believe strongly that The Writer's Forum should be continued and I offer my unqualified endorsement of it for whatever use you can make of it. Frankly, there is almost nothing like it today, nothing that approaches the longevity of the program or its quality of content or its usefulness as an aid to teaching and historical collection. The nearest thing is the Library of Congress collection, but that does not have the advantage of the visual image."

--David A. De Turk, Dean of Continuing Education
Saint Francis College
Testimonials (continued)

"Your statistics are most impressive. I really don't know what to add to them. They speak for themselves. Many universities and their AM stations have impressive collections of audio materials, but few places, to my knowledge, have an extensive videotape collection—and I know of no place in the world that has a collection which can rival yours. For students now, your archive is of immense importance; for scholars in the future, the importance will be even greater."

—Donald Hall

"In my opinion, The Writer's Forum is an extremely valuable addition to the small body of audio-visual material currently available about contemporary writers. Offhand I can think only of the NET films about poets and the poetry recordings at the Woodberry Poetry Room at Harvard as resources comparable to the materials you have been gathering at Brockport.

Nothing can be more useful to students and readers of literature than to hear—and to see, if possible—the authors themselves reading from their own work, and talking about it. The immediacy of contact, and the delicacy of interpretation this kind of record permits are bound to deepen and intensify the viewer’s impression of the work, and his understanding of it. In our increasingly media-oriented culture, it is appropriate and fortunate that those responsible at Brockport have had the foresight to make use of the newer media to advance the cause of some of our less immediately accessible art forms.

I hope that the Writer's Forum will continue to grow, representing as broad a spectrum of writers and genres as possible. It is an endeavor which clearly merits generous support and encouragement."

—Jonathan Galassi, Editor
Houghton Mifflin Company

"The quality of arrangements for this videotaping, the scope and quality of persons included, the steady, intelligent questioning carried on by your staff—these all combine to pyramid a wonderful resource."

—William Stafford

"The Writer's Forum is an extremely valuable cultural resource for students and teachers."

—Richard Eberhart

"Of course the archival work you are performing with American writers is invaluable. Given the immense energy and talent in American writing today, and the accessibility of electronic recording equipment and facilities, it is scandalous that archival work and video taping of the kind you perform does not receive generous support. Everywhere across the country business executives dutifully record for the boredom of posterity the visual details of their own sales campaigns promotion, and publicity. Poets who will be
Testimonials, p. 3

read three centuries from now vanish without trace. It is really passed belief."

--William Arrowsmith

"I should think it would be invaluable to teachers, and the archival value to future historians will be immense. All one needs to do is think what it would mean to have John Donne or William Wordsworth on tape."

--Hayden Carruth

"As editor of the Pitt Poetry Series, as a teacher of poetry, and as a poet myself, I would urge anyone considering some assistance to you for the maintenance of this superb collection to proceed without qualification. It is material that will be used indefinitely from now on, by writers, scholars and students."

--Paul Zimmer

"Such tapes create a new environment. The foundations would be blind to ignore the possibilities of adding that environment to the learning process. Today these tapes are simply contemporary. Tomorrow they will have become a living and irreplaceable history. Irreplaceable is, as I see it, the key term. If it is not done now, it cannot be done later. It must, therefore, be done now, or we cheat the future."

--John Ciardi

"I congratulate you on this excellent project and hope very much that you will receive the applause and the financial support that you deserve for it."

--Richard Ellmann, Goldsmiths' Professor of English Literature, University of Oxford

"... I can testify of my own knowledge to the quality of the questioning by members of your department, an unusual number of whom are distinguished in their own right. What results is a remarkable series of teaching tools on which I congratulate you."

--Archibald MacLeish

"The historical importance of your collection is staggering, and I only regret that restrictions limit access to the tapes by schools outside of New York State. Clearly no other institution has such a collection. Brockport is in a unique position, with a unique responsibility: to preserve and extend what is undoubtedly the single most valuable and intimate view we have of our
Testimonials, p. 4

"best writers."

—J. D. McClatchy
Yale University

"It is evident that the archive being generated by the Writer’s Forum at SUNY Brockport already contains much evidence of considerable worth to the intellectual and cultural historian as well as to the specifically literary scholar; this in addition to its obviously great pedagogical usefulness. Yours is a worthwhile endeavor, and deserving of continued support."

—Howard Nemerov

"I should think anyone interested in American poetry of this period would find this a mine too rich to be passed over."

—W. D. Snodgrass

"I liked the quality and direction of the two video interviews I did at Brockport. I was glad they were used extensively in English classes, as I remember explaining my way as clearly as I could for anyone interested in what I was doing poetically."

