

BACHELOR OF ARTS MAJOR IN WRITING & LITERATURE 2012-13

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 Writing and Literature major, Master in Fine Arts (MFA) in Writing & Poetics and the low-residency MFA in Creative Writing.

Program Description

The 36-credit major in Writing & Literature is designed for the student who wishes to pursue undergraduate work in an atmosphere where mindfulness and awareness mix with creative expression and critical study. Small classes and direct response from faculty and peers create an environment where writing and reading skills can develop and flourish. The Writing & Literature curriculum balances writing workshops and literary studies. This balance reflects the department's conviction that creative writing, reading, and critical analysis must be involved in a writer's growth. This program encourages the willingness and ability to step beyond preconceptions and bring an open mind to the act of writing.

Writing workshops train in various modes of verse, creative prose, and prose composition. Each semester the department offers a variety of undergraduate writing workshops, including writing poetry, writing fiction, and the practice of translation. In writing workshops, students refine their ability to convey thought, feeling, and observation with an active sense of form. Workshops require the regular submission of original work for critique, oral presentation, and editing.

Literature courses examine selected writers' works, topics, or periods in literary history. Recent literature courses have included Introduction to Critical Theory, Classic Modernism, Radical Prosody, Eco-Literature, and Kerouac's Road.

All literature courses require critical papers in standard academic format. The department offers some literature courses specifically designed for undergraduates. In others, undergraduate and graduate students share classes. In such cases, different work assignments and requirements are built into the syllabus.

BA in Writing & Literature Requirements*

Writing Workshops: 15 credits (All courses are 3 credits.)

WRI265	Prose Workshop: Introduction to Fiction Writing
WRI300	Poetry Workshop: Finding Your Fire
WRI310	Reading and Writing: The Magic of Realism
WRI311	Reading and Writing: Poetic Operation
WRI320	Writing Poetry: From Gloucester Out
WRI321	Writing Prose: Navigations in Narrative
WRI360	Writing Poetry: Only the Narrow Present Is Alive
WRI363	Reading and Writing: Literatures of Exile and Diaspora
WRI364	Reading and Writing: Passage in Prose
WRI365	Reading and Writing: Experimental Women Writers
WRI375	Writing Poetry: Wild Form
WRI385	Reading and Writing: Close Readings in Surrealism and Dada
WRI386	Writing Prose: Narrative and Architecture
WRI400	Poetry Workshop: Extending Your Voice
WRI407	Reading and Writing: Currency of the New Millennium

WRI410	Writing Poetry: Writing the Poems
WRI419	Reading and Writing: Exploring Your Source
WRI428	Writing Fiction
WRI429	Contemplative Poetics
WRI431	The Art of the Essay
WRI443	Practice of Translation
WRI446	Reading and Writing: American Beauty
SUBTOTAL	15

Literature Courses: 18 credits (All courses are 3 credits.)

WRI310	Reading and Writing: The Magic of Realism
WRI311	Reading and Writing: Poetic Operation
WRI334	Reading and Writing: The Hybrid
WRI340	Literature Seminar: Women Writers, Open Texts
WRI347	Literature Seminar: Kerouac's Road
WRI349	Literature Seminar: Classic Modernism
WRI350	Literature Seminar: Midnight Angels
WRI356	Literature Seminar: Points of Departure
WRI363	Reading and Writing: Literatures of Exile and Diaspora
WRI364	Reading and Writing: Passage in Prose
WRI365	Reading and Writing: Experimental Women Writers
WRI366	Reading and Writing: Fade to Black
WRI377	Trends in Contemporary Literature: Introduction to Critical Theory
WRI380	Eco-Lit
WRI385	Reading and Writing: Close Readings in Surrealism and Dada
WRI407	Reading and Writing: Currency of the New Millennium
WRI408	Literature Seminar: Beatnik 101
WRI419	Reading and Writing: Exploring Your Source
WRI429	Contemplative Poetics
WRI431	The Art of the Essay
WRI433	Literature Seminar: Tracks Along the Left Coast
WRI436	Trends in Contemporary Literature: Introduction to Feminist Theory
WRI440	Literature Seminar: The Reflexive Novel
WRI443	Practice of Translation
WRI445	Reading and Writing: Writing with Shakespeare
WRI446	Reading and Writing: American Beauty
WRI450	Literature Seminar: Radical Prosody
SUBTOTAL	18

