




MEMORANDUM

TO: President Edward T. Foote II

FROM:  William J. Whelan *WJW/wh*  
Chairman Faculty Senate

DATE: June 2, 1992

SUBJECT: Faculty Senate Legislation #91014(B) -  
Establishment of the Master of Fine Arts Degree in  
Creative Writing in the College of Arts and Sciences

The Faculty Senate, at its meeting of April 27, 1992, voted to approve, in principle, the establishment of the Master of Fine Arts Degree in Creative Writing in the College of Arts and Sciences. This approval was made conditional on the deletion of existing concentrations in Creative Writing for the M.A., D.A. and Ph.D. degrees. The text of the legislation is attached.

This legislation is now forwarded to you for your action.

WJW/b

Attachment

cc: Provost Glaser  
Associate Dean Hecker, Graduate School  
Dean Murfin, College of Arts and Sciences  
Dr. Bowen, Department of English  
Dr. Johnson, Chair, Ad Hoc Review Committee

*6/3/92*

*Bill 1*  
*I approve.*  
*Trachs.*  
*[Signature]*

CAPSULE: Faculty Senate Legislation #91014(B) -  
Establishment of the Master of Fine Arts Degree in  
Creative Writing in the College of Arts and Sciences

RESPONSE BY THE PRESIDENT:

DATE: 6/2/92

APPROVED: Yes 377

OFFICE OR INDIVIDUAL TO IMPLEMENT OR PUBLISH: Provost

EFFECTIVE DATE OF LEGISLATION: \_\_\_\_\_

NOT APPROVED AND REFERRED TO: \_\_\_\_\_

REMARKS (IF NOT APPROVED): \_\_\_\_\_

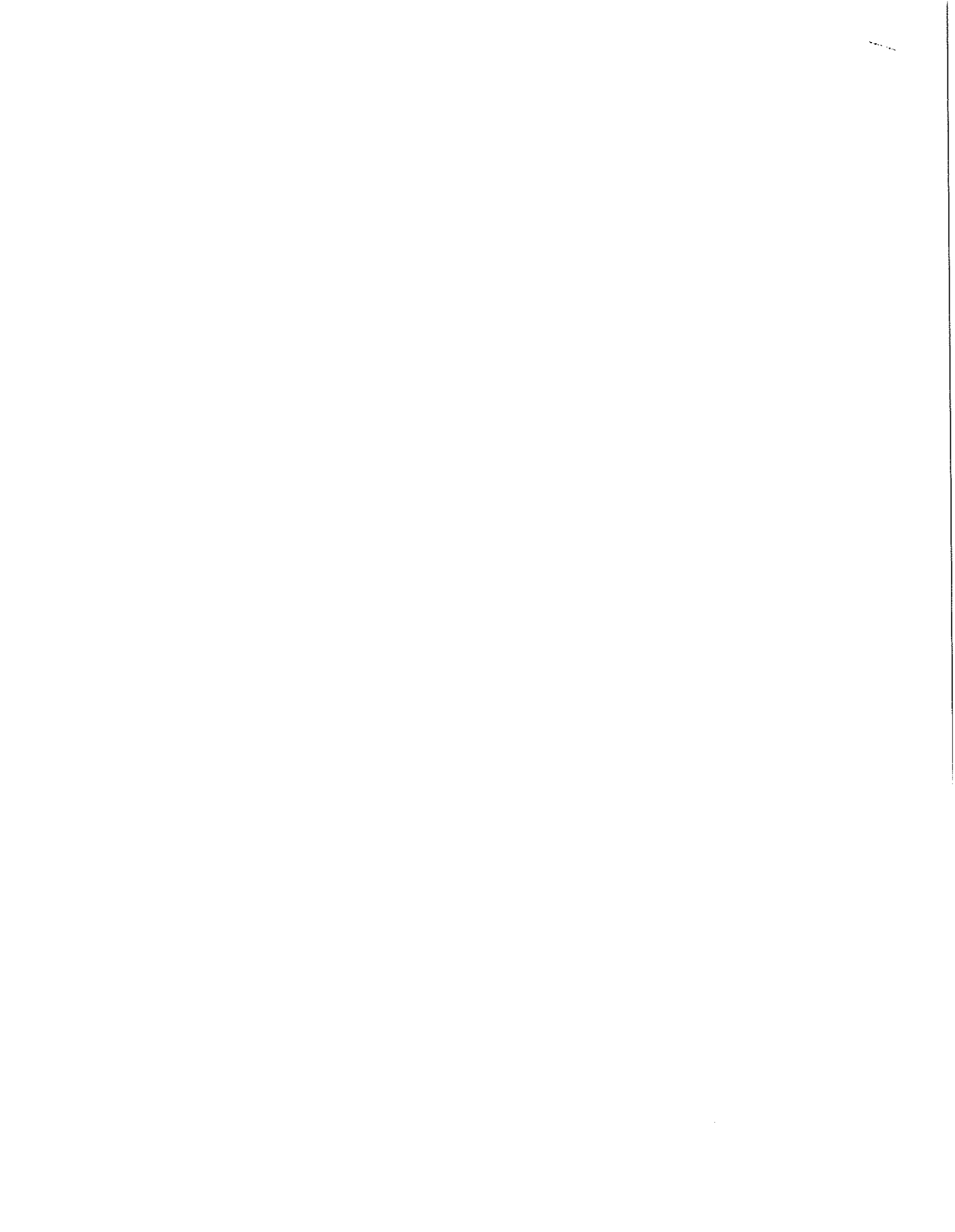
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Faculty Senate Action #91014

Class B Legislation

At its meeting on April 27, 1992, the Faculty Senate approved the Master of Fine Arts degree (M.F.A.) in Creative Writing, associated with the Department of English, College of Arts and Sciences, subject to the following condition:

1. That, simultaneously, the currently offered concentrations in Creative Writing in the M.A., D.A. and Ph.D. degrees be terminated. This waits on a meeting of the College of Arts and Sciences faculty at which a vote on the terminations will be taken.





Academic Affairs

COMMITTEE

September 29, 1992

MEETING DATE

BOARD OF TRUSTEES

SUBJECT:  Master of Fine Arts Degree in Creative Writing in the College of Arts and Sciences	
PRESENTED BY:	Luis Glaser, Provost
BACKGROUND/CURRENT STATUS/MATTERS REQUIRING ACTION/ FINANCIAL IMPLICATIONS:  President Foote, Provost Glaser and the Faculty Senate have approved a Master of Fine Arts Degree in Creative Writing in the College of Arts and Sciences and recommend Board approval.  Information on the program is attached.	
BOARD RESOLUTION REQUESTED:  Recommend approval by the Executive Committee.	

### Remarks from the Provost

Vice Provost Ullmann explained that the Provost was visiting Arizona State University, the site of the new Dean of Architecture's present program. He assured the Council of his intention to open lines of communication between the administration and faculty. There are some indicators that suggest more loss of revenue from the hurricane than was originally anticipated. Dr. Ullmann indicated that the University is making efforts for facilitating payment of tuition fees by students.

### Agenda Items for the October 5 Senate Meeting

#### College of Arts and Sciences

Dean Murfin spoke about the Center for Theoretical Studies formerly directed by Professor Behram Kursunoglu. The School Council, after hearing from the Department of Physics, voted to disestablish the Center. Following discussion, it was *moved* and seconded to recommend to the Senate, after action by the College, that the Center for Theoretical Studies be disestablished as a University center. The *motion carried*. It was *moved* and seconded to agenda for the November Senate meeting the question of whether or not the University shall surrender any right to the title "Center for Theoretical Studies". Dr. Kursunoglu may be invited to discuss his proposal. The *motion carried*. The Provost's office was requested to inform the Senate of the status of the Center for Advanced International Studies and the Institute for Cellular and Molecular Evolution and whether, if moribund, they should be disestablished.

The Neuroscience Ph.D. program had been approved by the Faculty Senate pending the College of Arts and Sciences' formal approval which took place recently.

The M.F.A. in Creative Writing was approved by the Senate pending the disestablishment of the M.A., D.A. and the Ph.D. degrees in Creative Writing by the College. That action had now been taken and approved by the College.

#### Reorganization of the Senate

Dr. Knoblock informed the Council that the ad hoc drafting committee will review all proposed legislation. A draft of proposed Charter revisions will be distributed at the October 5 Senate meeting.



MEMORANDUM

TO: President Edward T. Foote II

FROM: William J. Whelan  
Chairman, Faculty Senate

DATE: May 29, 1992

SUBJECT: *Faculty Senate Resolution # 91014(B) -*  
Master of Fine Arts Degree in Creative Writing

At its meeting of April 27, 1992, the Faculty Senate conducted the second reading of the proposal to create the degree of Master of Fine Arts in Creative Writing. The approval was given subject to the following contingency.

It was noted that there already exist Masters and Doctoral programs in Creative Writing, and within the Department of English. As a condition of approval of the new program, the Chair of the Department of English had undertaken to request the official disbandment of the earlier programs. This had met with the approval of his own faculty and of the Council of the College of Arts and Sciences, but still required the concurrence of the College faculty as a whole.

At a meeting of faculty called to consider the matter, a quorum was not achieved and a

meeting for the same purpose will have to be called at a later date. Until such time as a favorable vote of the College faculty is obtained, the final approval of the Faculty Senate is withheld.

WJW/b

cc: Provost Luis Glaser  
Dean Ross C. Murfin  
Dr. Zack Bowen



**Ph.D. Degree in Industrial Engineering (Second Reading)**

A query was made about the three-year review of the Ph.D. degree in Ergonomics that was mandated when the program was approved. It was stated that the review was conducted in 1990 and the program rated positively. A copy is on file in the Senate Office. It was agreed that, in the future, copies of such reviews will be circulated to the Senate. The questions previously raised concerning the library holdings have been answered by letters from Professor Khalil and from Professor Angus Mundy expressing their views that the holdings are satisfactory as listed in the proposal. Professor Asfour explained that the computer facilities have been updated and are considered to be adequate. It was *moved* and seconded to *amend* the proposed legislation as follows: The name of the degree shall be Ph.D. in Industrial Engineering and that the present Ph.D. in Industrial Engineering (Ergonomics) shall be renamed Ph.D. in Ergonomics. The *motion to amend carried*. The *motion as amended carried*.

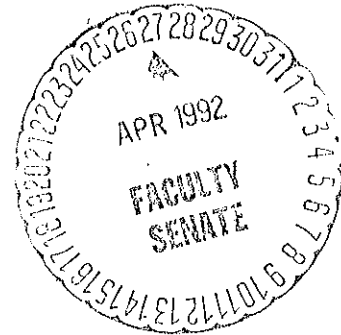
**M.F.A. Degree in Creative Writing (Second Reading)**

It was *moved* and seconded to approve the M.F.A. degree in Creative Writing contingent on the approval by the College of Arts and Sciences of the elimination of the concentration in the Master of Arts, Doctor of Arts, and the Doctor of Philosophy in Creative Writing by a normal vote of the faculty. The *motion carried* by a vote of 18 in favor, none opposed, with 1 abstention.

**Ph.D. Degree in Neuroscience (Second Reading)**

It was *moved* and seconded to approve, in principle, for purposes of admitting students in the fall, an interdisciplinary Ph.D. program in Neuroscience as described in the proposal. The approval of the participation of the College of Arts and Sciences is contingent on agreeing to participate in the program by normal vote of the faculty, and the preparation of a bylaw, by the Senate Council this fall, which will govern the operations of this and similar interdisciplinary programs, as described in Section 5.7 of the *Faculty Manual*. The *motion carried* by a vote of 17 in favor, 1 opposed, with 2 abstentions.

Professor Knoblock *moved* that the rules of the Faculty Senate be modified requiring unanimous consent for the consideration of any program which is incomplete, i.e., any of the items listed in the instructions from the first reading, or in the guidelines approved by the Senate previously. The *motion carried*.



MEMORANDUM

April 27, 1992

TO: Dr. Zack Bowen, Chairman  
Department of English

FROM: Jo Anne K. Hecker, Associate Dean  
The Graduate School

SUBJECT: M.A., D.A. and Ph.D. Concentrations in Creative Writing

No action, beyond that taken by the faculty in the Department of English, needs be taken by the Graduate Council to remove the concentrations in Creative Writing. You must remove the information from the *Graduate Bulletin*, and this is an opportune time to do so.

"Creative Writing" has been an available track within the three degrees. If your faculty deem it advisable to discontinue the track, as it has done, the Council will merely note it as an informational item.

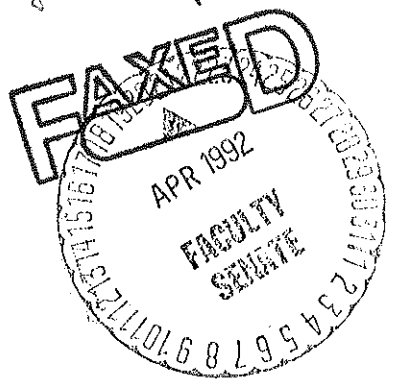
A handwritten signature in black ink, appearing to be "Jo Anne K. Hecker".

JKH/msb

Penchy, Penchy, J.E., R.W.



COLLEGE OF ARTS AND SCIENCES



Office of the Dean

MEMORANDUM

April 21, 1992

TO: William Whelan, Chairman, Faculty Senate
FROM: Paul H. Blaney, Associate Dean
RE: College actions pertaining to matters before the Senate

- 1. For what it's worth, the College Council of the College of Arts and Sciences approved the disestablishment of the Ph.D., D.A., and M.A. degrees in Creative Writing at its meeting of April 20.
2. In the event that the Faculty Senate determines next Monday (April 27) that action on the part of the entire College Faculty is required for the Neurosciences Ph.D. program and/or the Creative Writing M.F.A program to proceed, a special meeting of our Faculty will be held the next afternoon (April 28). If this meeting is needed, please make sure that I am notified late Monday--at home (442-1779) that evening if necessary.

