

Founded at Naropa University in 1974 by Anne Waldman and the late Allen Ginsberg, the Jack Kerouac School of Disembodied Poetics comprises the Summer Writing program and the Department of Writing and Poetics, which administers the Master in Fine Arts in Writing & Poetics and the low-residency MFA in Creative Writing, as well as the Bachelor of Arts in Writing & Literature.

Overview of MFA Writing Programs

The MFA in Writing & Poetics is a 49-credit in-residence program that balances requirements in writing workshop courses and literature and cultural studies courses with contemplative courses, electives, and two four-week Summer Writing Programs. Writing & Poetics students choose a concentration in prose, poetry, or translation. This decision does not represent an exclusive commitment to one or another mode of writing but indicates a primary involvement with prose, poetry, or translation over the course of the two-year MFA program. The low-residency component of the Kerouac School, the MFA in Creative Writing, is a 49-credit program that is designed for students who would like access to the rich course offerings of the Kerouac School without having to relinquish any professional or familial commitments. The curriculum combines online workshops, online literature seminars, online electives, contemplative practice, and summer residence at Naropa's Summer Writing Program. Taking courses in both poetry and prose, MFA Creative Writing students do not choose a concentration and generally take 6 credits per semester to realize their degree in three years.

MFA in Writing & Poetics

The MFA in Writing & Poetics is a two-year program, including four academic semesters and two summer sessions, in which students study and work with a faculty of active and established writers. Small classes offer the kind of attention that will help one's work to develop significantly over the course of the program. Writing & Poetics students meet and work with peers in a concentrated but supportive atmosphere. Collaborating on projects both in and outside the classroom creates bonds of friendship and community that often continue after graduation. Involvement in letterpress printing, graduate assistantships, literary journal publication, reading performances, and the outreach teaching program provides further opportunities for participation in this lively arts community.

Curriculum

The MFA curriculum balances writing workshop courses with literary and cultural studies. Students generally enter the MFA program in the Summer Writing Program, although entry can take place in the fall or spring semesters as well.

Concentrations

When applying to the Writing & Poetics program, a student chooses to concentrate in prose, poetry, or translation. This decision represents a student's primary involvement with poetry, prose, or translation during the course of the program.

Prose students study methods and techniques for developing the craft of narrative fiction and/or experimental prose. Poetry students practice and study traditional and experimental verse modes in order to gain a firsthand

sense of the variations of poetic form and its complex relationship to sense and meaning. Translation students examine both theoretical and technical aspects of literary translation along with relevant issues in literary history, linguistics, and cross-cultural studies in order to develop a working sense of the translator's craft. Students in any concentration may also work with forms that cross or combine particular written genres. Writing & Poetics program students take 6 credit hours in elective courses at the university and at least 3 credits in a contemplative arts practice such as t'ai-chi ch'uan, aikido, yoga, or traditional sitting meditation. Students are encouraged to explore the numerous elective and contemplative courses offered.

Summer Writing Program

Visiting and resident writers join the year-round faculty to lead workshops, give lectures, readings and interviews, and participate in panel discussions during the Summer Writing Program. Students are exposed to a wide range of contemporary cultural topics and experiment with compositional methods. Summer Writing Program students are encouraged and expected to explore the range of offerings beyond their academic semester concentrations. The program is designed to give students a sense of where they might begin to locate their own work and interests within the contemporary literary world. Two Summer Writing Programs (a total of 16 credits) are required for all MFA program students to allow time for this sense of location and direction to develop.

MFA in Writing & Poetics Requirements*

The Master of Fine Arts in Writing & Poetics requires a total of 49 credit hours distributed among the following courses:

Summer Writing Program: 16 credits

WRI651–654 Summer Writing Program I (8)

WRI751–754 Summer Writing Program II (8)

SUBTOTAL 16

Writing Workshops: 9 credits (All classes are 3 credits.)

Semester-long creative writing workshops require regular submission of original work for critique, oral presentation, and editing. Creative Reading and Writing courses have distinct literature and creative writing components.

WRI614	Creative Reading and Writing: Memoir/Anti-Memoir
WRI618	Practice of Poetry: Migrant Metaphors
WRI620	Practice of Poetry: Composition and Critique
WRI623	Creative Reading and Writing: Writing with Shakespeare
WRI625	Creative Reading and Writing: Dramatic Measures
WRI629	Practice of Translation
WRI660A	Practice of Poetry: Nature Poetry for the 21st Century
WRI660B	Practice of Poetry: The Prose Poem
WRI664	Practice of Poetry: The Poetic Journal
WRI670	Practice of Poetry: Word for Word, Line by Line
WRI671	Practice of Fiction: Building Blocks
WRI675	Creative Reading and Writing: Memory and Matter
WRI710	Practice of Poetry: Your Works
WRI715	Practice of Poetry: Poetry Workshop
WRI720	Practice of Prose: Experimental Prose

WRI723	Practice of Prose: Creative Nonfiction
WRI725	The Art of the Essay
WRI731	Creative Reading and Writing: Sequences
WRI739	Contemplative Poetics
WRI756	Mind Moving
WRI762	Creative Reading and Writing: Literatures of Exile and Diaspora
WRI763	Creative Reading and Writing: Notes on Architecture
WRI770	Practice of Poetry: Hybrid Forms
WRI771	Practice of Fiction: Postmodern Prose
WRI773	Creative Reading and Writing: Cross-Cultural Writing Practices
SUBTOTAL	9

Literature Courses: 9 credits (All classes are 3 credits.)