Final Manuscript and Critical Thesis: 3 credits

The final requirement in Writing & Literature is a manuscript representing the best selections of creative work the student has accomplished in the program as well as a critical essay on a literary topic. For further description, see the manuscript guidelines available at the Writing & Poetics office.

WRI475	Final Manuscript and Critical Thesis
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Note: No extensions are granted in the BA Final Manuscript and Critical Thesis course.

SUBTOTAL	3
TOTAL CREDITS	36

*This fact sheet describes the 2011–12 curriculum for the Writing & Literature major. Naropa University faculty and staff are committed to regular review and revision of the curriculum, to reflect new findings and understandings in the field, responses 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. For Kerouac School course descriptions, please see www.naropa.edu/academics/undergraduate/writingpoetics/courses.cfm.

Elective Courses Offered by the Kerouac School

WRI326W	Poetry Practicum: Small Press (1)
WRI335W	Poetry Practicum: Haiku, Linked Verse, and the Bioregion (1)
WRI336W	Prose Practicum (1)
WRI337W	Writer's Practicum (1)
WRI343W	Poetry Practicum (1)
WRI367W	Writer's Practicum: Designing a Writing Workshop (2)
WRI382	Letterpress Printing: The Well-Dressed Word (3)
WRI383	Letterpress Printing: First Impressions (3)
WRI412W	Poetry Practicum (1)
WRI481	Project Outreach (2-3)

The Kerouac School offers the following contemplative course:

WRI429	Contemplative Poetics
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Summer Writing Program

One four-week Summer Writing Program for a total of 6 credits may be applied toward the degree. Of these, 3 credits will be applied to writing workshop requirements and 3 credits will apply to literature course requirements.

Minor in Writing & Literature

Students wanting to minor in Writing & Literature must complete

- A minimum of 6 credits in courses designated as foundation courses. Foundation courses include 6 credits of work in WRI courses designated as minor prerequisites. These must include one writing course (WRI234, Creative Writing and Reading, or WRI207, Introduction to Creative Writing) and one literature course (WRI210, Literary Studies: Ancient World Literature; WRI230, Literary Studies: 19th Century U.S. Literature; or WRI240, Literary Studies: Literature of the Pacific Rim).
- Students must receive a "B-" or better in each foundation course in order to declare a minor in Writing and Literature.

After completing these 200-level courses, students fulfill the remaining 6 credits of the minor through one writing workshop and one literature seminar in the yearlong Kerouac School and the Summer Writing Program or some combination thereof.

A prospective major[†] who has completed one foundation course with a second in progress or who is currently enrolled in two foundation courses may be provisionally cleared to register for courses in the major with the understanding that

- the student needs to receive a "B-" or better before declaring the major.
- should the student fail to earn at least a "B-" in a foundation course, he or she will be required to complete the equivalent writing or literature course the subsequent semester and earn at least a "B-."
- a student who fails to earn a minimum of a "B-" will be unable to proceed to 300- or 400-level courses restricted to "majors only" until a "B-" or better in an equivalent foundation course has been earned.
- each foundation course may be repeated once.
- upon earning a "B-" or better in the aforementioned foundation course(s), the prospective major[†] is responsible for going to his or her advisor to begin the declaration-of-major process before the end of the add/drop period of the semester subsequent to the satisfactory completion of the course(s).

[†]This statement also applies to students with a minor in Writing & Literature or Interdisciplinary Studies students with a concentration in Writing & Literature. The department does not require additional materials from a student to minor in Writing & Literature.