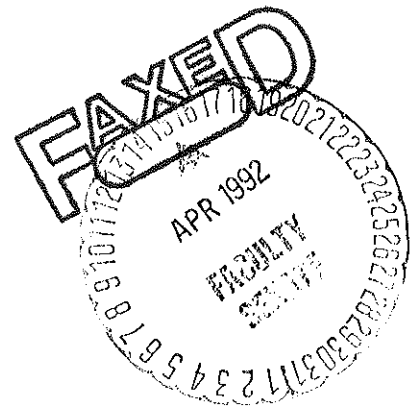
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COLLEGE OF ARTS AND SCIENCES


MEMORANDUM

April 16, 1992



Office of the Dean

TO: William Whelan, Chairman, Faculty Senate

FROM: Paul H. Blaney, Associate Dean   
College of Arts and Sciences

RE: Neuroscience; Creative Writing

Two issues of interest to the Senate were up for consideration at yesterday's meeting of the faculty of the College of Arts and Sciences: approval of the Neuroscience Program, and disestablishment of all graduate degrees in creative writing upon approval of the MFA in Creative Writing.

Regrettably, a quorum was never attained at that meeting. These two issues were discussed by those present, and votes were taken. No substantive objections were raised either to the approval of the Neuroscience Program or to the disestablishment of the existing graduate degrees in creative writing, and in both cases the votes were near-unanimously in favor of the action. But, of course, the votes were unofficial, given the lack of a quorum.

I believe that most or all of our faculty view these issues as noncontroversial. Note also that the Neurosciences Program was previously approved by our College Council. In addition, it is my recollection that it was made explicitly clear, when the College approved the MFA in creative writing, that this would replace the existing graduate offerings in creative writing. The Dean and I would be relieved if the Senate accepted yesterday's near-unanimous, albeit unofficial, votes as comprising the necessary College approval. However, if you judge that it does not, we can raise these issues at the next College faculty meeting in September. Moreover, *if programmatic initiatives would be delayed without our prompt approval, we are willing to call a special meeting of the faculty (probably on April 27) specifically for the purpose of addressing these issues in a proper fashion.*

Please let me know how you would like to proceed.

Pending, J.C., WW



April 15, 1992

Prof. Zack Bowen  
Department of English  
319 Ashe Building, 4632

Dear Zack:

**MFA in Creative Writing**

I refer to the meeting of the Senate Council on April 13 at which the proposal for the MFA in Creative Writing was discussed, prior to its second reading by the Faculty Senate on April 27.

The one remaining item at issue would seem to be the question of the three graduate degree programs that are still on the books, but which are intended to be terminated, with the new MFA taking their place.

You agreed to initiate steps to terminate these programs. My advice to you is to call an early meeting of your faculty (definitely before April 27) so that the matter can be discussed and voted on. Then send the proposal on its way via the Dean to the Graduate School.

I believe that if the Senate can be informed on April 27 that steps to terminate those three programs have actually been initiated, then the one outstanding question that we are aware of will be taken care of.

Please let me and Josephine Johnson know that you have taken this action prior to the meeting on April 27.

Thank you.

Yours sincerely,

A handwritten signature in cursive script that reads "W. J. Whelan".

W. J. Whelan  
Chair, Faculty Senate

WJW/ca

cc: Professor Josephine Johnson

Pending, I.E., B.A.



FAXED  
4-15-92

COPY

M E M O R A N D U M

April 15, 1992

TO: Paul Sugrue, Dean  
Graduate School

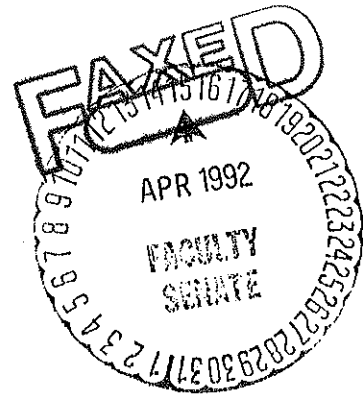
FROM: Zack Bowen, Chair  
Department of English

SUBJ: Approval of MFA Program in Creative Writing

Pursuant to the Faculty Senate Council meeting on Monday, April 13, I am making a formal request of the Graduate School to disestablish the M.A., D.A., and Ph.D. degrees with concentrations in Creative Writing to become effective as soon as the MFA Program is formally approved. We expect any students in the pipeline to graduate with degrees from the programs under which they enrolled. I am not certain, but I don't think there is even one hanger-on from the old program.

I ask that the Graduate School approval of such disestablishment be forwarded as soon as possible to the Faculty Senate Council. Unless I notify you to the contrary, the College of Arts and Sciences will have voted their approval this afternoon at its general faculty meeting. The department has already been polled, and the ballots reflect the faculty's unanimous agreement.

cc: Ross Murfin  
William Whelan



M E M O R A N D U M

April 15, 1992

TO: William Whelan, Chair  
Faculty Senate

FROM: Zack Bowen, Chair *ZB*  
Department of English

SUBJ: Approval of MFA Program in Creative Writing

In accordance with the wishes of Faculty Senate Council, I have distributed ballots to the faculty in the Department of English regarding the disestablishment of the M.A., D.A., and Ph.D. degrees with concentrations in Creative Writing to become effective as soon as the new MFA Program is established. The ballots reflect their unanimous vote to proceed. The issue will come before the Arts and Sciences faculty this afternoon, and, unless you hear to the contrary, it will be approved at that time. I have also sent the attached letter to Dean Sugrue who will seek the approbation of the Graduate Council as soon as possible.

Since this is the first time in my memory that any such complicated procedure has ever taken place regarding the disestablishment of a degree, I hope that I have managed to touch all bases in paving the way for the final approval of the Faculty Senate.

cc: *Loss Murfin*  
*Paul Sugrue*



## SENATE COUNCIL MINUTES

April 13, 1992

PRESENT: Professors Allegro, Awad, Baden, Brass, Clasby, DeSantis, Eckstein, Heuson, Lorton, Warren, Waters, Whelan, Wilson, Young.

ABSENT: Professors Swan, Victoria.

GUESTS: President Foote, Provost Glaser, Vice Provost Sugrue, Vice Provost Masterson, Dean Perry, Professors Alexandrakis, Bowen, Johnson, Ortiz, Pestien, Pospel and Wellman.

### Chairman's Remarks

The Chair, Professor Whelan, informed the Council that the President asked him to appoint a Faculty committee to work with Vice President Lieberman and his colleagues to advise in the process of building a Faculty Club more appropriately centered in the Coral Gables Campus. The Chairman suggested that the University consider requesting financial support from a philanthropic organization.

### Provost's Remarks

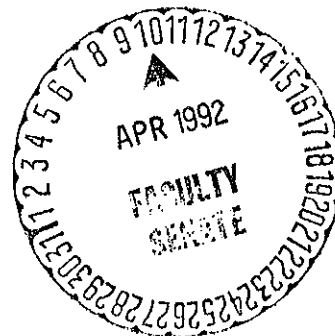
Provost Glaser reported on enrollment. He explained that enrollment figures have been fluctuating in relation to the enrollment projection.

### MFA in Creative Writing

Professor Whelan introduced to the Council Professor Johnson, Chair of the ad hoc committee to review the M. F. A. in Creative Writing and Professor Bowen, Chair of the English Department. Discussion on the termination of the Ph. D., D. A, and M. A. concentrations in Creative Writing followed, this being a condition of the adoption of the new M.F.A. program. It was agreed to draft a resolution of recommendation to the Senate, parallel to the one for a Ph.D. degree in Industrial Engineering.



Pending, J.E., given to WW



M E M O R A N D U M

April 10, 1992

TO: W. J. Whelan, Chair  
Faculty Senate

FROM: Zack Bowen, Chair  
Department of English

*Z Bowen*

SUBJ: Program Cancellation

With reference to your memo of April 9 regarding which degrees are being dropped in exchange for the MFA, I am sending copies of pages from the Graduate Bulletins of 1986-87 and 1991-92. The 1986-87 Bulletin lists Creative Writing concentrations for the M.A., D.A., and Ph.D. degrees; the 1991-92 Bulletin lists only the M.A. as a concentration for Creative Writing.

Four years ago it became apparent that the Ph.D. in Creative Writing was not an appropriate degree for our department, and we stopped admitting students to that program. The next year it became apparent that the D.A. was not a legitimate option for Creative Writing, and it was subsequently dropped from the Bulletin where only the M.A. now remains. The Ph.D., the D.A., and the M.A. degrees have never been officially terminated as concentrations in Creative Writing. The department has simply phased them out. It was not in our best interest to surrender the options to offer all three graduate degrees until we had approval of the MFA program in Creative Writing which we feel to be the appropriate degree.

Therefore, the resolution proposed by John Knoblock to approve the MFA program and official cancel our existing options is, we feel, entirely appropriate, and we are happy to do so. I am sorry that the Graduate Office can't seem to find the degrees in any official file, but since the Graduate Bulletin is the official contract the University publishes each year, I simply went by what was printed in the Bulletin in my earlier remarks.

ZB/mha

Attachments

Department of English  
P.O. Box 248145  
Coral Gables, Florida 33124-4632  
305-284-2182  
Fax: 305-284-5635

UNIVERSITY OF  
**Miami**

A GLOBAL UNIVERSITY



**Graduate Studies**

**1986 — 1987**

Bulletin of the  
University of Miami  
Coral Gables, Florida

**730. Doctoral Dissertation**

1-12 cr.

Required of all candidates for the Ph.D. The student will enroll for credit as determined by his/her advisor but not for less than a total of 24. Not more than 12 hours of CHM 730 may be taken in a regular semester, nor more than six in a summer session. Where a student has passed his/her (a) qualifying examinations, and (b) is engaged in an assistantship, he/she may still take the maximum allowable credit stated above.

**740. Research Project**

1-6 cr.

Required of all candidates for the Doctor of Arts degree. Student enrolls for credit as determined by advisor. Credit is not awarded until the doctoral project has been accepted. Total enrollment may not exceed six credits.

**750. Research in Residence**

0 cr.

Used to establish research in residence for the Ph.D. and D.A., after the student has been enrolled for the permissible cumulative total in appropriate doctoral research. Credit not granted. May be regarded as full-time residence as determined by the Dean of the Graduate School.

**CREATIVE WRITING**Lester Goran, *Coordinator*

Creative writing is offered as a concentration in the Department of English. Creative writing students may pursue programs leading to degrees of M.A., D.A. (Doctor of Arts), and Ph.D. While the main emphasis is on fiction, work is available in other areas. Current faculty includes Isaac Bashevis Singer, Lester Goran, Evelyn Wilde Mayerson, Laurence Donovan, O. R. Dathorne, and Kathleen Gordon.

Visitors have been John Barth, James Dickey, Alex Haley, Erica Jong, Donald Justice, Alfred Kazin, James Kirkwood, Rhoda Lerman, Laurence Lieberman, Chaim Potok, Grace Schulman, Henry Taylor, and Margaret Walker.

The Creative Writing Program at the University of Miami is a member of the Associated Writing Programs.

Interested students should consult the requirements as stated under English in this *Bulletin*.

**DRAMA****G511. Acting Techniques I**

2 cr.

Concentration on basic acting techniques to instill a sense of creative freedom, and deal with individual acting problems. *Prerequisite: Acceptance in Drama M.F.A. degree program.*

**G512. Acting Techniques II**

2 cr.

Continuation of DRA 511. *Prerequisite: DRA 511.*

**G513. Choreography I**

3 cr.

Principles of composition (design, form, focus, rhythm, dynamics, etc.). Construction of performance material for theatrical presentation. *Prerequisite: Open to B.F.A. and M.F.A. candidates only.*

**G514. Choreography II**

3 cr.

Continuation of DRA 513 (Choreography projects in American Musical Theatre). *Prerequisite: DRA 513.*

**G541. Theatrical Design III**

3 cr.

Advanced studies in scenery, costumes or lighting decided in conference with the design faculty. Special emphasis on executing drawings and supporting documents intended to meet United Scenic Artist Union standards. Students may be permitted to design a major production. *Prerequisite: DRA 342.*

**G542. Theatrical Design III**

3 cr.

Continuation of DRA 541. *Prerequisite: DRA 541.*

**G561. Advanced Directing I**

3 cr.

Methods and techniques of play direction. Study of directing practices applied to studio and Ring Theatre productions. The growth to power of the director during the last one hundred years is researched. *Prerequisite: DRA 462.*

**G562. Advanced Directing II**

3 cr.

Continuation of DRA 561. Developing a philosophy of theatrical production. Case studies in practical directing problems. *Prerequisite: DRA 561.*

**G581. Practicum in Musical Theatre Performance I**

2 cr.

Practical rehearsal and performance experience, integrating acting, singing, dance and movement. Week-end performances are scheduled weekly in several condominiums and nightclubs in Dade and Broward County areas. May be repeated for credit. *Prerequisite: Acceptance in Drama M.A. or M.F.A. degree program.*

**G583. History of American Musical Theatre**

3 cr.