These seminars examine a single writer's work or specific topics in literary history, or they may encompass a survey of historical or theoretical orientations. They require critical papers in standard academic format.

WRI614	Creative Reading and Writing: Memoir/Anti-Memoir
WRI623	Creative Reading and Writing: Writing with Shakespeare
WRI625	Creative Reading and Writing: Dramatic Measures
WRI629	Practice of Translation
WRI633	Literature Seminar: Tracks Along the Left Coast
WRI640	Literature Seminar: Women Writers, Open Texts
WRI647	Literature Seminar: Kerouac's Road
WRI649	Literature Seminar: Classic Modernism
WRI650	Literature Seminar: Midnight Angels
WRI656	Literature Seminar: Points of Departure
WRI662	Creative Reading and Writing: Happy Days
WRI675	Creative Reading and Writing: Memory and Matter
WRI677	Trends in Contemporary Literature: Introduction to Critical Theory
WRI718	Literature Seminar: The Cantos of Ezra Pound
WRI722	Eco-Lit
WRI725	The Art of the Essay
WRI731	Creative Reading and Writing: Sequences
WRI736	Trends in Contemporary Literature: Introduction to Feminist Theory
WRI739	Contemplative Poetics
WRI750	Literature Seminar: Radical Prosody
WRI756	Mind Moving
WRI762	Creative Reading and Writing: Literatures of Exile and Diaspora
WRI763	Creative Reading and Writing: Notes on Architecture
WRI768	Literature Seminar: William Blake
WRI764	Creative Reading and Writing: Bad Business: Noir 'n' Nasty
WRI773	Creative Reading and Writing: Cross-Cultural Writing Practices
WRI793e	Special Topics
SUBTOTAL	9

Electives: 6 credits

Students have ample choices to fulfill the 6-credit elective requirement and may choose courses from a wide range of offerings. The Kerouac School offers the following electives:

WRI602	Letterpress Printing: The Well-Dressed Word (3)
WRI608W	Writer's Practicum: Designing a Writing Workshop (2)
WRI612W	Poetry Practicum (1)
WRI643W	Poetry Practicum (1)
WRI700	Writing Pedagogy Seminar: Composition and Writing Center Theory (3)
WRI702W	Poetry Practicum: Small Press (1)
WRI745W	Poetry Practicum: Haiku, Linked Verse, and the Bioregion (1)
WRI746W	Prose Practicum (1)
WRI747W	Writer's Practicum (1)
WRI781	Project Outreach (2-3)

WRI793e	Special Topics
SUBTOTAL	6

Contemplative Requirement: 3 credits

There is a variety of courses available that satisfy this requirement, including 'ai-chi ch'uan, sitting meditation, aikido, ikebana, sumi brushstroke, thangka painting, and yoga. Each of these disciplines provides training in an art form that cultivates mindful awareness.

The Writing and Poetics Department offers the following contemplative courses:

WRI739	Contemplative Poetics (3)
WRI756	Mind Moving (3)
SUBTOTAL	3

Final Manuscript: 6 credits

In their last semester, MFA students submit a final manuscript consisting of both a creative manuscript fulfilling the minimum page requirements for the concentration in which the student is registered and a critical thesis. Additional information about the final manuscript and extended manuscript is available in the Writing and Poetics office.

WRI880	Final Manuscript (6)
WRI881	Extended Manuscript (0.5) (by departmental permission)
SUBTOTAL	6

TOTAL CREDITS 49

**This fact sheet describes the 2011-12 curriculum for the MFA in Writing & Poetics. Naropa University faculty and staff are committed to regular review and revision of the curriculum, to reflect new findings and understandings in the field, feedback from alumni and the professional community, and faculty expertise. Please inquire with the Office of Admissions and/or the Jack Kerouac School of Disembodied Poetics for any curricular changes that are being considered for future academic years.*

MFA in Creative Writing—Low-Residency

The MFA in Creative Writing is a low-residency program designed to accommodate students who cannot relocate to the Naropa campus for the full period of their graduate program. It offers distance-learning courses and workshops in both poetry and prose with requirements mirroring those of the residency MFA in Writing & Poetics. In the low-residency program, however, a concentration is not declared. The program's residency periods occur during the annual Summer Writing program required of all graduate students.