—Allen Ginsberg
Brief History of the Writers Forum Project

Since 1967 the Writers Forum of the Department of English at the State University College at Brockport has sponsored public readings or lectures by more than 100 poets, fiction writers and critics, and it has recorded video taped interviews with these writers, many of them recipients of such major literary awards as the Pulitzer Prize and the National Book Award. The following is a complete list of the writers with whom video taped interviews have been recorded to date; an asterisk indicates those who have been interviewed twice:

| Aijaz Ahmad | Granville Hicks | Stanley Plumly |
| Aijaz Ahmad | Granville Hicks | Stanley Plumly |
| Nelson Algren | Daniel Hoffman | Jarold Ramsey |
| Jack Anderson | John Hollander | Shreela Ray |
| John Ashbery | Richard Howard | Ishmael Reed |
| Isaac Asimov | Richard Hugo | Adrienne Rich |
| John Barth | David Ignatow | Jerome Rothenberg |
| Robert Ely* | Erica Jong | Susan Sontag |
| John Malcolm Brinnin | Donald Justice | Robert Scholes |
| Robert Creeley* | Hugh Kenner | Anne Sexton |
| William Donhy | Galway Kinnell* | Jon Silkin |
| Benjamin DeMott | Carolyn Kizer | Isaac Bashevis Singer |
| James Dickey | Maxine Kumin | Louis Simpson |
| Stephen Dobyns | Stanley Kunitz | Knute Sighnmer |
| Richard Eberhart | James Laughlin | W.D. Snodgrass* |
| Carol Bascheweller | Denise Levertov | Gary Snyder |
| Paul Engle | John Logan* | Stephen Spender |
| Clayton Eshleman | David Lima | William Stafford* |
| James T. Farrell | Archibald MacLeish | Terry Stokes |
| Lawrence Ferlinghetti | Gerald Malanga | Mark Strand |
| Norman Friedman | Jack Matthews | Lucien Stryk* |
| W.M. Freckelton | William Matthews | Barry Torgan |
| Ernest Gaines | Peter Marchant | James Tate |
| Allen Ginsberg | Jerome Mazero | Lewis Turco |
| Patricia Gooden | Mark McClure | Diane Wakoski |
| Nadine Gordimer | William Meredith | Richard Wilbur |
| Ronald Goss | W.S. Merwin | Keith Wilson |
| Donald Hall | Kevin O'Morrison | C.K. Williams |
| Molly Haskell | Sam Moskowitz | Miller Williams |
| Thad Harris | Howard Nemerov | James Wright |
| Robert Hayden | William Heyen | Anthony Hecht |
| Linda Pastan | Irwin Feldman | Marge Piercy |
| John Gardner | Anne Waldman | Tillie Olsen |
| William Gass | Karl Shapiro | Gwendolyn Brooks |
| Andrew Sinclair | | Margaret Walker Alexander |
| Heather McHugh | | |

The NET films about poets and the poetry readings at the Woodberry Poetry Room at Harvard might be identified as comparable audio-visual resources. There are also miscellaneous video taped recordings of selected events, such as the 1965 Berkeley Poetry Conference, and there are various films of poets and fiction writers reading and occasionally discussing their work. But Audio-Visual material about contemporary writers in America remains to this day pitifully small, and the Writers Forum archive
constitutes the only sustained series of videotaped interviews with contemporary writers in the country. Furthermore, operating as it has over a period of ten years, it is a comprehensive library and one which has already been judged historically significant.

As instructional media, the Writers Forum videotaped interviews have already proved to be invaluable. Literally thousands of students within the academic community have heard and seen the authors reading and talking about their own work. In an increasingly media-oriented culture, this immediacy of contact with the "presence" of the author has deepened and intensified the student's understanding of the author's work. In addition to their pedagogical usefulness, the archival value of the videotapes to future intellectual and cultural historians is considerable. As John Ciardi has written about the Writers Forum, "such tapes create a new environment...[and one] would be blind to ignore the possibilities of adding that environment to the learning process. Today these tapes are simply contemporary. Tomorrow they will have become a living and irreplaceable history."