Interdisciplinary Studies: Concentration in Writing & Literature

Interdisciplinary Studies students fulfilling a concentration in Writing & Literature must complete the following:

- A minimum of 6 credits in courses designated as foundation courses. These include 6 credits of work in WRI courses designated as concentration prerequisites. These must include one writing course (WRI234, Creative Writing and Reading, or WRI207, Introduction to Creative Writing) and one literature course (WRI210, Literary Studies: Ancient World Literature; WRI230, Literary Studies: 19th Century U.S. Literature; or WRI240, Literary Studies: Literature of the Pacific Rim).
- Students must receive a "B-" or better in each foundation course in order to declare a concentration in Writing & Literature.

Unique Features of the Kerouac School

Allen Ginsberg Library and Audio Archive Project

In addition to its growing collection of poetry and prose volumes, the Allen Ginsberg Library and the archive project contain a large collection of audio recordings by resident and visiting faculty of the Kerouac School. These include writers affiliated with the Beat movement, and the New York, Black Mountain, West Coast, and "language" schools, as well as tapes of classes, recordings, and talks by dozens of other contemporary writers and scholars. Allen Ginsberg, Diane di Prima, Robert Creeley, Anne Waldman, Lawrence Ferlinghetti, John Cage, Gary Snyder and Amiri Baraka are a few of those writers who have presented their work at Naropa over the years. These recordings are available online or through the library. In recent years this archive has been augmented with a selection of videotapes.

Bombay Gin

Bombay Gin, the literary journal of the Kerouac School, publishes art, translations, interviews, and innovative creative texts. See www.naropa.edu/bombaygin for more information.

Project Outreach

Directed by adjunct partner faculty member Jack Collom, Project Outreach places students in local schools and other institutions to lead creative writing workshops. Naropa Writing and Poetics program students receive course credit while developing their teaching skills for the benefit of the larger community.

Harry Smith Print Shop

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.

Writing & Poetics Scholarships

For a list of scholarships available to Kerouac School students, see www.naropa.edu/tuitionfees/ugrad_scholarships.cfm.

Events, Benefits, and Publications

Regularly scheduled events include readings by faculty, students, and guest writers. In addition to the visiting writers in the Summer Writing Program, recent visiting writers to the Kerouac School include Rae Armantrout, Lyn Hejinian, Laura Moriarty, Selah Saterstrom, and Tom Raworth. Magazines and publications by students and faculty include *Bombay Gin*, the W&P newsletter, *InterZone*, as well as Project Outreach and eco-lit journals. Independent short-run publishing projects are frequently initiated by students.

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 and 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

Writing & Literature Ranked 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.

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. Abbott 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 *Rocer* 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, The Naropa Institute.

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.

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*, and *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

BA, Loughborough University, UK; MA, State University of New York, Brockport.

Bhanu Kapil is a poet and experimental fiction writer. Her most current book, *Incubation: A Space for Monsters*, came out in fall 2006 from Leon Works. She is also the author of *The Vertical Interrogation of Strangers* (Kelsey St. Press, 2001), *Autobiography of a Cyborg* (Leroy Press, 2001), and *A House Made of Water*, forthcoming from Leon Works. She is currently writing a novel, *Humanimal: a project for future children*. This work is set in colonial India and follows the story of Kamala and Amala, two wolf-children who were rehabilitated into human life. She teaches fiction, cross-genre and poetry writing workshops, and courses in literary studies and memoir.

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.

A poet, translator, and essayist, Andrew Schelling is the author of a dozen books, most recently *Two Elk: A High Country Notebook* (bootstrap productions, 2005), and *The Wisdom Anthology of North American Buddhist Poetry* (Wisdom, 2005). Other recent titles include *Tea Shack Interior: New & Selected Poetry*; *Wild Form*, *Savage Grammar* (a collection of essays); and *Erotic Love Poems from India*, a translation of the eighth-

century Sanskrit collection *Amarushataka*. His translations from Sanskrit, Pali, and Hindi appear in numerous anthologies. *Dropping the Bow: Poems from Ancient India* received the Academy of American Poets translation award in 1992. He has received two Witter Bynner Foundation for Poetry grants. In the San Francisco Bay Area in the 1980s, he co-edited the journal *Jimmy & Lucy's House of "K."* He oversees the translation concentration and teaches poetry and translation writing workshops, courses in literary studies and ecology-based poetics, and Sanskrit language.