The MFA in Creative Writing is typically completed in two to three years and requires completion of 49 credit hours, of which eight weeks (16 credit hours) are in residence at Naropa University, Boulder, CO, for the Summer Writing Program (SWP). The SWP may be completed over the course of two to three summers. Six credit hours are awarded for the final manuscript and thesis, which is completed in the final semester. Low-residency students generally enroll for 6 credit hours per semester to realize their degree within three years or less and to qualify for financial aid. If students do receive financial aid, they must enroll for 9 credit hours during one academic semester over the course of their degree program.

Low-Residency Learning

In our online courses, multimedia and written lectures and presentations replace those of the traditional classroom. An array of communication tools including audio lectures, group discussions, and online journaling cultivates a dynamic peer community that comes together physically in the Summer Writing Program. Class participation during the week may be adapted to the student's schedule, and enrolled students have continuous access to technical support. For answers to frequently asked questions about distance learning, go to www.naropa.edu/distancelearning/faq.cfm.

MFA in Creative Writing Requirements*

Summer Writing Program: 16 credits

Eight weeks of the Summer Writing Program (16 credits) are completed in

two or three summers at Naropa's Boulder campus. During the Summer Writing Program, visiting and resident writers join the resident Writing & Poetics faculty to lead workshops and give lectures, readings, and interviews, as well as participate in panel discussions. Students are exposed to a wide range of contemporary cultural topics and experiment with compositional methods.

WRI651-654 Summer Writing Program I (8)
 WRI751-754 Summer Writing Program II (8)
SUBTOTAL 16

Writing Workshops: 9 credits (All classes are 3 credits.)

Writing workshops require regular submission of original work for critique and editing. Courses include reading and online discussion. Workshop participation encourages student peer critique and develops editing skills and an informed aesthetic.

WRI600e Literature Seminar: Midnight Angels
 WRI625e Creative Reading and Writing: Dramatic Measures
 WRI637e Practice of Fiction: Characterization/Monologue
 WRI639e Practice of Poetry: Great Companions
 WRI641e Practice of Fiction: Sculpting Prose
 WRI667e Creative Reading and Writing: Inspired by Inspiration
 WRI668e Practice of Fiction: Toward Accumulating a Larger Text
 WRI669e Creative Reading and Writing: Collaborations, Crossings, and Collisions
 WRI688e Literature Seminar: Kerouac's Road
 WRI765e Practice of Fiction: Flash Fiction, Make It New
 WRI785e Practice of Fiction: Building Blocks
 WRI790e Creative Reading and Writing: Investigative Poetics
 WRI792e Book Matters: An Introduction to Publishing
 WRI793e Special Topics
SUBTOTAL 9

Literature Courses: 9 credits (All classes are 3 credits.)

Literature seminars focus on the works of particular authors, literary history and culture, and contemporary trends in literary theory. All literature courses require critical papers in standard academic format.

WRI634e Literature Seminar: One's Own Language
 WRI667e Creative Reading and Writing: Inspired by Inspiration
 WRI677e Trends in Contemporary Literature: Introduction to Critical Theory
 WRI688e Literature Seminar: Kerouac's Road
 WRI736e Trends in Contemporary Literature: Introduction to Feminist Theory
 WRI788e Creative Reading and Writing: The Art of Nonfiction
 WRI790e Creative Reading and Writing: Investigative Poetics
 WRI793e Special Topics
SUBTOTAL 9

Final Manuscript: 6 credits

In their last semester, MFA students submit a final manuscript consisting of a creative manuscript and a critical thesis. Typically no classes are taken during this last semester, but close mentoring by the faculty working with the student is part of the process of completing the manuscript. A topic proposal must be submitted for approval the semester prior to the manuscript semester.

WRI880e Final Manuscript
SUBTOTAL 6

Elective Requirements: 6 credits

Students can choose from an array of online low-residency courses offered by other schools at Naropa University. For those students who can attend classes on Naropa campus, we also offer the following weekend 1-credit electives. These classes can include resident undergraduate and graduate students and low-residency graduate students.

WRI612W Poetry Practicum (1)
 WRI643W Poetry Practicum (1)
 WRI746W Prose Practicum (1)
 WRI747W Writer's Practicum (1)
SUBTOTAL 6

Contemplative Requirement: 3 credits

WRI680e Mind Moving
SUBTOTAL 3

TOTAL CREDITS 49

**This fact sheet describes the 2011-12 curriculum for the MFA in Creative Writing. Naropa University faculty and staff are committed to regular review and revision of the curriculum, to reflect new findings and understandings in the field, feedback from alumni and the professional community, and faculty expertise. Please inquire with the Office of Admissions and/or the Jack Kerouac School for Disembodied Poetics for any curricular changes that are being considered for future academic years.*

Publications

Magazines and publications include *Bombay Gin*, *not enough night* (the low-residency literary journal), and *InterZone*. Independent short-run publishing projects are frequently initiated by students and the faculty. See www.naropa.edu/bombaygin and www.naropa.edu/notenoughnight for more information.

Special Features of the Kerouac School

The Kerouac School offers several electives including Project Outreach, Designing a Writing Workshop, Letterpress Printing, and poetry or prose weekend practica.