The history of the American musical theatre and its development. *Prerequisite: Junior standing.*

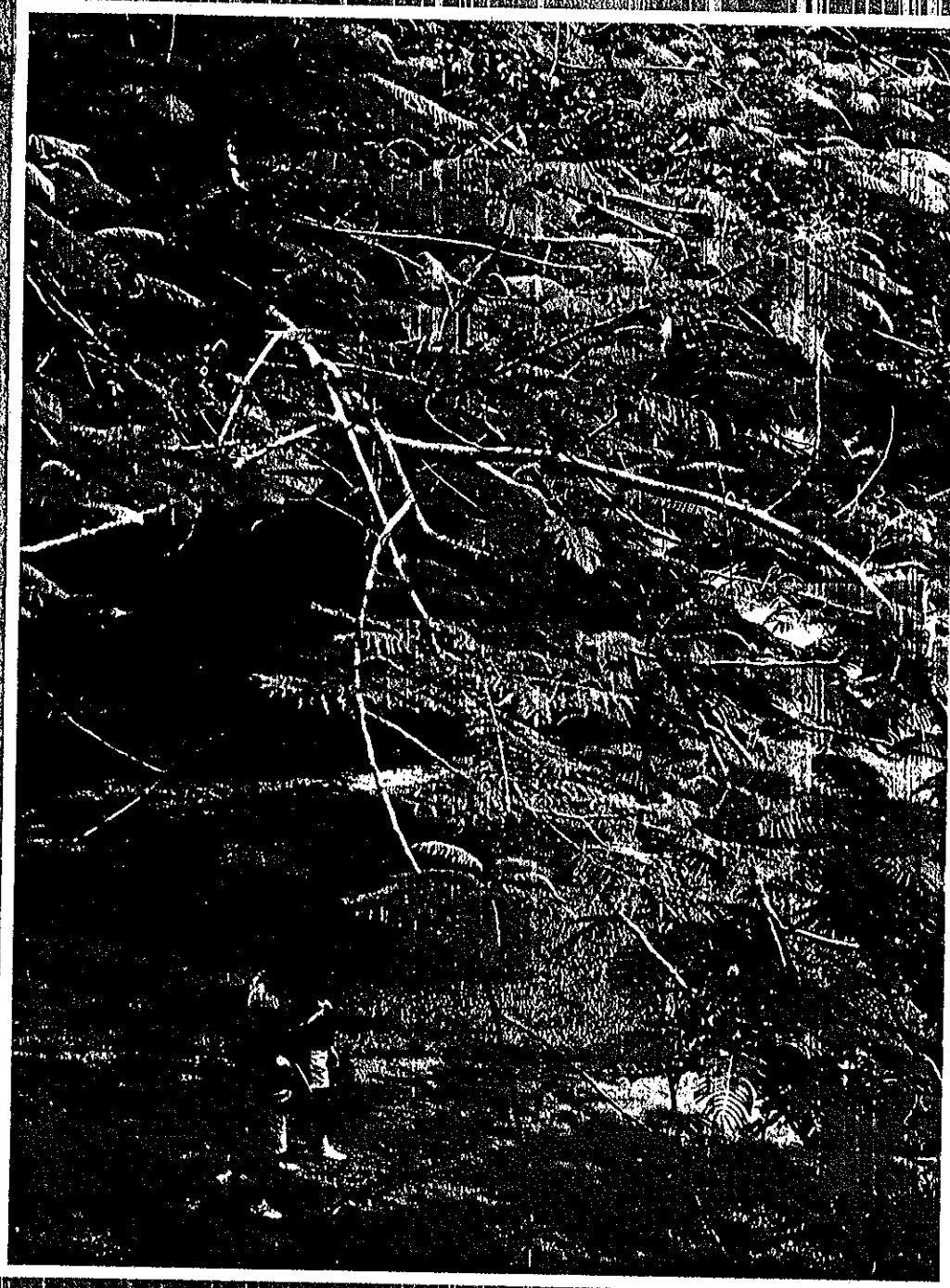
**G584. History of the American Musical Theatre**

3 cr.

Continuation of DRA 583. *Prerequisite: DRA 583.*

UNIVERSITY OF  
**Miami**

**ZOCK**



Graduate Studies  
1991-1992

*A Publication of The University of Miami*

## CREATIVE WRITING

Lester Goran, *Coordinator*

Creative writing is offered as a concentration in the Department of English. Creative writing students may pursue programs leading to the M.A. degree. While the main emphasis is on fiction, work is available in other areas. Current faculty includes Lester Goran, Evelyn Wilde Mayerson, Laurence Donovan, Kathleen Gordon, and Peter Schmitt.

Visitors have been John Barth, James Dickey, Alex Haley, Erica Jong, Donald Justice, Alfred Kazin, James Kirkwood, Rhoda Lerman, Laurence Lieberman, Chaim Potok, Grace Schulman, Henry Taylor, Margaret Walker, Isaac Bashevis Singer, and Howard Nemerov.

The Creative Writing Program at the University of Miami is a member of the Associated Writing Programs.

Interested students should consult the requirements as stated under English in this *Bulletin*.

## ENGLISH

Zack Bowen, *Chairman*

Patrick A. McCarthy, *Director of Graduate Studies*

Joseph Alkana (*American literature*); Anthony Barthelmy (*Afro-American and Renaissance literature*); Peter Bellis (*American literature*); Bernard Benstock (*Modern British, Irish, comparative literature*); Shari Benstock (*Modern, women's studies, critical theory*); Zack Bowen (*Modern British, Irish, and American literature*); Robert Casillo (*Modern poetry, Victorian*); Eugene Clabby (*Medieval, Shakespeare*); Laurence Donovan (*Creative writing, poetry*); Thomas Dughi (*Seventeenth-century English literature*); Thomas Goodman (*Medieval literature, English language*); Lester Goran (*Creative writing, fiction; the novel*); Barnett Guttenberg (*Modern, Southern literature*); Tassie Gwilliam (*Eighteenth-century novel, women's studies*); Evelyn Wilde Mayerson (*Creative writing, fiction*); Patrick A. McCarthy (*Irish, modern British literature*); Ross Murfin (*Victorian literature, modern poetry*); Ronald Newman (*Composition, rhetoric, the novel*); Frank Palmeri (*Eighteenth-century English literature, satire, comparative literature*); Maria Prendergast (*Renaissance literature*); John Paul Russo (*Eighteenth-century English literature, the history and theory of criticism*); Frank Stringfellow (*Psychoanalytic criticism, comparative literature*); Mihoko Suzuki (*Renaissance literature, classical studies, women's studies*); Lindsey Tucker (*Modern British, American literature, women's studies*); James Wellington (*Bibliography, eighteenth-century English literature*).

The Department of English offers programs leading to the degrees of M.A. and Ph.D. The Ph.D. program is an innovative scholarly course of study offering substantial work in all areas of English, American, and Anglo-Irish literature, with some opportunities for advanced work in comparative literature; the M.A. program also offers the option of focusing on creative writing.

### A. Master of Arts

#### 1. Program of Study

A student may pursue a program with or without a thesis. For the program with a thesis, a candidate must complete a minimum of 30 credits on the graduate level. Of the 30 credit total, 15 must be at the 600-level. Six credits in thesis work will count toward the 30. Creative Writing students will pursue the thesis program.

For the program without a thesis, a candidate must complete a minimum of 30 credits on the graduate level. Of the 30 credits, 18 must be at the 600-level.

For either program up to six hours of graduate credit from related fields may be included with the consent of the principal advisor and the Department Chairman.

No more than three credits will be allowed in directed reading courses.

#### 2. Language Requirements

A reading knowledge of a foreign language is required.

#### 3. Examinations

A final written comprehensive examination is required. Candidates electing to write a thesis will, in addition, be given a final oral examination as defense of thesis or creative work.

For further information, consult the material on the M.A. as stated elsewhere in this *Bulletin*.

### B. Doctor of Philosophy

#### 1. Pre-requisite

Students are not admitted to the Ph.D. program until they have earned the M.A. in English.

#### 2. Courses

Ph.D. students must complete at least 18 credits of 600-level courses in literature or literary theory after being formally admitted to the Ph.D. program. No transfer credits or other courses outside the department may count toward the 18 credits.

#### 3. Language Requirements

A reading knowledge of one foreign language is required.

#### 4. Examinations

For students who complete the M.A. in English at Miami and proceed to the Ph.D., the M.A. examination serves as a qualifying examination for entry into the Ph.D. program. Students who take the M.A. elsewhere will be required to take the M.A. exam within their first year as Ph.D. students unless their M.A. work involved a comparable examination. The results of this exam will be one factor in determining whether the student will be allowed to proceed in the Ph.D. program.

In addition, all Ph.D. students are required to pass a comprehensive examination, with written exams in three major areas. Students may not take the comprehensive examination until they have completed at least 18 credits of Ph.D. coursework and satisfied the foreign language requirement.

#### 5. Dissertation

Students may proceed with the dissertation after the dissertation committee has been appointed and the dissertation proposal has been accepted by the committee and approved by the department. The dissertation itself must be an investigation of a substantial critical or scholarly topic. A final oral defense of dissertation is required.

Further information on the department's graduate programs is contained in the Guide for Graduate Students, available from the Department of English.

Reading, etc. WJW



April 9, 1992

Dr. Zack Bowen  
Chair  
Department of English  
319 Ashe, 4632

Dear Dr. Bowen:

**MFA in Creative Writing**

I write with respect to the proposal for an MFA in Creative Writing, the first reading of which was held by the Faculty Senate on March 30, with the second reading intended for April 27.

On Monday, April 13, the Senate Council will be preparing the resolution for the MFA on which the Senate will vote on April 27. At the first reading, it had been noted that, in your March 17 memorandum to me, you wrote:

"Thus, we are not asking for any additional degrees but, in fact, are substituting three original inappropriate graduate degrees for one appropriate degree."

The Senate Council has it in mind, in the resolution for the Senate, to include the mention of the three degrees which are to be dropped. However, inquiry to the Graduate School has failed to elicit what are the degrees in question.

Therefore, please respond to me directly with this information, in good time for the Monday, April 13, Senate Council meeting. If you wish to discuss the matter with me or with the Senate Council, I will be happy to make arrangements.

Thank you.

Yours sincerely,

A handwritten signature in cursive script that reads "W. J. Whelan".

W. J. Whelan  
Chair, Faculty Senate

WJW/ca

Proposal for a Ph.D. Degree in Neuroscience (First Reading)

Vice Chair Brass introduced the proposed Ph.D. degree in Neuroscience and indicated that the Senate Council had forwarded the proposal without recommendation, due to the incompleteness of the proposal. Dr. Robert Warren, chair of the ad hoc review committee, presented a summary of the proposed Ph.D. degree in Neuroscience. The program is administered by a Steering Committee comprised of faculty from the involved departments and campuses. The program is requesting University-wide degree-granting status for the interdisciplinary program. Dr. Warren stated that the interdisciplinary trend nationwide has been attractive to potential students and those schools following this direction have found that both the number and quality of applicants have increased. Dr. Warren informed the Senate that approvals from the faculties of RSMAS and the College of Arts and Sciences are still required. Questions were raised about RSMAS' involvement in the program, admission of students in neuroscience-related fields, the discontinuance of the established set of degrees associated with departments, and the establishment of a new interdepartmental degree and the procedures to be used for admission to the program. It was suggested that the Graduate School should develop guidelines for this type of interdepartmental program not having a department to grant the degree. It was *moved* and seconded to request the Senate Council and the sponsors of the program to prepare addenda clarifying the matter of what present students and faculty will be involved, a precise statement of the status of the existing and proposed degrees, any questions pertaining to the status of faculty raised on pages 9 - 11 in the proposal, and specifics on how the eight faculty members comprising the Steering Committee are elected from the participating units. The *motion carried*.

Proposal for a Master of Fine Arts Degree in Creative Writing (First Reading)

Dr. Johnson, chair of the ad hoc review committee, presented the proposal for a Master of Fine Arts degree in creative writing, without recommendation from the Council. She indicated that the committee endorsed the proposal and noted that the Ph.D., D.A. and M.A. degrees in the creative writing track will be abolished upon the approval of the M.F.A. degree. Questions were raised concerning the funding for the program, and the recruiting of students. Dr. Zack Bowen, Chair of the Department of English, stated that the department has received a \$1M gift from James Michener and indicated that interest in the program is expanding nationwide. The possibility of cooperating with the film program in the School of Communication is being explored. It was *moved* and seconded that the Council formulate a motion authorizing the M.F.A. degree and the termination of the three degrees cited by the Chair of the English Department. The *motion carried*.



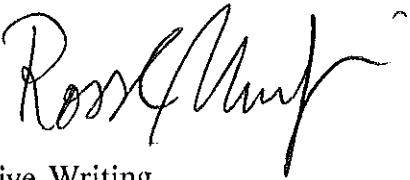
COLLEGE OF ARTS AND SCIENCES

*Office of the Dean*

MEMORANDUM

March 19, 1992

TO: Faculty Senate

FROM: Ross C Murfin, Dean  
College of Arts and Sciences 

SUBJ: Master of Fine Arts in Creative Writing

The English Department's MFA in Creative Writing proposal has my full endorsement. The College will support the proposal it passed unanimously--years ago--to the extent of augmenting the program's six existing TA lines over a period of years. The TA support will be phased in as needed while the program develops, both in terms of curriculum and in the quality of applicants it attracts.

More specifically I would expect to add one to two TA lines per year, beginning in FY95. (The program does not really get underway until FY94; FY93 is essentially a planning year.) Ultimately, the program is expected to have up to twenty fully-funded students.

The MFA was undertaken after extensive consultation involving Provost Glaser, David Wilson, and myself. The Provost supported the initial effort of the program by committing a TA line. Since then, the Michener endowment has provided five additional TA lines, and there are proposals to several funding agencies in the works that if granted would add yet more TAs and concomitantly diminish the College's commitment.

The staffing and expenses of all new faculty for this program are coming entirely from the department's own resources by way of retirement and resignation.

RCM:ek  
cmisc/zack.mfa

*Approved*  
*/ Glaser*  
*3/24/92*



*C. Pending, WW*



March 18, 1992

Prof. Zack Bowen  
Chair, English Department  
319 Ashe, 4632

Dear Dr. Bowen:

**Proposal for MFA in Creative Writing**

The proposal from the Department of English for a Master of Fine Arts degree in Creative Writing was considered by the Senate Council on March 16.

The academic content of the program was recommended for approval by the Senate's ad hoc Committee to review the program. It was in respect of the financial details that further information was requested. Council requests that the following information be provided before the first reading by the Senate which is scheduled for March 30.

The required information is a budget for the first 3 years, broken down into itemized expenditures on such matters as secretarial support, library purchases, recruitment costs, travel, as well as the items you already provided. The space to be allocated to the program and its trainees should be described and finally a statement of the financial impact of this program on existing programs in the Department.

Furthermore, it was noted that the proposal did not include explicit evidence of approval by the College and by the Provost. Please include this in your reply.

In order for the Senate to consider the proposal for its first reading on March 30, the requested information should reach the Senate Office by March 26.

Yours sincerely,

*W. J. Whelan*

W. J. Whelan  
Chair, Faculty Senate

WJW/ca  
cc Vice Provost Paul Sugrue  
Professor Josephine Johnson

MEMORANDUM

TO: W.J. WHELAN, CHAIR, FACULTY SENATE  
FROM: ZACK BOWEN, CHAIR ENGLISH DEPARTMENT  
DATE: MARCH 17, 1992  
SUBJECT: QUESTIONS REGARDING THE PROPOSAL FOR AN M.F.A. IN  
CREATIVE WRITING

I have tried to include answers to all questions that were raised either in your memo of March 18, 1992, or by Professor Josphine Johnson's helpful verbal report on the meeting of the Senate ad hoc committee reviewing our proposal. While I hope I have answered everything, the replies may not be in the same order as listed in your letter.