As a means of making selected interviews available to students, scholars, and teachers throughout the United States, more than thirty have been transcribed and published in American literary periodicals. Furthermore, in the Fall of 1973, the Rochester Poetry Society received a grant from the New York State Council on the Arts to make ten of the videotapes available to all colleges and secondary schools in New York State. The demand for these interviews was considerable. In a six-month period alone, 50 colleges, universities, community colleges, secondary schools, BCCSS, and other educational/cultural organizations ordered a total of 318 individual tapes. In these ways, the Writers Forum has extended beyond the confines of the Brockport campus.
<table>
<thead>
<tr>
<th>Fall, 1977</th>
<th>Spring, 1978</th>
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</thead>
<tbody>
<tr>
<td>AHI 522 Seminar in 20th Century Art</td>
<td>ELT 600 Literature &amp; Philosophy</td>
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<tr>
<td>EL 500 Problems in Aesthetics</td>
<td>EL 650 American Poetry for Teachers</td>
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<tr>
<td>FI 501 Fiction Workshop</td>
<td>ELT 600 American Poetry for Teachers, II</td>
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<tr>
<td>EL 507 Perception &amp; Reality</td>
<td>EL 605 O'Neill &amp; Miller</td>
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<tr>
<td>EL 502 Perception &amp; Reality</td>
<td>EN 565 Melville &amp; Herman Melville</td>
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<tr>
<td>EN 562 Hemingway &amp; Fitzgerald</td>
<td>EN 666 Children's Literature</td>
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<tr>
<td>EN 569 Palladino's Films</td>
<td>EN 674 Environmental Science in Lit &amp; Drama</td>
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<tr>
<td>EN 567 Detective Fiction</td>
<td>EN 699 History of American Literature</td>
</tr>
<tr>
<td>EN 573 American Short Story</td>
<td>EN 680 History of American Literature</td>
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<td>EN 576 English Grammar</td>
<td>EN 685 History of American Literature</td>
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<td>EL 654 Foreign Novels</td>
<td>EN 699 History of American Literature</td>
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</table>

**Note:** The document appears to be a list of courses and their descriptions, possibly for a graduate program in literature or philosophy. The columns labeled Fall, 1977 and Spring, 1978 indicate the terms in which these courses are offered. The courses range from American literature to children's literature, and they include various critical approaches and workshops.
### APPENDIX C

Appropriate Courses Already Offered by Other Departments at SUCB. (Numbers in parentheses indicate how many times the course has been offered since Fall, 1974.)

<table>
<thead>
<tr>
<th>Department</th>
<th>Course ID</th>
<th>Course Title</th>
<th>Offered Times</th>
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</thead>
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# APPENDIX I

Appropriate Courses Already Offered by the English Department at SNUB

(Numbers in parentheses indicate how many times the course has been offered since Fall, 1974.)

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APPENDIX (Model Programs for Incoming M.F.A. Students) during the first three years of the program

Student 1--Interested in teaching Creative Writing at the college or junior college level
Student 2--Interested in writing fiction concerned with contemporary American society and values
Student 3--Interested in editing, Arts management, writing about the arts
Student 4--Interested in writing for children and teaching writing in primary or secondary school

Student 1  FALL 1977  Student 2
Enl 301 Fiction Workshop  Enl 301 Fiction Workshop
Enl 573 International Short Story  Enl 632 American Novelists
Enl 670 Joyce, Woolf, and Lawrence  Enl 691 Kant
Fnm 673 20th Century French Novel  Hist 611 20th Century United States

SPRING 1978
Enl 572 Practical Criticism  Enl 548 O'Neill and Miller
Enl 675 Frost, Eliot, and Cummings  Enl 563 Social and Legal
Enl 600 Literature and Philosophy  Enl 573 Modern Comic Fiction
Psy 559 Creativity

FALL 1978
Enl 603 Writers Workshop--Poetry (6 hrs. credit)  Enl 503 Writer's Craft
Enl 593 Writer's Craft  Enl 573 Contemporary Novel
Enl 572 Modern American Poetry  Enl 575 Hawthorne and Steinbeck
Psy 534 Psychology of Art and Literature  Enl 550 Metaphysics

SPRING 1979
Enl 604 Writers Workshop--Arts Management  Enl 602 Writers Workshop--Fiction (6)
Enl 566 Modern British Novel  Enl 577 American '30's
Enl 565 Sociology of Art and Literature  Enl 574 Practical Criticism
The 582 Theatre Workshop

FALL 1980
Local Internship--Poetry in the Schools (3)  New York Semester (Agent) (6)

SPRING 1981  Thesis--Poetry

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Other courses recommended for Year 1:
- 601 History
- 602 Social Studies
- 603 Science
- 604 English
- 605 Math

Other courses as required:
- 607 Music
- 608 Physical Education

A sample five-year schedule of English Department courses offered for the M.F.A.

Appendix I