Project Outreach gives students an opportunity to develop teaching skills while earning credit by leading writing workshops in local schools and institutions.

Designing a Writing Workshop instructs students in the skills necessary for conceiving, organizing, and teaching writing workshops in public schools, colleges, and other institutions.

Located in the Harry Smith Cottage on the Arapahoe Campus, the **Harry Smith Print Shop** features a Chandler and Price platen press and a smaller proof press. Regular courses and workshops are offered for students who wish to learn printing technique using distributable type on both platen and proof presses. The print shop adds a fine crafts dimension to the Writing and Poetics course offerings. Printers Brad O'Sullivan and Julia Seko teach letterpress printing courses. Andrew Schelling serves as faculty advisor.

Events and Readings

Regularly scheduled Writing and Poetics events include readings by faculty, students, and guest writers. In addition to the visiting writers in the Summer Writing Program, recent visiting writers in the Department of Writing and Poetics include Rae Armantrout, Arielle Greenberg, Simon Pettet, and Tom Rayworth.

Scholarships

www.naropa.edu/gradscholarships
 Ted Berrigan Scholarship
 Robert Creeley Scholarship
 Jack Kerouac Scholarship
 Institute of American Indian Arts Scholarship
 Aimee Grunburger Award
 Zora Neale Hurston Award
 Hiro Yamagata Scholarship
 Graduate Assistantships

Naropa Writing Center Writing Fellows

Each fall the Naropa Writing Center (NWC) awards a limited number of writing fellow positions to first-year graduate students who demonstrate

advanced writing ability and a commitment to writing education. Previous experience is desirable but not essential. We particularly encourage candidates who will contribute to the diversity of the NWC. Fellows train in a writing pedagogy seminar for elective credit or audit; these courses address the theory and practice of consulting and provide a strong foundation for future teaching. Staffing the NWC begins in the fall at the rate of \$10 per hour, eight to ten hours per week, with other opportunities available in subsequent semesters. Please call 303-245-4606 for more information.

Careers of Program Graduates

The Kerouac School is proud of the accomplishments of its students and graduates. In recent years, Naropa graduates have published books, been finalists for the Walt Whitman prize from the Academy of American Poets, and received NEA awards in poetry, a Prism International Short Fiction Award and awards in the Raymond Carver contest, a Story Magazine competition and the Ernest Hemingway First Novel Contest. Work from Naropa Writing & Poetics graduates has recently appeared in *American Poetry Review*, *Exquisite Corpse*, *Harper's*, *Bomb*, and in anthologies such as *American Poets Say Good-bye to the Twentieth Century: An Anthology of New (American) Poetry*, *Flippin': Filipinos on America* and *Returning a Borrowed Tongue*. In addition, Naropa graduates have appeared on MTV's Spoken Word program and on The United States of Poetry series on PBS. Our graduates have entered careers in arts administration, publishing, television, and film writing and have gone on to PhD programs in both writing and literature.

- Published authors with presses such as Fence Books, Coffee House, and Burning Deck
- Translators of Baudelaire, Catullus, and ancient Chinese poets
- Co-founder, Watermoon Films
- Playwright, performance by Theatre 5.2.1; Chicago, Illinois
- Editor/founder, Belladonna Books
- Editor/founder, Hot Whiskey Press
- Editor/founder, *Fact-Simile Magazine*
- Contributor, *Richard Brautigan: A Collection of Essays*
- Recipient of Colorado Arts Council Grant
- Recipients of PhD from various universities
- Writing instructors at universities and for writers workshops

Kerouac School Faculty

Our distinguished resident faculty has collectively published more than two hundred books of poetry, fiction, essays, and translations. Faculty members have performed, lectured, and taught throughout the United States and abroad and have extensive experience in printing, editing, and publishing as well.

MFA in Writing & Poetics Faculty

Keith Abbott

BA, San Francisco State; MA, Western Washington State

Keith Kumasen Abbott teaches fiction, non-fiction, and screenplay writing along with poetry and art at Naropa University. He recently expanded his memoir of Richard Brautigan *Downstream from Trout Fishing in America* for the Astrophil Press 2009 edition. Abbot was filmed for a forthcoming Brautigan documentary produced by award winning Don Ranvaud (*Farewell My Concubine*, *City of God*, *The Constant Gardener*). He contributed to *Richard Brautigan: Essays on the Writing and Life*. (McFarland & Co). Publications include novels *Gush*, *Rhino Ritz*, and *Mordecai of Monterey*, as well as the short story collections, *Harum Scarum*, *The First Thing Coming* and *The French Girl*. His story "Spanish Castle" was optioned by Ziji Productions, and he co-wrote the screenplay. His novel *Racer* was short-listed for the Berlinale Film Conference 2007. An essay "Raymond Carver The Gift of Anonymity: Social Class and Property in 'Why Don't You Dance?'" will appear in the *International Raymond Carver Review*. His pedagogical essay "The Things I Used To Do" appeared in the anthology, *Does The Writing Workshop Still Work?* (Multilingual Matters, 2010). His essay "Rhythm-A-Ning: Philip Whalen's Rhythmic Inventions" will be reprinted in *The Beats and Philosophy* in the University of Kentucky Press Popular Culture series. His essay "Nothing Is Forever: Philip Zenshin Whalen's Poem 'Kozanji' And The Kyoto Years" was accepted for the 2009 Northeast Modern Language