Background

As a preamble to answering the Faculty Senate's inquiries, especially with regard to the budget for the new M.F.A. Program proposal, it might be wise to put our proposal and overall funding into perspective.

First, the English Department recently voluntarily closed down its Ph.D. in creative writing as well as a D.A. that had been previously used for creative writing candidates. We are also in the process of closing out the M.A. in creative writing. Thus, we are not asking for any additional degrees, but in fact are substituting three original inappropriate graduate degrees for one appropriate degree.

In 1985-86 the department had 177 majors and taught a total of 6119 students. We currently have 384 majors and this academic year have enrolled 8192 students, more than doubling the majors and adding more than 2000 students taking English courses, and we did it all with the same number of tenure-track faculty. With the addition of seven new tenure-track positions for next year, the total number of tenure-track faculty in English for 1992 will be 29, exactly the same number of tenure-track faculty the English Department had in 1986-87.

BUDGET EXCLUSIVE OF T.A.'S

Since the resources are already in our budget, including travel and expenses for the faculty, supplies, secretarial help, etc., the incremental cost for a viable, appropriate program is minimal. We are in the process of hiring an additional secretary (again from existing department funds) 50% of whose job will be devoted to the M.F.A. Program.

Therefore, with regard to faculty secretarial help, etc., except for advertising and recruitment of graduate students for the program, there are no additional expenses not already in the department's existing budget, and no incremental budget to submit to the Faculty Senate except the following one for recruiting students.

Student Recruitment Budget

Preparation of recruitment poster	\$2500
Mailing	500
Associated Writing Programs journal advertisement	<u>350</u>
total	\$3350

Source of funds

Reallocation of faculty line funds already committed to department expense budget

The University of Miami English department hosted the annual AWP convention in Miami last year and played a prominent role in the proceedings, at which our proposed M.F.A. program generated considerable discussion, as did our multiple hiring of creative writers this year. Our creative writing program has already received unprecedented advance publicity. Also our department graduate programs are widely known and we receive approximately twenty times as many inquiries and applications as we have spaces. Our growing reputation and one poster sent out each year have been more than enough to provide us with excellent students.

The Department, in conjunction with the Provost and Dean, have already made the decision to devote a substantial segment of departmental resources (available because five lines accrued through a retirement, a death, and three resignations) to an M.F.A. program. We were able to attract such stellar new creative writing faculty to the department (see attached CV's) because they thought they would be taking part in an exciting new M.F.A. program. We originally submitted an M.F.A. proposal three years ago and were promised the needed funding by the Provost, who had to cancel the commitment because of a shortage of University funding available. When additional department funds became available through department vacancies, and funding for T.A.'s was secured from an endowment from James Michener for that purpose, the Provost and the Dean agreed to allow us to continue with our proposal.

To repeat, all faculty hired for 1992-3, including the three new positions for creative writing, are coming from funds already allocated to the English Department. Funds from George Gilpin's former line and Larry Donovan's retirement line purchased the three new creative writing positions. Thus, no new funds were used to hire anyone in creative writing, or for that matter, any of the other new hires for 1992-3.

## IMPACT ON EXISTING DEPARTMENT LITERATURE PROGRAMS

In addition to the new creative writing faculty appointed for next year, four more--in British Romanticism, the 19th Century British novel, American literature, and Caribbean literature--were appointed to fill existing vacancies on the literature staff, and additional T.A. lines were apportioned to the literature program. Far from being impoverished by the new M.F.A. Program, the English literature program emerges from the reorganization significantly strengthened.

## LIBRARY RESOURCES

The library resources for the program--in fact for a more advanced Ph.D. program in creative writing--are already in place. We are already buying nearly everything we need. Obviously, most of the same books in poetry and prose fiction to be used in creative writing are also a part of our literature curriculum and are already being purchased for use by both undergraduate and graduate students in our creative writing programs and in our Ph.D. program in English Literature. Nevertheless, I have asked Angus Mundy, who is in charge of acquisitions at Richter Library, to make available an annual escrow which will more than cover any additional periodicals or material which may be needed for the M.F.A. His reply confirming his willingness to do so is attached. (See also discussion of library resources on appended memo of January 31, 1992.)

## TA FUNDING

The James Michener endowment provides funding for stipends for 5 T.A.'s each year, and the department already has one T.A. line devoted to the graduate creative writing program.

### Three Year TA Budget:

Year one: 2 T.A.'s (existing line and one from Michener funds)  
Year two: 6 T.A.'s (existing line and five from Michener funds)  
Year three: 8 T.A.'s (existing line, five from Michener funds,  
and two additional, if needed, from Arts &  
Sciences)

## Space

The English Department currently has unused T.A. space in the former home of the Daystar center on Corniche Drive. We have been using the space for offices for part-time composition faculty who will be replaced by the T.A.'s when the M.F.A. program is up and running.

ARTS AND SCIENCES APPROVAL OF CREATIVE WRITING M.F.A.

Arts & Sciences passed our program more than two years ago when it was first approved by the Provost (see above). Shortly after, the Provost withdrew funding while it was still pending at the Graduate Council level. Attached are copies of partial minutes from the appropriate College Council and A & S faculty meetings.

Attachments:

Memo to Graduate Council (January 31, 1992)

Angus Mundy's letter

CV's of new hires in creative writing

A & S minutes

MEMORANDUM

TO: GRADUATE COUNCIL

FROM: ZACK BOWEN, CHAIR, ENGLISH

DATE: JANUARY 31, 1992

SUBJECT: GRADUATE STUDENT FUNDING FOR MFA PROGRAM AND RELATED  
MFA PROGRAM MATTERS

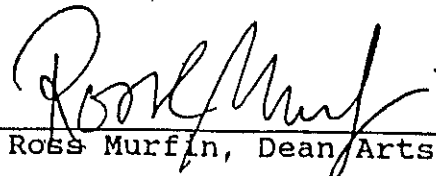
I think the creative writers including our top candidates for the creative writing positions all agree that a 25 student program is the optimum, and that 20 of them will probably be funded.

I do not agree that we should have 10 the first year. Because we want to try to attract the best students in the national pool each year, we would rather not have to bring in anyone not eminently qualified ("fur bearing" [tuition paying] or otherwise). We would rather start by being selective, with five initial T.A.'s, and adding additional T.A.'s one or two each year until we reach our optimum of 20. The English literature graduate program underwent the same sort of gradual growth over 6 years, and has emerged with what we think is an excellent program in competition with the major graduate programs in the country.

We would also welcome being audited every year by the Dean, so that before the additional T.A.'s are granted Ross understands they will go to genuinely fine students. If we cannot attract enough first-rate candidates, we will simply not ask for the T.A.'s. We also expect the Dean to participate in our annual evaluation of the program, and expect the Graduate Council to reevaluate the program in 5 years. If we cannot generate and maintain a thriving, distinguished M.F.A. program in Miami, the English Department will voluntarily phase out the program as quickly as is practically possible (2 years).

Since the last meeting of the committee, we have begun to explore the possibility of our working closely with the graduate programs in writing in the School of Communication. If we can work out a formal arrangement to jointly sponsor events and speakers, and to designate interchangeable courses and faculty, we can enrich the offerings and support of both programs.

I have read this memo and agree to the terms and additional T.A.'s.



Ross Murfin, Dean, Arts and Sciences



March 19, 1992

Dr. Zack Bowen  
Chairman, Department of English  
University of Miami  
Coral Gables Campus

Dear Dr. Bowen,

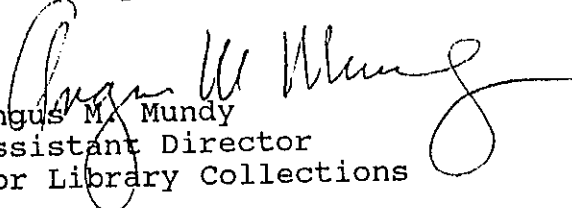
Richter Library should have little difficulty in supporting the Master of Fine Arts in Creative Writing program with necessary materials. We already have a standing order in effect for contemporary poetry and small press literary works. The approval plans cover prize winning novels and novels by established authors. We have almost all the basic journals. The Library's current budget contains about \$1,500 for discretionary purchase of quality contemporary fiction.

To supplement the programs already in place, Richter Library is prepared to allocate \$2,500 in FY 92/93 for the purchase of monographs and another \$1,000 for the purchase of journals and literary magazines. This amounts to about 1.6% of the base increase for books and periodicals for the fiscal year. If unforeseen needs arise, there are other resources available.

Library materials in the field of creative writing are quite inexpensive. Many quality journals are available for \$25.00 per year or less. Poetry collections, short story anthologies, novels and the like are also relatively inexpensive.

In sum, this is one program where Richter Library is prepared to match needs with resources for next year and into the foreseeable future.

Sincerely,

  
Angus M. Mundy  
Assistant Director  
for Library Collections

AMM:jk

CURRICULUM VITAE: Robert Antoni

Personal Data

Born May 7, 1958 in Detroit, Michigan  
Background Hispanic, West Indian  
Soc. Sec. # 262-69-3949

Education

PhD	The University of Iowa	Iowa City, IA	1985-90	English Literature
MFA	The University of Iowa	Iowa City, IA	1982-84	Creative Writing
MA	Johns Hopkins University	Baltimore, MD	1981-82	Creative Writing
BA	Duke University	Durham, NC	1977-81	English Literature

Teaching

At The University of Iowa I taught several sections of an introductory literature class for undergraduates. 1982-84

While at Johns Hopkins University I taught an advanced fiction workshop for undergraduates. 1981-82

Awards and Grants

National Endowment for the Arts Grant, 1987  
James Michener Fellowship, 1984  
Elliot Coleman Award for Fiction, 1982  
Anne Flexner Award for Fiction, 1981  
Anne Flexner Award for Fiction, 1980  
Newman Ivey White Award for Fiction, 1980

Publications

Novel

Divina Trace will be published in cloth by Quartet Books, 27-29 Goodge Street, London W1P-1FD, Great Britain, on October 12, 1991.

It will be published jointly in cloth by Paria Publishing Company, 66 Woodford Street, New Town, Port of Spain, Trinidad, West Indies.

Divina Trace will be published in cloth by The Overlook Press, Lewis Hollow Road, Woodstock, New York 12498, in January, 1992. (Viking - Penguin)

quotations to appear on the cover:

"An astonishing tour de force! Trinidad, indeed the whole Caribbean, has its James Joyce."

--George Plimpton



"Divina Trace is a post-modern palace built over an ancient foundation, a neo-baroque wonder constructed out of clapboard and gingerbread, ventilated by tropic breezes and peopled with voices so original we might well believe we've happened upon an entirely undiscovered tribe of humanity--half monkey and half god.

It is not possible to overstate the accomplishment of Bob Antoni, the architect of this extraordinary world. On our 500th anniversary, the Americas couldn't ask for a greater literary tribute than this, a syncretic self portrait of the hemispheres' first and truest melting pot, the Caribbean. Between Derrick Walcott's Omeros and Garcia Marquez's 100 Years of Solitude is where this book goes on my shelf.

--Bob Shacochis

"Caribbean voices sing in this fine first novel like sea echos in a shell."

--John Barth

### Short Fiction

"Mother Maurina Tells of the 13 Apparitions," an extract from Divina Trace, Conjunctions, forthcoming.

Extracts from Divina Trace, Ploughshares, Vol.16, No.4, Winter 90-91, pp.16-27.

"A Piece of Pommerac," The Paris Review, Summer 1989, No.111, pp.168-83.

"Frogchild on the Day of Corpus Christi," Hot Type (New York: Collier Books, 1988) pp.175-97.

"Dust unto Dust," StoryQuarterly, 1987; No.23, pp.1-22..

"Two-Head Fred and Tree-Foot Frieda," The Editors' Choice: Best Short Fiction for 1985 (New York: Bantam Books, 1986) Vol.II, pp.1-19.

"My Grandmother's Story of the Buried Treasure and How She Defeated the King of Chacachacari and the Entire American Army With Her Venus-flytraps," Telescope, Galileo Press, Winter 1985, Vol.IV, No.1, pp.29-49.

"A Portuguese Float," Ellipsis, Johns Hopkins Press, 1982, pp.5-13.

"Turtle Eggs," The Archive, Duke University Press, Fall 1980, Vol. 93, No.1, pp.35-42.

"Triangle Rocks," The Archive, Duke University Press, Fall, 1979, Vol.92, No.1, pp.10-15.

"Self-Indulgence," Tobacco Road, Duke University Press, April 1979, Vol.2, No.2, pp.11-13.

### Critical Papers

"Parody or Piracy: The Relationship of The House of the Spirits to One Hundred Years of Solitude," Latin American Literary Review, University of Pittsburgh, July-December 1988, Vol.XVI, No.32, pp.16-28.

"Miss Ravenel's Conversion: A Neglected American Novel," The Southern Quarterly, The University of Southern Mississippi, Spring 1986, Vol.XXIV, No.3, pp.58-63.

"Gadshill's Question in I Henry IV," Cahiers Elisabethains, l'Universite Paul Valery, Montpellier, France, April 1983, No.23, pp.99-104.

### Readings, Presentations and Introductions

Television Interview: The Caribbean Summer Institute, hosted by Edward Baugh, "Myths and Myth-making in the Caribbean," to be aired by WLRN Cable-Tap, community programming in the Miami area, November 3, 1991.

Fiction Reading: The Caribbean Summer Institute, Florida International University South Campus, Miami, July 19, 1991.

Fiction Reading: The Caribbean Summer Institute, Miami Dade South Campus, July 8, 1991.

Introduction: George Lamming and Kamau Brathwaite, The Caribbean Summer Institute, North Dade Regional Library Auditorium, Miami, July 2, 1991.

Panel Discussion: the Associated Writing Program Annual Conference, Miami, Florida, Biscayne Bay Marriot Hotel, April 5, 1991.

I assisted Gerald Stern in coordinating this conference, which focused on Caribbean Literature, and I chaired a panel discussion with George Lamming, Edward Baugh, Merle Hodge, Lorna Goodison and Edward Brathwaite.

Fiction Reading: the Associated Writing Program Annual Conference, University of Miami, Coral Gables Campus, April 5, 1991.

Fiction Reading: The Iowa Writers' Workshop, April 1988.