Anne Waldman

BA, Bennington College.

Anne Waldman has been an active member of the "Outrider" 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 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.

Adjunct Faculty

Erik Anderson, Lisa Birman, Amy Catanzano, Jack Collom, Barbara Henning, Brad O'Sullivan, Maureen Owen, Julia Seko, Steven Taylor, Sara Veglahn

Declaring a Major in Writing & Literature

Most students enter Naropa University as first-year students and declare a major after completing 30 credits. In addition to adhering to university requirements and deadlines, Naropa University students who are interested in declaring a major in Writing & Literature must also meet the following requirements:

- A minimum of 6 credits in courses designated as foundation courses. Foundation courses include 6 credits of work in WRI courses that are designated as major prerequisites. These must include one writing course (WRI234, Creative Reading and Writing, or WRI207, Introduction to Creative Writing) and one literature course (WRI210, Literary Studies: Ancient World Literature, or WRI230, Literary Studies: 19th Century U.S. Literature).
- Students must receive a "B-" or better in each foundation course in order to declare a major in Writing and Literature.

A prospective major[†] who has completed one foundation course with a second in progress or who is currently enrolled in two foundation courses may be provisionally cleared to register for courses in the major with the understanding that

- the student needs to receive a "B-" or better before declaring the major.
- should the student fail to earn at least a "B-" in a foundation course, he or she will be required to complete the equivalent writing or literature course the subsequent semester and earn at least a "B-."
- a student who fails to earn a minimum of a "B-" will be unable to proceed to 300- or 400-level courses restricted to "majors only"[‡] until a "B-" or better in an equivalent foundation course has been earned.
- each foundation course may be repeated once.

- upon earning a "B-" or better in the aforementioned foundation course(s), prospective majors[†] are responsible for going to their advisor to begin the declaration-of-major process before the end of the add/drop period of the semester subsequent to the satisfactory completion of the course(s).

[†]This statement also applies to students with a minor in Writing & Literature or Interdisciplinary students with a concentration in Writing & Literature.

BA in Writing & Literature Admission Requirements Campus Tours

Prospective students are invited to visit Naropa University. Events for prospective students are scheduled every fall and spring. For more information, see www.naropa.edu/admissions/ugrad_events.cfm. 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 by email at admissionevents@naropa.edu. You can also use the online Visitation Request form or you may view our campus from the online tour.

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 fall semester admission
- October 15 for spring semester admission

Please contact the Office of Admissions at 303-546-3572 or 1-800-772-6951 (within North America) for more information.

Application Requirements

There are three ways of applying to Naropa University:

1. Apply online at www.naropa.edu/apply or www.commonapp.org.
2. Download the Naropa undergraduate application form at www.naropa.edu/ugradapply.
3. Request that an application be sent to you in the mail.

To apply for admission to the Writing and Literature major, the following is required:

1. Parts A and B of application form.
2. \$50 nonrefundable 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. Part C of application form—three essays (all must be typed).
4. Official college transcript for every university attended (must be sent in a sealed envelope from the registrar), showing proof of 30 semester credits.
5. Letter of recommendation from a teacher or guidance counselor. If you have been out of school for more than three years, please request a letter of recommendation from a supervisor. This letter must be on or attached to the form provided.
6. Five to ten pages of original poetry or prose fiction (for transfer students with 30 or more credits who are applying directly to the department).
7. A phone or in-person interview.

If you have fewer than 30 semester credits, you must apply to Naropa University as an undeclared student. See www.naropa.edu/ugradapply for specific admission requirements. If you have 30 or more semester credits, you may apply directly to the major.