Association panel "Form is Emptiness, Emptiness is Form: Buddhism and American Poetry." For the 2008 Western Literature Association conference he presented, "Twisting in the Wind: A Memoir of Ken Kesey" about Kesey's Naropa workshop and play *Twister*, staged in Boulder July 4, 1994. His latest poetry books are *Next Door to Samsara* (Fell Swoop, 2005) and *Poetry for Sale* (Mountains Rivers Forest Editions, 2009). His poems are in the anthologies *Saints of Hysteria* (Soft Skull, 2007) and *Rimbaud Après Rimbaud* (Except Collection Textual, 2004). His art/calligraphy appear in *Shambhala Sun* and *Buddhadharma* magazines and in group and/or solo shows in San Francisco, Denver, Boulder, Shanghai, Seoul, and San Antonio.

Junior Burke

BFA, University of Illinois; MFA, Naropa University

Junior Burke is a prose writer, dramatist and lyricist. His novel, *Something Gorgeous*, was published in 2005 by Farfalla/ McMillan & Parrish. In fall 2004, the Boulder Museum of Contemporary Art presented *Someone Else's Dream*, a cycle of his songs. In 1999, he won an Essay Award from New Millennium Writing, one of six writers cited nationally. He is also the director of Naropa's low-residency MFA Creative Writing program. He received his MFA from the Kerouac School at Naropa University and teaches fiction and dramatic writing workshops and courses in literary studies.

Reed Bye

BA, MA, PhD, University of Colorado

Reed Bye is a poet and songwriter. His most recent book is *Join the Planets: New and Selected Poems* (United Artists Books, 2005). Other published works include *Passing Freaks and Graces*, *Gaspar Still in His Cage* and *Some Magic at the Dump*. A CD of original songs, *Long Way Around*, was released in 2005 by Farfalla/ McMillan & Parrish. His work has appeared in a number of anthologies including *Nice to See You: Homage to Ted Berrigan*, *The Angel Hair Anthology*, *Sleeping on the Wing*, and *Civil Disobediences: Poetics and Politics in Action*. He holds a PhD in English from the University of Colorado and teaches poetry writing workshops and courses in classic and contemporary literary studies and contemplative poetics.

Amy Catanzano

BA, Colorado State University; MFA, University of Iowa

Amy Catanzano is a lecturer, teaching undergraduate and graduate courses in creative writing and literature. She is also managing editor of Naropa's literary journal, *Bombay Gin*. She is the author of *Multiversal* (Fordham University Press, 2009), selected by Michael Palmer for the Poets Out Loud Prize and winner of the 2010 PEN USA Literary Award in Poetry; *iEpiphany* (Erudite Fangs, 2008); and an electronic chapbook, *the heartbeat is a fractal* (Ahadada Books, 2009). Her poetry, creative non-fiction, and fiction appear in literary journals such as *New American Writing*, *Denver Quarterly*, *Tarpaulin Sky*, *La Petite Zine*, *Conjunctions*, *Volt*, and *Colorado Review* and in the anthologies, *A Best of Fence* (Fence Books, 2009) and *Disco Prairie Social Aid and Pleasure Club* (Factory Hollow Press, 2010). An essay, "Quantum Poetics: Writing the Speed of Light," in which she investigates poetry and prose in relation to theoretical physics such as string theory, quantum mechanics, and relativity, appears on Jerome Rothenberg's website, *Poems and Poetics*. She has an MFA from the Iowa Writers' Workshop.

Jack Collom

MA, English, University of Colorado

Jack is a poet, essayist, and creative writing pedagogue. His most recent collection of poems is *Cold Instant* (Monkey Puzzle, 2010). His major collection, *Red Car Goes By: Selected Poems 1955-2000*, was published by Tuumba Press in 2001. Other volumes include *Little Grand Island*, *Arguing with Something Plato Said*, *8-Ball*, and *Entering the City*. His work has been published in countless magazines and anthologies in the United States and abroad. His essays on teaching and anthologies of children's poetry appear in *Moving Windows and Poetry Everywhere*. He has produced two CD's of original work performed in collaboration with musician/composer Ken Bernstein and been awarded two NEA fellowships. He received his MA in English from the University of Colorado, and teaches courses in eco-literature and outreach teacher-training.