Introduction: Bob Shacochis, fiction reading, Iowa Writers' Workshop, March 9, 1988

Paper Read: "Myth-making in Absalom, Absalom! and Autumn of the Patriarch," The University of Iowa, February, 1987.

### Language Ability

Fluent in Spanish.

CARRICULUM VITAE: Robert Antoni

--addendum--

Publication: Short Fiction

"A World A Canes," Parnassus Review, special issue on minority and ethnic writing, forthcoming.

Readings

The Embassy of Trinidad and Tobago, with an introduction by High Comisioner Ulric Cross, 42 Belgrade Square, London, October 11, 1991.

The Institute of Contemporary Arts, The Mall, London, September 17, 1991.

Interviews

Radio: Meridien, with Nick Rankin, BBC World Service, Bush House, The Strand, London, October 15, 1991.

Radio: David Freeman Hour, with David Freeman, BBC Radio Oxford, 269 Branbury Road, Oxford, October 14, 1991.

Radio: World of Books, with Sue Waldram, BBC world Service, Bush House, The Strand, London, October 11, 1991.

The Institute Of Contemporary Arts, with Linda Brandon, The Mall, London, September 17, 1991. This interview was video recorded to be made available in British libraries.

JOHN BALABAN  
Curriculum Vitae

PERSONAL

Born: December 2, 1943, Philadelphia. Married, one child, age six.  
S.S.# 188-34-3126

Addresses: 720 North Thomas  
State College, PA 16803  
814-234-1732

Dept of English  
The Pennsylvania State University  
117 Burrowes Building  
University Park, PA 16802  
814-863-3069

EDUCATION

B.A. with highest honors, in English, The Pennsylvania State University 1966  
A.M. in English Literature, Harvard University 1967

EMPLOYMENT

1982-----, Professor of English, The Pennsylvania State University  
1976-1982, Associate Professor of English, The Pennsylvania State University  
1973-1976, Assistant Professor of English, The Pennsylvania State University  
1970-1973, Instructor, Dept. of English, The Pennsylvania State University  
1968-1969, Field Rep. Committee of Responsibility To Save War-Injured Children  
1967-1968, Instructor in Linguistics, University of Can Tho, S. Vietnam

COURSES TAUGHT

Lower Level: Intro. Verse Writing, Composition, Intro Poetry, The Process of Writing, East Asian Literature (China, Vietnam, Japan, Tibet)

Upper (or Graduate) Level: Problems of Style, Verse Writing, American Poetry, Modern Poetry, Poetry Writing Seminar, Fiction Writing, East Asian Lit.

ADMINISTRATIVE EXPERIENCE

Director, M.F.A. Program, 1990-93. In a nationally prominent program which I helped create, I am responsible for the recruitment and supervision of approximately thirty prospective poets, fiction and nonfiction writers.

## UNIVERSITY COMMITTEE SERVICE

### College of Liberal Arts:

- Member, Graduate Faculty Screening Committee, 1989-1991
- Member, Planning Advisory Committee, 1986-88
- Chair, Committee on Tenure and Promotion, 1984-85
- Member, Committee on Tenure and Promotion, 1983-84
- Member, L.A. Course Series Committee, 1977-81
- Member, S.E. Asia Committee, 1973-76

### Department of English

- Member, Personnel Committee, 1990-92
- Member, Headship Search Committee, 1990
- Member, Personnel Committee, 1989
- Member, Undergraduate Writing Program Committee, 1989
- Member, Ad Hoc Salary Committee, 1988
- Member, Graduate Studies Committee, 1985-87
- Chair, M.A. Writing Emphasis Examining Committee, 1983-85
- Member, M.F.A. Design Committee, 1982-83
- Co-Chair, Dept. Planning Committee, 1984-85
- Member, Personnel Committee, 1980-81
- Member, Undergraduate Writing Program Committee, 1979-81
- Member, Writing Option Review Committee, 1975-76
- Member, Dept. Scheduling Committee, 1975-80
- Member, Personnel Committee, 1976
- Member, Personnel Committee, 1970

## HONORS, FELLOWSHIPS, AWARDS

- Fellow, [25 lifelong fellows], PSU Institute for Arts and Humanistic Study, 1991
- The Pushcart Prize XV, 1990
- National Poetry Series Book Selection, 1990
- Creative Writing Fellowship, Pa. Council on Arts, 1989
- Class of 1933 Award, College of Liberal Arts, 1988
- National Endowment for Arts Fellowship (translation), 1985
- National Endowment for Arts Fellowship (poetry), 1978
- Faculty Research Fellowships, Penn State, 1986, 1984, 1977, 1974
- Creative Writing Fellowship, Penna. Council on Arts, 1983-84
- The Vaptsarov Medal, Union of Bulgarian Writers, 1980
- National Endowment for Humanities, Media Grant, 1980
- Fulbright Distinguished Visiting Lectureship, Romania, 1979
- The Steaua Prize, Romanian Writers Union, 1978
- Fulbright-Hayes Senior Lectureship, Romania, 1976-77
- Translation Award, Translation Center, Columbia University, 1977
- Nomination, National Book Award (for poetry), 1975
- Translation Fellowship, American P.E.N. and Columbia U., 1974
- Lamont Selection, Academy of American Poets, 1974 (for After Our War)
- National Endowment for Humanities, Younger Humanist Fellow, 1971-72
- Language Study Fellowship, Assoc. of Asian Scholars, 1971
- The Chris Award, Columbus Film Festival (with Peter Wolff, M.D.), 1969
- Woodrow Wilson Fellowship, Harvard University, 1966-67

## PUBLICATIONS

## BOOKS &amp; SEPARATELY BOUND PUBLICATIONS

Remembering Heaven's Face, (New York: Simon & Schuster/Poseidon, June, 1991), 334 pp. nonfiction memoir,

Words For My Daughter, (Port Townsend: Copper Canyon Press, April, 1991), 73 pp. poetry. (Natl. Poetry Series Selection).

[with Geoffrey Clifford, photographer], Vietnam: The Land We Never Knew (San Francisco: Chronicle Books, 1989), 144pp. [50 pp text & all captions].

[with Jerrold Maddox, illustrator], Three Poems (Penna. Furnace, Pa.: Painted Cave Editions, 1989), 20 pp. [portfolio, limited edition].

The Hawk's Tale (San Diego: Harcourt Brace Jovanovich-Gulliver Books, 1988), 148 pp. fiction for children.

Coming Down Again (New York: Simon & Schuster/Fireside, 1989), 240 pp. revised ed.  
Coming Down Again (San Diego: Harcourt Brace Jovanovich, 1985), 256 pp. fiction.

Blue Mountain (Greensboro: Unicorn Press, 1982), 88 pp. poetry.

Ca Dao Vietnam: A Bilingual Anthology of Vietnamese Folk Poetry (Greensboro: Unicorn Press, 1980), 87 pp. ed. and trans.

Letters From Across The Sea/Scrisori De Peste Mare (Cluj, Romania: Dacia Press, 1978), 133 pp. poetry, bilingual ed.

After Our War (Pittsburgh: U. of Pittsburgh Press, 1974), 84 pp. poetry. (Lamont Selection).

Vietnamese Folk Poetry (Greensboro: Unicorn Press, 1974), 48 pp. ed. and trans.

Vietnam Poems (Oxford, England: Carcanet Press, 1970), 16 pp. poetry chapbook.

## Contributions to Anthologies and Other Books

"Nicely Like a Pearl," Elements of Literary Analysis, E. Reiss (Harcourt, Brace, World, 1967), pp. 73-74.

"Guard at Binh Thuy Bridge," Making It New, J. Chase (Harper Row Canfield, 1972).

"Odysseus in Hyperborea," Directions in Literary Criticism, Weintraub and Young, Penn State, (1973), p. 23.

- "Along the Mekong" and "Mau Than," Eating the Menu, Bruce Edward Taylor (Dubuque, Kendall-Hunt, 1974), pp. 36-43.
- "Midnight at Phoenix Land," Loka, ed. by Rick Fields (New York: Anchor, 1976), p. 3. (Reprint.)
- "Dragonfish" and "A Grain of Actuality Begins the Poem," ed. Rodica Mihaela, Antologie De Poezie Americana (Bucharest, 1977), pp. 244-245. (Translated.)
- "Faith and Practice," The Gift Outright, ed. Helen Plotz (New York: William Morrow, 1978), p. 143. (Reprint.)
- "Graveyard at Bald Eagle Ridge" (reprint), "Dead Two Years, Erhart Arranges to Meet Me in a Dream," "Orpheus in the Upper World" (reprint), "For Miss Tin In Hue" (reprint), "April 30, 1975" (reprint), "In Celebration of Spring," and "In Pennsylvania Woods" (reprint), Demilitarized Zones, eds. J. Barry and W. Ehrhart (New York: East River Anthology, 1976), pp. 36, 94, 95, 107, 149, 162, 175.
- "Mau Than," Peace is Our Profession, ed. J. Barry (New York: East River Anthology, 1981), pp. 106-107. (Reprint.)
- "After Our War" in From A to Z: 200 Contemporary American Poets, ed. David Ray (Athens, Ohio: Swallow Press, 1981), p. 6. (Reprint.)
- "After Our War" (reprint) New Letters Reader II, ed. David Ray, 50 (Winter/Spring, 1984), 220.
- "In Celebration of Spring" and "After Our War" (poem reprints), Poets Voices 1984: Social Issues By Contemporary Poets (San Diego, California: San Diego Poets Press, 1984), eds. Iddings, Gayton, Solano, and Salisburg, pp. 11 and 80.
- "April 30, 1975" (reprint), Vietnam Voices, ed. J. C. Pratt (NY/London: Viking Penguin, 1984), pp. 633-634.
- "The Guard At The Binh Thuy Bridge" (reprint), Fifty Years of American Poetry, ed. Robert Penn Warren (New York: H. N. Abrams, Inc., 1984), p. 133.
- "Thoughts Before Dawn," "The Guard at the Binh Thuy Bridge," "Along The Mekong," "MauThan," "Graveyard At Bald Eagle Ridge," "Opening Le Ba Khon's Dictionary," "The Dragonfish," "For Miss Tin In Hue," "After Our War," "For Mrs. Cam Whose Name Means 'Printed Silk'," "April 30, 1975," "Dead For Two Years, Erhart Arranges To Meet Me in a Dream," "In Celebration of Spring," "News Update," "Story" (reprinted poems), Carrying The Darkness: The Poetry of the Vietnam War, 1 (New York: Avon Books, 1985), ed. W. D. Ehrhart, 7-24.
- "At Cap St. Jacques During the Easter Offensive," essays in Honor of Maurice Browning Cramer, Aeolian Harps, ed. D. Fricke (Bowling Green University Press, 1976), p. 4.

- "Foreword," Stolen Fire (selected poems of Lyubomir Levchev), tr. Ewald Osers (London, England: Forest Books/UNESCO, 1986), xiii-xv.
- Translation of 26 poems included in Poets of Bulgaria (Greensboro, North Carolina: Unicorn Press, 1986) (foreword by John Balaban), eds. Wm. Meredith, pp. 4, 7, 8, 13, 14, 15, 16, 21-28, 39-45, 56-57, 68, 72-75.
- "Let Him Be" (Bulgarian), with Alexandra Veleva, Anthology of Magazine Verse: Yearbook of American Poetry (Beverly Hills, California: Monitor, 1985), 1, ed. Alan F. Pater, 39-40.
- "Gardenia In The Moon," The Dramaturgy of Style, M. Stephens (Carbondale: S. Illinois Univ. Press, 1986), 145. reprint poem.
- "Love Lament" and "On Reading The Anthology of the Ten Thousand Poets," Reading The Wind: Literature of the Vietnam War, T.J. Lomperis (Durham: Duke U. Press, 1987), 94, 120. reprint translations.
- "Letter From A Bargirl," Reading the Wind: Literature of the Vietnam War, T. J. Lomperis (Durham: Duke Univ. Press, 1987), 69. reprint poem.
- "Letter From A Bargirl," "Along The Mekong," "Erhart," American Literature and The Experience of Vietnam, Philip D. Beidler (Athens, GA: U. of Georgia Press, 1982), 134-136.
- "For Miss Tin In Hue," "The Guard At The Binh Thuy Bridge" (reprints) Vietnam Anthology, Nancy Anisfield (Bowling Green U. Press, Ohio, 1987), 112-13.
- "Haec Olim Meminisse Juvabit: The Sixties," (essay) Unwinding The Vietnam War, R. Williams (Seattle: Real Comet Press, 1987), 38-48.
- "After Our War," "For Mrs. Cam, Whose Name Means 'Printed Silk'," "Thoughts Before Dawn," "News Update," "Speak, Memory," "In Celebration of Spring," Unwinding The Vietnam War, R. Williams (Seattle: Real Comet Press, 1987), 363-374. poem reprints.
- "Passing Through Albuquerque," The Lore of New Mexico, M. Weigle & P. White (Albuquerque: U. of New Mexico Press, 1988), 231.
- "The Guard At The Binh Thuy Bridge," "Along The Mekong," "Mau Than," "Graveyard At Bald Eagle Ridge," "Opening Le Ba Khon's Dictionary," "The Dragonfish," "For Miss Tin In Hue," "After Our War," "For Mrs. Cam Whose Name Means 'Printed Silk,'" "April 30, 1975," "Dead For Two Years, Erhart Arranges To Meet Me In A Dream," "In Celebration of Spring," "News Update," "Thoughts Before Dawn," "Story," (reprints) in Carrying The Darkness, W. D. Ehrhart (Lubbock, Texas: Texas Tech Univ. Press, 1989), 7-24.
- "The Guard At The Binh Thuy Bridge," "Along The Mekong," "Mau Than," "Opening Le Ba Khon's Dictionary," "The Dragonfish," "After Our War," "For Mrs. Cam Whose Name Means 'Printed Silk,'" "April 30, 1975," "In Celebration of Spring," "News Update," "Thoughts Before Dawn," "Story," "Mr. Giai's Poem," "Words For My Daughter" (reprints) in Unaccustomed Mercies, W.D. Ehrhart (Lubbock,



- Texas: Texas Tech Univ. Press, 1989), 7-23.
- "Snowbound," Anthology of Magazine Verse, Alan F. Pater (Palm Springs, CA: Monitor Books Co., 1988), 23.
- "Cassandra With A Tail," (poem, by Blaga Dimitrova, transl. from Bulgarian), Waltzing On The Water, N. Mazer & M. Lewis (NY, NY: Dell/Laurel Leaf, 1989), 122-123.
- "Poetry and Politics In Vietnam," (chapter) in Michael Klein, ed. The Vietnam Era (London: Pluto Press, 1989), pp. 147-162.