Anselm Hollo

University of Helsinki; Institute of Tübingen

Anselm Hollo is a poet, translator, and essayist. He is the author of more than thirty books and chapbooks of poetry, most recently *Notes on the Possibilities* and *Attractions of Existence: Selected Poems 1965–2000* (Coffee House, 2001). Other titles include *Maya, Pick up the House, Corvus, Guests of Space*. His work has been widely anthologized and translated into Finnish, French, German, Swedish, and Hungarian. He is recipient of an NEA Fellowship in poetry, grants from The Fund for Poetry, and the Government of Finland's Distinguished Foreign Translator's Award. Authors whose works he has translated include Paul Klee, Bertolt Brecht, Jean Genet, Paavo Haavikko, and Mirka Rekola. He teaches poetry and translation workshops and courses in literary studies.

Bhanu Kapil

MA, State University of New York, Brockport

Bhanu Kapil has written four full-length cross-genre works—*The Vertical Interrogation of Strangers* (Kelsey Street Press, 2001), *Incubation: a space for monsters* (Leon Works, 2006), *humanimal [a project for future children]* (Kelsey Street Press, 2009), and *Schizophrenie* (forthcoming, Nightboat Books). Recent classes at Naropa have engaged architecture, somatics, biology, and memory as ways to approach or navigate contemporary narrative and poetics. An on-going experimental pedagogy and reflection can be found at her blog: "Was Jack Kerouac a Punjabi? [A Day in the Life of a Naropa University Writing Professor.]" Bhanu teaches across genres, with a particular focus on experimental prose writing.

Brad O'Sullivan

MFA, Naropa University

Brad is a poet, letterpress printer, and tinkerer. He has published a book of poetry, *Pointing at the Direction of Sound* (Rodent Press, 1996), and has been teaching the craft of letterpress printing since 1996. Since then, Brad has collaborated with dozens of artists and writers in the production of over fifty books, chapbooks and ephemera. His letterpress work was included in a national books arts exhibit in the late 1990s, and he is proprietor of Smokeproof Press, a custom letterpress workshop in Boulder, Colorado. He teaches letterpress printing.

Maureen Owen

Maureen Owen is a poet, editor, and publisher. She is the author of ten poetry titles, most recently *Erosion's Pull* from Coffee House Press. Her title *American Rush: Selected Poems* was a finalist for the L.A. Times Book Prize and her work *AE (Amelia Earhart)* was a recipient of the prestigious Before Columbus American Book Award. She has had work most recently published in *YAWP magazine*, *Columbia Review*, and *Talisman #28-29*. Other books include *Imaginary Income*, *Zombie Notes, a brass choir approaches the burial ground*, *The No-Travels Journal*, and *Untapped Maps*. A special selection of poems from her title *Erosion's Pull*, in collaboration with the stunning art of New York artist Yvonne Jacquette, is available from Granary Books. Her work has been included in several anthologies including *Moving Borders: Three Decades of Innovative Writing By Women*. She has taught numerous workshops and classes in poetry and book production and her awards include grants from the Foundation for Contemporary Arts, the Fund for Poetry, and a Poetry Fellowship from the NEA. She has received grants, awards, and fellowships for her writing from, among others, the Foundation for Contemporary Arts, Inc., the Fund for Poetry and the National Endowment for the Arts. She has served as program coordinator at The St. Mark's Poetry Project in New York. She attended Seattle University and San Francisco State University and teaches Creative Writing and courses in literary studies both on campus and in the low-residency MFA Creative Writing Program. Maureen is editor-in-chief of Naropa's online zine *not enough night*.

Michelle Naka Pierce

Director, Jack Kerouac School of Disembodied Poetics

BA, MA University of New Mexico; MFA, Naropa University

Born in Tokyo, Japan, Michelle Naka Pierce is the author of four books and chapbooks, including *Beloved Integer* (2007) and the collaborative text *TRI/*

VIA (2003). Her work has been anthologized in *For the Time Being: The Bootstrap Book of Poetic Journals* and *Saints of Hysteria: A Half-Century of Collaborative American Poetry*. She has taught at Bard College, University of New Mexico, and Naropa University. Her teaching interests include writing pedagogy, avant-garde poetry, and gender/women's studies. Excerpts from her manuscript *She, A Blueprint for InterSurface*, with art by Sue Hammond West, have been published in *American Letters & Commentary*, *Trickhouse*, *Mandorla*, *Upstairs at Duroc* (France), and elsewhere. Michelle spent her sabbatical living in London and writing her new manuscript, tentatively titled *Continuous Frieze Bordering Red*, which explores Rothko's floating borders in his Seagram Murals in relation to unstable cultural borders.

Andrew Schelling

BA, University of California, Santa Cruz; Special Studies, University of California, Berkeley

Andrew Schelling has published seventeen books of poetry, essays, and translation, and has produced a large number of chapbooks, broadsides, journals & other publications—both in samizdat form and as book-art or fine letterpress printing. His writings are known for their attention to ecology, natural history, the oral literatures of "archaic internationalism," and for their engagement with the literary traditions of South and East Asia. He has studied Sanskrit and related vernaculars for thirty years, and is currently learning Arapaho, an Algonkian language. Books of his own poetry include *Old Tale Road* (Empty Bowl Press, 2008) and *Tea Shack Interior* (Talisman House, 2002), and he recently edited an anthology of India's bhakti poetry (vernacular languages, spiritual & political subversion) in English translation for Oxford University Press, Delhi. Eliot Weinberger writes that Schelling "is the latest incarnation in an American poetic lineage that began with the Transcendentalists and moved west with Rexroth and Snyder," noting the "conjunction of wilderness expertise" with homegrown radical politics and an immersion in Asian literatures. Schelling has published six books of translation from India's old languages, including *Dropping the Bow: Poems from Ancient India*. On its release in 1991, that book received the Academy of American Poets prize in translation; White Pine Press issued an expanded second edition in 2008. He serves on the faculty at Deer Park Institute in the Kangra Valley, North India. At Naropa University, Schelling teaches poetry, translation, Pacific Rim literature, and Sanskrit. He oversees the Kavyayantra Press, the Kerouac School's letterpress print shop. Currently he is editor-in-chief of *Bombay Gin*, the Jack Kerouac School's literary journal.

Julia Seko

Julia Seko is a letterpress printer, book artist, and proprietor of P.S. Press. Trained in letterpress printing at the Women's Graphic Center in Los Angeles, she is adjunct faculty in the Kerouac School at Naropa University and is active in the Book Arts League, a nonprofit community book arts organization. She has taught book arts and letterpress printing in the Boulder/Denver area through various institutions and organizations including the Book Arts League, University of Colorado extension, and Naropa University, where she helped set up the letterpress studio. Her letterpress work is in university and private collections and has been exhibited in the United States and Ireland.

Sara Veglahn

BA, University of Wisconsin, La Crosse; MFA, University of Massachusetts, Amherst; PhD, University of Denver

Sara Veglahn is the author of *Another Random Heart* (Letter Machine Editions, 2009), *Closed Histories* (Noemi Press, 2008), and *Falling Forward* (Braincase, 2003). Her writing has appeared in numerous journals, including: *Conjunctions*, *Fence*, *Tarpaulin Sky*, *Trickhouse*, and *Bombay Gin*. She served as the associate editor for the *Denver Quarterly* (2007–2009), and has taught writing and literature at the University of Massachusetts, the University of Denver, Metropolitan State College of Denver, and in the Music Department and the Department of Writing and Poetics at Naropa University.

Anne Waldman

BA, Bennington College

Anne Waldman has been an active member of the "Outsider" experimental poetry community for more than forty years as writer, sprechstimme performer,

professor, editor, magpie scholar, infra-structure and cultural/political activist. She co-founded The Jack Kerouac School of Disembodied Poetics with Allen Ginsberg at Naropa University and currently serves as artistic director of the Summer Writing program. She is the author of more than forty books of poetry including *Manatee/Humanity*, *Kill or Cure*, *Marriage: A Sentence*, *Structure of the World Compared to a Bubble*, and the poetic text *Outrider*. She is also the author of the legendary *Fast Speaking Woman*, now translated into Italian, Czech, and French, as well as the 800-page epic *Iovis Trilogy*, forthcoming in 2011. She is editor of *The Beat Book* and co-editor of *The Angel Hair Anthology*, *Civil Disobediences: Poetics and Politics in Action*, and a comprehensive *Beats at Naropa*, with previously unpublished work by Allen Ginsberg, Gary Snyder, and William Burroughs, among others. She was an assistant director (1966-1968) and the director of the St. Mark's Poetry Project (1968-1978) as well as the director of curriculum for the Schule für Dichtung in Vienna in the fall of 1999. Her play *RED NOIR* played two and a half months on off Broadway in New York City in 2009/10. Recent conferences and festivals include China, Berlin, Rome, Quebec, Luxembourg, Prague, Vienna, Britain, Spain, London, Italy, Prague, Venezuela, Colombia, and Mexico. She was a fellow at The Bellagio Center and a Civitella Ranieri Fellow in Umbria as well as a recipient of a grant from the Foundation for Contemporary Performance Arts. She is the recipient of grants from the National Endowment for the Arts and the Poetry Foundation and is a winner of The Shelley Memorial Award for poetry. Anne Waldman's considerable literary archives reside at the Hatcher Graduate Library in Ann Arbor, Michigan.

MFA in Creative Writing Faculty

Erik Anderson

BA, University of Michigan; MFA, Naropa University; PhD, University of Denver

Erik Anderson's book of lyric essays, *The Poetics of Trespass*, was published by Otis Books/Seismicity Editions in 2010. He co-edits the magazine *Thuggery & Grace* and teaches in the low-residency MFA program. His critical and creative work has appeared widely.

Lisa Birman

BA, BCom, University of Melbourne; MFA, Naropa University

Lisa Birman is a poet and writer from Melbourne, Australia. She is director and BA coordinator of The Kerouac School's Summer Writing Program, and adjunct faculty for Naropa's MFA in Creative Writing. She is the author of *for that return passage - A Valentine for the United States of America* (Hollowdeck Press), and co-editor of *Civil Disobediences: Poetics and Politics in Action* (Coffee House Press). Recent work has appeared in *Trickhouse*, *Tarpaulin Sky*, *Bombay Gin*, *not enough night*, *Square One*, and *thuggery & grace*. Lisa is a freelance proofreader and copyeditor, and co-founder of *Movie Star Press*.