#### Articles in Refereed Journals

- "Blind Harry and The Wallace," The Chaucer Review, 8(1973), pp. 241-251.
- "Vietnamese Oral Poetry," Literature East and West, 16 (April, 1975), pp. 1217-1247.
- "Doing Good," Hudson Review, 29 (Winter, 1976-77), pp. 561-572.
- "Translating from Vietnamese," Translation, 4 (Summer, 1977), pp. 93-101.
- "South of Pompeii the Helmsman Balked," College English, 39 (December, 1977), pp. 27-31.
- "Poezia Americana Astazi" (American Poetry Today), translated by Virgil Stanciu, Steaua, 28 (1977), pp. 49-59.
- "At Phoenix Island on the Mekong," Prairie Schooner, 52 (Winter, 1978-79), pp. 361-365.
- "Mapping Uncharted Territories: Oral Poetries from Southeast Asia," Translation Review, 5 (1980), pp. 29-32.
- "Some Notes On Translation," Translation (New York: Columbia University), 11 (Fall, 1983), 231-234.
- "Normalizing Relations With Vietnam," New York Times, Op-Ed (February 3, 1986), A-25.
- "Is There Currently An American Poetry?" American Poetry, 1, 2, (Winter, 1987), pp. 4-6.
- "Normal Ties Are Needed On Vietnam." International Herald Tribune (Paris), (Feb. 1986), 4. (reprint, February 3, New York Times, above).

### Articles in Non-Refereed Journals

"Areas of National Reconstruction for Vietnam," Social Progress (December, 1969), pp. 37-47.

Statement in Hearings Before the Subcommittee to Investigate Problems Connected with Refugees and Escapees (of the Committee of the Judiciary, United States Senate), Civilian Casualty, Social Welfare and Refugee Problems in South Vietnam, U.S. Government Printing Office (1969), pp. 123-127.

### Poems

"Hissarlik," Approach, 57 (Fall, 1965), p. 44.

"Faith and Practice," The Friends Journal (September, 1965), p. 6.

"Sunset Along Shore" and "Polluted Place," Prairie Schooner, 40 (Spring, 1966), p. 55.

"Orpheus Slaughtered Near the River" and "Writes Xenophanes," Western Humanities Review, 21 (Winter, 1967), pp. 35-36.

"Some Commonplaces of the Times," Western Humanities Review, 21 (Summer, 1967), p. 200.

"Faith and Practice," American Scholar, 36 (Autumn, 1967), p. 549.

"The Guard at the Binh Thuy Bridge," The New York Times (July, 1968).

"Mau Than," Chelsea, 24/25 (October, 1968), pp. 16-18.

"Riddle," Old English Newsletter (October, 1969), pp. 2-3.

"For Miss Tin In Hue," Journal of General Education, 22 (January, 1971), p. 226.

"Don Diego Garcia," Journal of General Education, 24 (October, 1972), p. 170.

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"15 Poems," Poetry Newsletter, Temple University (July, 1973), pp. 1-18.

"Four Poems," Poetry Now, 2 (1975), p. 31.

"After Our War" and "For Chogyam Trungpa," New Letters, 41 (June, 1975), p. 68.

"April 30, 1975," The Nation, 221 (September 20, 1975), p. 248.

"The Dragonfish," New Boston Review, 1 (Fall, 1975), p. 10.

- "For Miss Tin In Hue," "Polluted Place" and "That Man," Poetry Now, 11 (1975), p. 31.
- "Tomato Pickers," The Nation (Oct 23, 1975), p. 413.
- "Heroin Heroine," New Letters, 42 (Summer, 1976), p. 7.
- "The Field," "Harvesting Ducks," "That Man," and "Polluted Place," Mountain Gazette, Boulder, Colorado (August, 1976), pp. 1-2.
- "Blue Mountain" and "Poem with a Moon," Prairie Schooner, 50 (Fall, 1976), p. 24.
- "Deschizind Dictionarul Le Ba Khon," "De-a Lungul Mekongului" and "La Capul St. Jacques," translated by Aurel Rau, Steaua (Journal of the Writers Union, Romania), (December, 1976), p. 15.
- "Opening Le Ba Khon's Dictionary," American Scholar, 46 (Spring, 1977), p. 21.
- "Scrisori de Peste Mare" and "Noaptea Mortilor," translated by Liviu Cotrau, Steaua, 28 (August, 1977), p. 19.
- "O Plimbare Prin Canionul Cebolla," "Pestera Pictata" and "Peleu Veda Nesterea Afroditei," translated by Liviu Cotrau and Mircea Borcila, Steaua, 30 (April, 1979), p. 19.
- "Culegatorii de Rosii" and "Cimitir la Bald Eagle," translated by Liviu Cotrau, Tribuna, 5 (June, 1979), p. 10.
- "Crossing West Nebraska" and "Looking for Blue Mountain," Prairie Schooner, 53 (Fall, 1979), p. 259.
- "Afoot and Light-Hearted, I Take to the Open Road," Painted Bride Quarterly, 6 (1979), pp. 4-7. (Prose and "Story" [poem].)
- "Walking Down Into Cebolla Canyon" (Broadside), (Greensboro, N.C.: Unicorn Press, October, 1980).
- "For a Friend Now Far Away," Poetry Now, 5 (1980), p. 29.
- "Traveler in the Carpathians," Footprint, 4 (Winter, 1979-1980), p. 61.
- "Starting Out," "The Stone Lions," "Kachina," "At Capulin Canyon," and "Deer Kill," Poetry Now, 5 (1980), pp. 10-11.
- "Harpers Ferry" and "Dr. Alice Magheru's Room," Sewanee Review, 89 (Winter, 1981), pp. 25-26.
- "Prince Buu-Hoi's Watch," The Nation, 233 (July 25, 1981), p. 86.
- "All Souls' Night: Romania," The Southern Review, 17 (July, 1981), pp. 574-576.

- "Riding Westward," The New England Review, 5 (Winter, 1982), 52-53.
- "Tomato Picker" and "Blue Mountain" (reprints), Poetry Now, 6 (January, 1983), 23.
- "Hitch-Hiking West, the Poet Invokes the Tibetan Saint, Milarepa," New Letters, 50 (1984), 93.
- "Mau Than" (reprint), Chelsea (Retrospective Issue, 1958-83), 42-43 December, 1984), 198-199.
- "Taos Mountain," The Poetry Review, 2 (April, 1985), 39.
- "Cold Comforts in Reno," California Quarterly (Santa Ana), 12 (Summer, 1985), 60.
- "The Fight At Rosale's Cafe," Electrum (Tustin, CA), 37 (Fall, 1985), 38.
- "Snowbound," Poet Lore, 81, 3 (Fall, 1986), 198.
- "Passing Through Albuquerque," "Eliseo's Cabin (1)," "Eliseo's Cabin (2)," Painted Bride Quarterly, 30 (August, 1987), 76-78.
- "For The Missing In Action," "Words For My Daughter," Ploughshares (Boston), 14, 1, 1988, 14-17.
- "Mr. Gial's Poem," Triquarterly (Evanston), 72 (Spring/Summer, 1988), 157-58.
- "Thoughts Before Dawn," (reprint) Colorado Rev. (Ft. Collins), XV,1,1988,p.93.
- "Words For My Daughter" [reprint] Harper's Magazine 278, 1664, Jan. 1989, p.42.
- "Li Po & the Peacock King" (Li Po Es A Pavakiraly) and "Chasing Out The Demons" (Demonuzes), trans. into Hungarian by Bari Karoly, Nagy Vilag (Budapest), XXXIII, 10 (Oct. 1988), pp. 1452-54.
- "For My Sister In Warminster General Hospital," "Lovers Near Jemez Springs," "Agua Fria Y las Chicharras," and "Mangy Sparrow Among McCallum's Chickens," Poet Lore (Bethesda, MD), 83, 3, Fall, 1988, 5-12.

#### Short Stories

- "Walkie-Talkie," New England Review, 3 (Winter, 1980), pp. 239-246.
- "1974," Intervention, 1 (Spring, 1984), 33-36.

## Radio, Film, and Poetry Translations

## Radio

"After Our War" (rebroadcast of 1975 program), BBC Third Program (May 10, 1977), 45 minutes.

"After Our War" (poem), National Public Radio in series "New Letters on the Air" (October 8, 1981).

"Walkie-Talkie" (short story), purchased by Vermont Public Radio

"Mau Than," "Along the Mekong" (and two Vietnamese translations), in New Letters On The Air, National Public Radio, 11 March 1983.

Poetry Reading, New Letters On The Air, National Public Radio, May 6, 1983 (20 Minutes).

Poetry reading, WQED-FM, Pittsburgh, January 3, 1984. 15-minutes.

Interview and poetry reading, KVNМ Radio in Taos, New Mexico, August 7, 1985. 30 Minutes.

Poetry reading, WHY Y, National Public Radio-Philadelphia, December 12, 1985. 30 Minutes.

Talk on Vietnam Trip, WHY Y, NPR-Philadelphia, February 10, 1986. 20 Minutes.

"The Guard At The Binh Thuy Bridge" (In THE POETRY OF THE VIETNAM WAR) PBS-WGTE-Toledo, OH. Initial broadcast, July 4, 1986.

Interview, WHY Y, NPR-Philadelphia, Jan. 11, 1989. 55 minutes.

Ca Dao reading, NPR-NY-"Heat", March 20, 1990.

## Film

Children of an Evil Hour, co-directed with Peter H. Wolff, M.D., produced by the Committee of Responsibility, Inc., Washington, D.C. a documentary film on the effects of the war on children.

Harpers Ferry and Graveyard at Bald Eagle Ridge, poetry-film produced by Filmspace, 1977 for Penn State.

Video taped reading-- American Poetry Archive (Poetry Center, San Francisco State University)

"Ca Dao. The Folk Poetry of Vietnam," with David Grubin (10 minute video) in series PCR: Films and Video in the Behavioral Sciences (The Pennsylvania State University, funded by NEH Media Grant).

"After Our War," "Guard At The Binh Thuy Bridge," "Love Lament" (two poems and a trans.) After Our War: How Will Love Speak? 45-min. doc. film (Philadelphia: American Friends Service Committee, 1987).

### Poetry Translated

- "Ca Dao--Vietnamese Folk Poems," Transpacific (Fall, 1971), pp. 3-6.
- "Ca Dao: Folk Lyrics from Vietnam," The Nation (April 2, 1973), p. 443.
- "Oral Poetry from Vietnam," Modern Poetry in Translation, 17 (1973), pp. 10-11.
- "Vietnamese Folk Poems," (with Erhart, Minh and Phuc), Tri-Quarterly Review, 31 (1974), p. 26.
- "Vietnamese Folk Poems," American Poetry Review (September-October, 1974), p. 21.
- "Talking About Birds," The Listener, 94 (September 18, 1975), p. 386.
- "Talking About Birds," Poetry Now, 11 (1975), p. 31. (reprint)
- "Landscape With Three Mountains" and "Autumn Landscape" Columbia University Translation Center Newsletter (Spring, 1973).
- "Linked Verses," "The Pole at the Village Pagoda," "Harmony in the Kingdom," "Ship of Redemption," "A Tiny Bird," and "The Carp," Contemporary Literature in Translation, 28 (Winter, 1977-78), pp. 10-11.
- "Ten Romanian Poems," Translation, 5 (Spring, 1978), pp. 124-131.
- "Five Vietnamese Poems," Translation, 6 (Winter, 1978-79), pp. 83-84.
- "Radacini Romane," Sinteza, 39 (International Communication Agency, Washington, D.C.), pp. 32-33.
- "Over the Faces of the Dead" and "Requiem" (with Dezso Benedek) from the Hungarian poet Bari Karoly, Footprint, 5 (Autumn, 1980), pp. 44-45.
- "Gypsy Poems" (with Dezso Benedek), Translation, 8 (Winter, 1981), pp. 112-114.
- "Ca Dao Vietnam," Vietnam Culture Journal, 1 (December, 1982), 55-56.
- "The Water Buffalo" and "An Afternoon's Wandering" (Bulgarian) with Vladimir Phillipov and Elena Hristova, New England Review, 5 (Summer, 1983), 497-499.
- "Cassandra With A Tail" (Bulgarian) by Blaga Dimitrova, Ms, 12 (January, 1984), 31.
- "Landscape With Three Mountains" (reprint) by Ho Xuan Huong, Kosmos, 7 (January, 1984), 46.

- "Landscape with Three Mountains" (Vietnamese) The Hudson Review, 37 (Autumn, 1984), 430.
- "Let Him Be" (Bulgarian) by Georgi Borisov, The New Orleans Review, 11 (December, 1984), 82.
- "Offering Betel," "The Ricecake," "Ripe Jackfruit," "Sea Snail" and "Autumn Landscape" (Vietnamese), Translation, 12 (Spring, 1984), 179-180.
- "Cassandra With A Tail" (Bulgarian), Friends Journal (Philadelphia), 31 (May, 1985), 13.
- "Cassandra With A Tail" (Bulgarian), Cassandra (Williamsville, NY), 3 (May, 1985), 16. reprint.
- "Dedication" by L. Elenkov, "Song Between Sea and Sky" by K. Sevov, and "A Woman Alone On The Road" by B. Dimitrova (Bulgarian), Mundus Artium, 15 (Fall, 1985), 142-145.
- "Autumn," "Linked Verses," "Harmony in the Kingdom" and "Leaving the Village," Electrum (Tustin, CA), 37 (Fall, 1985), 10 & 45.
- "Who Takes Care of Blind Stork," "A Vision," "A Tale" (with Elena Hristova and Alexandra Veleva) The Poetry Miscellany, 5 (August 1986), pp. 29-31.
- "At The Exiled King's River Pavilion" (reprint) Life, 10, 13, Dec. 1987, p.68.