Junior Burke

BFA, University of Illinois; MFA, Naropa University

See bio above

Barbara Henning

Barbara Henning is the author of three novels, seven books of poetry, and a series of photo-poem pamphlets. Her most recent books are a collection of poetry and prose, *Cities & Memory* (Chax Press, 2010); a novel, *Thirty Miles from Rosebud* (BlazeVox, 2009); and a collection of object-sonnets, *My Autobiography* (United Artists, 2007). Poems and stories have been published in many magazines, including *Poetry International*, *Jacket Magazine*, *the Paris Review*, *Fiction International*, *Journal 1913*, *The Brooklyn Rail*, *The World*, *Talisman*, *Lingo*, *Shiny*, *Not Enough Night* and *Hanging Loose*. In the 1990s Barbara was the editor of *Long News in the Short Century*. Born in Detroit, she moved to New York City in the early 1980s. Professor Emerita at Long Island University Brooklyn Campus, she is presently teaching courses for Naropa University, as well as LIU.

Maureen Owen

See bio above

Steven Taylor

BA, Glassboro State College; PhD, Brown University

Steven Taylor is a poet, musician, song writer, and ethnomusicologist. He has published two books of poems and a musical ethnography, *False Prophet: Field Notes from the Punk Underground* (Wesleyan University Press, 2003). He has composed music for the theater, film, radio drama, and installations and made more than a dozen records with various artists. He has toured and recorded with Allen Ginsberg, Anne Waldman, Kenward Elmslie, the Fugs and the New York hardcore band False Prophets. He teaches poetry workshops and literary theory classes.

MFA in Writing Admission Requirements

Campus Tours

You are invited to visit Naropa University. Events for prospective students are scheduled every fall and spring. See www.naropa.edu/admissions/grad_events.cfm for more information. The visitation coordinator will be happy to arrange for you to meet with an admissions counselor or a member of our faculty, visit a class, or take a campus tour. Arapahoe Campus tours are offered Monday through Friday at 2 p.m. in the main lobby of the Administration Building. The visitation coordinator can be contacted at 303-546-3548 or 1-800-772-6951 (within North America) or at admissionsevents@naropa.edu. You can also use the online Visitation Request form or you may view our campus from the online tour. If you decide you would like to apply for admission, we prefer that you do so electronically via www.naropa.edu/apply.

Priority Deadlines

Naropa University uses a rolling admission policy. Applicants may apply as early as September for summer and fall admission. Applications received between September 1 and the priority deadline will be given equal consideration. Applications received after the priority deadline will be reviewed on a space-available basis.

- January 15 for summer and fall semester admission
- October 15 for spring semester admission

Graduate Admission Requirements

A bachelor's degree from an accredited institution is required for admission to all graduate programs.

A completed application for the MFA in Writing & Poetics or the MFA in Creative Writing consists of the following:

1. Completed application form.
2. A \$60 nonrefundable application fee in the form of a check or money order, payable to "Naropa University." Applicant's name must be clearly indicated on the check.
3. Three-to-five-page typed, double-spaced statement of interest.
4. Resumé.
5. Two letters of recommendation from professional or academic sources (both must be on or attached to the forms provided).
6. Official transcripts of all previous college-level study that reflect the completion of a bachelor's degree, sent directly to Naropa's Admissions Office from the registrar of previous institutions or in a sealed envelope with the application.
7. For Applicants to Both MFA Programs: Supplemental essay.
8. For MFA in Writing & Poetics Applicants Only:
Depending on concentration:
Prose Fiction: Thirty typed pages.
Poetry: Fifteen typed pages.
Translation: Twenty typed pages of original creative work, and if you have them, three to five pages of translation work. Translation may be from any genre: prose, poetry, drama, or essay.
9. For MFA in Creative Writing Applicants Only: Writing sample consisting of either thirty pages of prose fiction or fifteen pages of poetry, or a twenty-five-page combination of prose and poetry.

Supplemental Essay

In order to help us determine if Naropa University's Writing & Poetics and Creative Writing graduate program will be suited to you, we ask that you give us a sense of your background and interest as a writer and reader. Therefore, in addition to your statement of interest, please include an essay of two to four typed, double-spaced pages addressing the following questions:

1. Describe your practice of, and commitment to, writing.
2. What do you hope to have accomplished as a writer five years from now?
3. What particular authors or works have been especially significant to you as a writer and reader?
4. How does your interest in writing appear to fit with the Kerouac School and Naropa University?
5. For those students who will declare a concentration in Translation, please address the following:
 - What languages(s) would you like to work with?
 - Is there any author or culture that you would like to focus on?
 - Do you have any past experience in translation?