#### Book Reviews And Book Notices

- Review of A Survey of Modern Grammars, Jeanne H. Herndon, Journal of General Linguistics, 12 (Spring, 1972).
- Review of The Tale of Kieu, Nguyen Du, translated by Huynh Sanh Thong, The New Republic (December 8, 1973).
- Review of With the Dragon's Children, David J. Garms, Journal of General Education, 25 (January, 1974).
- Review of Vietnam Perkasio: A Combat Memoir, W.D. Ehrhart, Intervention, 1 (Spring, 1984), 40-41.
- Review of Blue Dragon, White Tiger: A Tet Story by Tran Van Dinh, in Intervention (New York), 1 (December, 1984), 37-38.
- Review of Backfire by Loren Baritz; To Bear Any Burden by A. Santoli; The 25-Year War by Gen. Bruce Palmer; and Vietnam Voices by Col. John Clark Pratt in The Philadelphia Inquirer (April 28, 1985), Leisure page 1.
- Review of An Introduction To Vietnamese Literature by Maurice Durand and Nguyen Tran Huan, "The Bookshelf" in Focus On Asian Studies (Asia Society,

- New York City), 5 (Spring, 1986), 25-29.
- Review of And The War Is Over, Ismail Marahimin, Choice (July-Aug.1987), 213.
- Review of Reading the Wind: The Literature of the Vietnam War, T.J. Lomperis, Choice (Sept.1987), 125.
- Review of A Thousand Steps, Yoshimasu Gozo, Choice (January, 1988), 209.
- Review of The Outskirts of Troy, Carl Dennis, Choice (May, 1988), 107.

#### Research Grants

##### Projects Funded

Language Study Fellowship	1971	Association of Asian Scholars
Research-Travel to/from Vietnam	1972	Fulbright Travel Grant, Council International Exchange of Scholars
Younger Humanist Fellowship	1972	National Endowment for the Humanities
Translation Fellowship	1974	American P.E.N. and Columbia University
Vietnamese Poetry (Fellowship)	1974	Inst. for Arts & Humanistic Study (PSU)
Creative Writing (Fellowship)	1977	Inst. for Arts & Humanistic Study (PSU)
Fullbright-Hayes Senior Lectureship (Romania)	1977	Fulbright-Hayes, Council International Exchange of Scholars
Novel in Progress	1978	Helene Wurlitzer Foundation
Creative Writing Fellowship	1978	National Endowment for the Arts
Distinguished Visiting Lectureship (Romania)	1979	Fulbright, Council International Exchange of Scholars
Translation Project (Sofia)	1981	Union of Bulgarian Writers
TV film pilot for Columbia University Translation Center	1980	National Endowment Humanities Media Grant
Novel in Progress	1982	Helene Wurlitzer Foundation



Poetry Project	1984	Pennsylvania Council on Arts
Poetry Project	1984	Institute Arts, Humanistic Studies (PSU)
NEA Translation Fellowship	1985	National Endowment for Arts
Research Trip to Vietnam	1985	Inst. for Arts & Humanistic Studies, (PSU)
Lecture, Institute of Lit. Hanoi	1989	Christopher Reynolds Foundation & American Friends Service Comm.
Poetry Project	1989	Penna. Council on Arts

#### Papers Presented

"Translating from Vietnamese"	1976	Conference on East Asian Lit. Columbia University
"Literary Ties of China to Vietnam"	1979	Middle Atlantic Meeting of Association of Asian Scholars
"What Writers Can Do for Peace"	1980	IIIrd International Meeting of Writers, Sofia, Bulgaria
"Translating from Oral Literature"	1980	Witter Bynner Foundation, Century Club, N.Y.C.
"The Poet as Translator"	1981	American Literary Translators Association, Annual Meeting
"The Evolution of Popular Sayings (Ca Dao)"	1982	International Conference on Vietnamese Lit., Harvard Univ.
"Sound in Poetry"	1982	American Literary Translators Association, Annual Meeting
"The Literary and Folk Poetries of Vietnam"	1983	Valparaiso University, Indiana
"The Oral Poetry of Vietnam"	1984	Loyola University, American Lit. Translators Assoc. Annual meeting
"Translating Peace"	1984	5th International Meeting of Writers, Sofia, Bulgaria
"Vietnamese As Characters"	1985	Asia Society, NYC

"Writers, Repression, and Translation"	1985	University of Arkansas, American Literary Translators Annual Meeting
"Translating Poetry"	1986	Summer Translation Institute, UC-Santa Cruz
"After Rejkavik"	1986	6th International Meetings of Writers, Sofia, Bulgaria
"Translating Vietnamese Poetry"	1988	YM/YWHA-Penna. Humanities Council Translation Lecture Series
"Contemporary Vietnam"	1989	Asia Society, NYC
"The Hawk's Tale"	1989	Children's Literature Assembly, Natl. Council Teachers English
"Poetic Landscapes"	1990	Folger Shakespeare Library Washington, D.C.
"Drinking Moonlight: Vietnamese Poetry"	1990	Penna. Humanities Council Speaker, Bloomsburg Univ.
"The Future of Vietnam"	1990	Vietnam Conference, SUNY-Farmingdale

#### Description of Other Speaking Engagements

Poetry Readings: Bucknell University (1971); University of Hawaii (1971); Gettysburg College (1973); University of Pittsburgh (1974); Carnegie-Mellon University (1974); Bloomsburg State College (1975); Reading University, England (1974); Oxford University, England (1974); BBC Radio Three, England (1975, 1977); Kutztown College (1975); WBAI Radio, New York (1975); Gotham Book Mart, New York (1975); Delaware Valley Community College (1975); Amherst College (1975); Donnell Library (1975); Franklin and Marshall College (1975); Boulder Public Library (1975); Bowling Green University (1976); Babes-Bolyai University, Romania (1976, 1979); University of Bucharest, Romania (1977, 1979); American Library, Bucharest (1977); Pedagogical Institute, Constanta, Romania (1977, 1979); Charles University, Prague (1977); University of Sofia (1977); Folger Shakespeare Library (1978); Book Basement, Charleston, South Carolina (1978); University of New Mexico (1978); National Theatre, Cluj, Romania (1979); Writers Union, Timisoara, Romania (1979); Witter Bynner Foundation (1980); Woodberry Poetry Room, Harvard Library (1980); Varna, Bulgaria (1980); New York Public Theater (1981); McGlinchey's Bar, Philadelphia (1981); Harwood Library, Taos, New Mexico (1982); University of New Mexico (1982); St. John's College, Santa Fe (1982); and San Francisco State University (1982); Bulgarian Palace

of Culture (1982); Friends of Scranton Public Library (1982); Bloomsburg College (1983); Valparaiso University (1983); Harbourfront (Toronto, 1983); Millersville College (1983); Caffè Tazza (Taos, New Mexico, 1983); Loyola University (1983); Colonnade Theatre (New York, 1983); Robin's Book Store (Philadelphia, 1983); Colorado State University (1983); Lincoln University (1984); Grand Valley College (1984); Fountain Street Church (Grand Rapids, 1984); University of Alabama (Birmingham, 1984); Wilkes-Barre Community College (1984); Meusser Public Library (Easton, 1984); Caffè Tazza (Taos, New Mexico, 1984); UC-Santa Barbara (1985); UC-Irvine (1985); San Diego State University (1985); Laguna Poets (1985); Saddleback College (CA, 1985); La Jolla Seacoast Poets (1985); Caffè Tazza (Taos, New Mexico, 1985); Swarthmore College (1985); St. Mary's College (Maryland, 1985); Georgetown University (1985); Allentown College (PA, 1986); University of Pennsylvania (1986); St. Mary's College (Maryland, 1986); Bradley University (1986); Asia Society (New York City, 1986); YM/YWHA (Philadelphia, 1987); NY Public Library (New York, 1987); PSU Capital Campus (Middletown, PA, 1987) Museum of Art (PSU, University Park, PA, 1987), Washington Project for the Arts (1987); SOMOS (Taos, 1988); Wm. Joiner Center, U. Mass (1988); St. Bonaventure University (1989); Folger Shakespeare Library (1990); SUNY-Farmingdale (1990); Library of Congress [with Blaga Dimitrova] (1990).

#### CONSULTING AND EDITORIAL WORK

Speaker: Pennsylvania Humanities Council

Judge: Creative Writing Fellowships, Pa. Council On The Arts (1979). The Barber Award, Poetry Society of America (1980). Academy of American Poets' Penn State Prize (1978-). American Literary Translators Association Richard Wilbur Prize (1982-86).

Member: Literature Panel, National Endowment for Arts 1989-90 and 1983-84.

General Editor: (with Teo Savory) Unicorn Press Translation Series (1984-88).

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Citizenship: U.S.A.

**EDUCATION:**

**M.F.A. (Poetry)**, Iowa Writer's Workshop, University of Iowa, 1985.  
**B.A. (English)**, University of California, Berkeley, 1984.

**TEACHING POSITIONS:**

**Visiting Assistant Professor; Creative Writing and American Studies**  
Colby College, 1989-1990.

**Instructor; Poetry and Creative Writing**, University of Iowa,  
Sept. 1984--Dec. 1985.

**Teaching Assistant; English 1B (Literature and Composition)**,  
University of California, Berkeley, Aug.--Dec. 1986.

**RESIDENCIES:**

**Fondation Karolyi, Vence, France; June--July 1989; May--June 1988.**  
**The MacDowell Colony, Peterborough, New Hampshire; Feb.--March 1988.**  
**Fondation Karolyi, Vence, France; Oct.--Dec. 1987.**

**HONORS AND AWARDS:**

**National Poetry Series Winner, 1990.**  
**National Endowment for the Arts Fellowship, 1988.**  
**Emerging Artists grant from the Whiting Foundation, 1987.**  
**Finalist, Mellon Fellowship for the Humanities, 1986.**  
**Denver Quarterly Prize, 1986.**  
**Stanford Prize, Ironwood, 1983.**

**Regent's Fellow, University of California, Berkeley, 1986.**  
**Teaching/Writing Fellow, University of Iowa, 1984--1985.**  
**N.E.A. Fellow, Ohio Valley Writer's Conference, 1985.**

**Phi Beta Kappa, 1984.**  
**Eisner Prize (best poetry manuscript), 1984.**  
**Chauncy Wetmore Wells Prize (best senior thesis), 1984.**

## **PUBLICATIONS:**

### **Books:**

***The Surface***, University of Illinois Press, May 1991.

### **Periodicals:**

*The Berkeley Poetry Review*, *The Boston Literary Review*, *Boulevard*, *The Denver Quarterly*, *Ironwood*, *The Jacaranda Review*, *New Madrid*, *The New Yorker*, *notus*, *The Paris Review*, *Pataphysics*, *Ploughshares*, *Poetry Northwest*, *The Sonora Review*, *The Threepenny Review*, *The Vintage Quarterly*.

### **Anthologies:**

**The Best American Poetry**, 1990, David Lehman series editor, Scribners.  
Roth Publishing Co. 1990.  
Roth Publishing Co. 1989.  
1984 Anthology of Magazine Verse and Yearbook of American Poetry.

### **Critical Publications:**

"Days We Would Rather Not Know," -- *The Threepenny Review*, 1985.

### **Selected Readings:**

Women's Studio Workshop, May 4, 1991  
Harvard, Jan. 16, 1990.  
Maryland Institute College of the Arts, Feb. 2, 1989.  
Barnard, March 5, 1987.

### **Editorial Positions:**

Poetry Editor, *Pavement*, University of Iowa, 1985--1986.  
Assistant Editor, *The Threepenny Review*, 1983--1984.

### **References:**


Professor Marvin Bell, Writer's Workshop, University of Iowa.  
Professor Jorie Graham, Iowa Writer's Workshop.  
Professor Susan Kenney, Colby College  
Professor D.A. Miller, Harvard.  
Professor Robert Pinsky, Boston University.  
Professor Ira Sadoff, Colby College  
Professor Gerald Stern, Iowa Writer's Workshop.  
Professor John Sweney (Chairman, English Dept.) Colby College.



M E M O R A N D U M

November 9, 1989

TO: Faculty of the  
College of Arts and Sciences

FROM: David Wilson, Dean 

SUBJECT: MINUTES of Faculty Meeting of Monday, October 30, 1989,  
at 1:30 p.m. in SA145, Cox Science Building.

PRESENT: Approximately 50 faculty members.

I. Dean Wilson added one item to the Agenda:  
IV. Budget and Retention Issues.

II. Approval of minutes of faculty meeting of  
September 26, 1989.

Minutes of September 26 meeting were approved.

III. Second reading, MFA in Creative Writing.

Dean Wilson summarized this proposed program, and said that the intention is to create a program that is appropriate in this field, as well as to find new resources for the program. There is no expectation of funding from existing "U" budgets for this program. It is hoped that some funding will come from the outside; one significant gift is expected to come shortly.

A motion was made by Cesare Emiliani for approval of the MFA in Creative Writing. This motion was seconded and passed, with one abstention.

IV. Budget and Retention Issues

Dean Wilson stated that he has been asked by the Provost to furnish a list of all dollars which are available from salary release that might be given back to him this year. Dean Wilson has sent notices to all chairs he thinks may have any salary release dollars,

1) the proposed evaluation committee--this may be advisable for some departments, but should not be a University-wide requirement.

2) external letters--the requirement for three letters from tenured faculty may not be applicable in every case, and exceptions should be allowed.

VI. Proposal for M.F.A. Degree in Creative Writing

This proposed program is modelled on programs at other institutions. It has been approved by the Curriculum Committee of the College. There are several creative writers among the faculty.

A motion was made for acceptance of the proposal by Professor Webb; motion was seconded and passed. It now will go forward to the faculty, the Graduate School, and then to the Faculty Senate. A special meeting of the faculty may be held in the fall in order to move this along.

The meeting was adjourned at 5:25 p.m.

DW:ek

cc: Dean's Administrative Staff

Department of English  
Proposal for the Degree of Master of Fine Arts in  
Creative Writing

Rationale

The increasing demand for Master of Fine Arts Programs in creative writing is currently being felt by the English Department at the University of Miami. While creative writing programs across the country have reacted to such a demand, the conditions for the development of an M.F.A. program at the University of Miami are particularly promising.

During the past decade, through the creative writing program, the University of Miami has seen itself accorded national prominence by the affiliation of two of America's most revered writers, Nobel Laureate Isaac Bashevis Singer and James Michener, whose different audiences and skills created a wide range of expectations from creative writing students attracted to our program. Since the departure of these two writers, we have tried to maintain a program both practical and academic in its goals and approaches. The present undergraduate creative writing program has a history of comprehensive staffing, employing, in addition to our regular faculty, professional South Florida writers with skills in areas such as periodical writing. Undergraduates wishing to discover their own strengths as writers could enroll in either of two courses of study in undergraduate creative writing: a major employing the resources of several departments, or a traditional degree in English with an emphasis on creative writing courses. Also, the creative writing track in English has become a second Arts and Sciences major for many students in The School of Communication.

Our undergraduate students have always found creative writing courses provide interesting and valuable contributions to their undergraduate studies and enhance their self-expression. The number of Miami undergraduate creative writers who have expressed an interest in enrolling in an M.F.A. program, combined with other talented writers in this geographical area, and others from across the country, make it immediately feasible for the M.F.A. program in creative writing to be instituted. We expect that in several years, the M.F.A., like our graduate literature programs, will have a pool of highly qualified applicants from whom to choose.

In Florida there are currently eleven colleges that offer undergraduate creative writing degrees. These, obviously, can be a source of students for an M.F.A. in creative writing at the University of Miami. At the University itself there are perhaps close to sixty students a year majoring in English with a creative writing emphasis. In Fall, 1990, 164 students took creative writing courses. Many of these students would be interested in attending a well-rounded M.F.A. program. There is only one M.F.A.



program in South Florida and three other M.F.A. programs in the rest of Florida. It should be noted that the program at Florida International University, currently numbering twenty students, began its M.F.A. in creative writing with 10 students, at least three of whom were undergraduates at the University of Miami.

While the more than forty M.F.A. programs in creative writing in the United States testify to the vitality of this course of studies--as do the approximately hundred and fifty creative writing undergraduate programs nationally--there is more than a simple need for a second local M.F.A. program. Since Florida International University has no M.A. in English, the M.F.A. in creative writing there seems to substitute for it. Our own flourishing M.A. and Ph.D. programs in English at the University of Miami provide a graduate literature base to augment the writing degree, a program of supporting courses lacking elsewhere in South Florida. Together, the combination of literature and writing should enable us to achieve a distinctive Master of Fine Arts in creative writing.

There are three principal reasons why students enroll for the M.F.A. in creative writing degree, and the English Department is presently equipped to serve students seeking to satisfy each of these interests:

A. Obviously, some students want to improve their ability to write and sell their poetry or fiction. They expect that under professional tutelage they can one day be published writers. Our faculty is completely staffed by widely-published writers.

B. Students' love of the craft of writing and their interest in it suggest to them that an M.F.A. degree will provide them with the academic credentials to work in this area as teachers, and that editorial skills they learn from the criticism of their written work will permit them to work in publishing. Our faculty has the requisite degrees and experience to ensure that students' knowledge of professional standards in publishing will not be neglected.

C. A concern with the craft of creative writing through learning the process by which literary works are written can best be served by doing the thing itself, allowing a sense of belonging to the large community of artists whose work they have studied throughout their formal schooling. Our present graduate courses in literature will supplement their imaginative work and enhance the opportunities of students interested in literature and self-discovery.

### Physical Resources

An M.F.A. program in creative writing requires no laboratory and very little in the way of special library holdings. To the extent that it requires library work at all, that work would be performed in connection with the literature seminars that M.F.A. students would be required to take. Since the resources of the library are adequate for the current graduate programs in English, there would be no need for additional acquisitions for an M.F.A. program.

### Curriculum

Graduate creative writing in the English department presently consists of the traditional courses in the short story, the novel, and poetry. These courses are:

- English 560: Creative Writing: Fiction I (Goran\*/Mayerson\*)
- English 561: Creative Writing: Fiction II (Goran\*/Mayerson\*)
- English 562: Creative Writing: Poetry (Donovan\*)
- English 688: Advanced Novel Writing (Goran\*)

\* See attached Vitae

Faculty loads in the department are normally four to five courses per year with reductions for administrators and for senior professors engaged in extensive research. The same loads would apply to creative writing faculty, but a faculty member directing several M.F.A. theses would be given a course reduction to compensate for the amount of individual attention required by thesis direction. A typical load, therefore, would be one graduate and three undergraduate courses (or two graduate and two undergraduate courses) per academic year, and the direction of three or four theses.

Much of a student's course work would be determined by his or her individual interests. Those students with some interest in drama and screen writing may want to take some graduate courses in the Department of Theatre Arts, in the School of Communication, including CMP 564: Scriptwriting for Motion Pictures.

Distribution of Hours for the M.F.A. \*

## Required:

	Credits
Writing Workshops (fiction, poetry, or in combination.)	12
Literature	12
Workshop in literary nonfiction, drama, or translation	3
Thesis Project	<u>6</u>
Subtotal	33

## Elective:

Twelve hours, from among the following: additional writing workshop courses, special seminars taught by members of the writing staff or regular English Department faculty (up to 9 elective hours may be taken outside the department). Since creative writers' interests and subject matter may be extremely varied, no one or two courses outside English seem appropriate to cover their disparate needs and inclinations. Up to 3 hours may be taken in conjunction with a writing workshop in which the student (with the consent of the workshop instructor) proposes to do extra writing.

Total Credits for Degree	<u>12</u> 45
--------------------------	-----------------

Each candidate (in consultation with a member of the writing staff, serving as advisor), should outline a plan of study no later than the second semester of attendance. All plans of study must be approved by the director of the M.F.A. program. Changes in a plan of study may be made in consultation with the advisor, and with approval by the director.

These requirements are fully in compliance with the AWP (Associated Writing Program) guidelines (See Appendix A). Students will be expected to maintain a grade point average of at least 3.0 both in their creative writing courses and in their literature courses. (For sample tracks and course material see Appendix B.)

Sample First-Year-Student's ProgramFall Semester

Creative Writing Workshop/ Fiction: Goran, Mayerson, or new faculty	
<u>OR</u>	
Creative Writing Workshop/Poetry: new faculty	3
Teaching College Composition: Newman	3
Graduate Literature Course: choice of 10	3
total credits	9

Spring Semester

Creative Writing Workshop/Poetry or Fiction: Goran, Mayerson,  
 or new faculty 3

Two graduate literature courses or individual projects/directed readings, or combination of one literature and one individual project. Project instructors: Goran, Mayerson, or any of new faculty. 6

total credits 9

Students

We estimate that initially the program will enroll about five to ten students and that eventually it will grow to twenty students. Entering students will normally be expected to have a B.A. in English with a grade point average of at least 3.25. Candidates will submit transcripts, G.R.E.'s, recommendations, and a substantial portfolio of their creative work. They will be admitted to the program on the recommendation of the creative writing faculty, subject to the approval of the Director of Creative Writing, the Director of Graduate Studies, and the Chairman. Students will initially be advised by the M.F.A. Program Director, and then choose a faculty member in their major genre (poetry, fiction writing).

## Faculty

Our regular creative writing staff presently consists of the following faculty:

Lester Goran, novelist and program director.  
 Evelyn Mayerson, Professor of English and novelist  
 Peter Schmitt, full-time department Lecturer and prize-winning poet.  
 Laurence Donovan, Professor of English and poet.  
 Nelida Pinon, Henry King Stanford Distinguished Professor of Humanities, and internationally-known Brazilian novelist.  
 Kathleen Martell Gordon, novelist, now teaching creative writing on a part-time basis.

(For faculty vitae see Appendix D).

Professor Donovan is retiring this June, and we are currently in the middle of the hiring process for three additional tenure track faculty (two poets and one fiction writer) to begin in August, 1992, specifically to work in the proposed M.F.A. program. Thus, the department will have six and a half (Pinon is here only for the spring semester) full-time writers--three and a half in fiction and three in poetry--by the time the program comes fully on line next fall. We also expect to draw on the large pool of professional writers who live in South Florida during the school year to teach occasional M.F.A. program courses for us.

There is department funding available for bringing creative writers to campus for readings and seminars. The department already sponsors a colloquium series each year which brings in distinguished creative writers for just such purposes. Once the M.F.A. program is in place we hope to extend the visits of such writers. We also expect our Caribbean Writers Institute (see attached) eventually to become a part of the M.F.A. program.

At the time this report was drafted (10/30/91) we already had received 120 applications as a result of the advertisements which appeared two weeks ago in the MLA and AWP job lists. We continue to receive approximately 35 applications per day. 90% of the applicants have strong, established publication/teaching records, and a half dozen applicants thus far have directed M.F.A. writing at other institutions. Clearly we will be able to choose our new faculty from some of the most highly qualified people in the country.

Comparison with Other Programs**Cornell University MFA in Creative Writing**

1) 4 semesters of writing workshop:	16 s/hrs
2) 6 other courses, four of which must be in English or a foreign literature:	12-24 s/hrs
3) Creative thesis and oral on thesis:	0-8 s/hrs
4) Proficiency in a foreign language	--
<b>Total</b>	<b>40-48 s/hrs</b>

**University of Iowa MFA in Creative Writing**

1) Creative thesis:	0-12 s/hrs
2) Writing workshop:	up to 24 s/hrs
3) Electives:	12-24 s/hrs
4) Take-home exam during last semester of thesis work	--
<b>Total</b>	<b>48 s/hrs</b>

**Louisiana State University MFA in Creative Writing**

1) Writing workshop:	18 s/hrs
2) Graduate Literature	12 s/hrs
3) Creative thesis	6 s/hrs
4) Elective credits	12 s/hrs
<b>Total</b>	<b>48 s/hrs</b>

**University of Pittsburgh MFA in Creative Writing**

1) Writing workshop:	12 s/hrs
2) English & American Literature	12 s/hrs
3) Thesis & Electives	12 s/hrs
<b>Total</b>	<b>36 s/hrs</b>

**University of Michigan MFA in Creative Writing**

1) Workshops include thesis equivalent (minimum)	24 hours
2) Literature or Criticism (minimum)	6 hours
3) Proficiency in a foreign language	--
<b>Must Total</b>	<b>36 hours</b>

**University of Virginia MFA in Creative Writing**

1) Workshops (minimum)	12 hours
2) Literature	12 hours
3) Thesis	12 hours*
*6 may be done by elective	
4) Oral exam after thesis	
<b>Total</b>	<b>36 hours</b>

### University of Miami MFA in Creative Writing

1) 4 semesters of writing workshop:	12 credits
2) 4 courses in literature	12 credits
3) Workshop in nonfiction, drama, or translation	3 credits
4) Project-Thesis	6 credits
5) Electives	12 credits
<b>Total</b>	<b>45 credits</b>

The total semester hours required vary widely in the seven programs surveyed. Miami with 45 credits is on the high demand side. Cornell and Michigan require a foreign language (unusual for MFA programs nationally). Iowa requires an undefined variable take-home examination, and Virginia, an oral exam after the thesis (again unusual). Miami follows the majority of MFA programs by not requiring either a foreign language or an oral defense. The creative thesis is common to all seven programs. All programs are designed to be completed in three semesters of full time work or six semesters for people holding assistanships.

Iowa's is generally regarded as the best program in the country. Iowa has 110 graduate students; Cornell a high of 120, and the other programs vary from 30-90 students.

After the hiring this year Miami will have five tenure-track faculty members, one full-time lecturer, and one part-time adjunct in creative writing. Cornell lists nine permanent faculty writers on its staff, Iowa four, although Iowa's lists a number of names of visiting faculty. Pittsburgh lists 13 faculty, Virginia, 4. The number of faculty at the other three are not readily available.

## REPRESENTATIVE SYLLABUS

### ENGLISH 560-561: CREATIVE WRITING - FICTION

DESCRIPTION: An attempt through both line editing techniques and concerns with form to advance the student's ability at mastering the necessities of structure, style, theory and probabilities of publication (both academic and commercial).

TEXTS: "The College Handbook of Creative Writing", DeMaria  
"The Portable Henry James", Ed., M. Zabel  
"The Paris Review Interviews", Vol. IV

#### SCHEDULE:

Week 1 through 4:

- Lecture by instructor
- Short submissions of prose not necessarily concerned with form; description, sketches, autobiography; to be discussed in class

Week 4 through 13:

- Submissions of short stories in duplication, each student to prepare 2 stories for class discussion

Week 13 through 15:

- Reconsideration of semester's student work with emphasis on possibilities in rewriting; publication concerns; academic theories inherent in material
- Lecture and class discussion



## REPRESENTATIVE SYLLABUS

### ENGLISH 562: CREATIVE WRITING - POETRY

DESCRIPTION: This graduate level course aims to combine both workshop techniques (roundtable format) with seminar discussions of current issues in American poetry.

#### REQUIREMENTS:

- 1 poem (or installment of longer poem) per week
- 1 paper, 4-6 pages, examining relevant issue in contemporary poetics
- 1 review, 6-8 pages, of volume(s) of contemporary verse

SCHEDULE: Workshops of student poems will be held once per week. Seminars will be held on the second class day in the week, and will involve these typical subjects (with appropriate required texts):

- The New Formalism in Contemporary Poetry: What's New About It? (Expansive Poetry, F. Feirstein, ed.)

- The Long Poem: Is the Epic Dead? (Merrill's Sandover; Walcott's Omeros; et al.)

- Prolixity vs. Maximalism: Is Over-Writing Ever Simply Over-Writing? (an examination of Ashbery, Clampitt, Graham, Lieberman, Smith and Walcott)

- The Situation of Reviewing and Criticism in American Poetry (texts by Pinsky, Hass, Clark, Birkerts, et al.)

## REPRESENTATIVE SYLLABUS

### ENGLISH 676: EUROPEAN NOVEL II

**DESCRIPTION:** This course covers major developments in European fiction from Flaubert through Beckett, readings from works that emphasize the individual's alienation from society and the inward turn of modern narrative. We begin with Madame Bovary and Notes from Underground, two 19th century works that have influenced the direction of the modern novel, and then continue with a series of modern works.

**REQUIREMENTS:** The writing requirement consists mainly of two critical papers dealing with works from the syllabus, each at least 10 typed pages plus documentation. In addition, each student should prepare one question per week for class discussion, to be submitted in writing at least three hours before class. There will not be a final exam.

#### SCHEDULE (Spring):

15 January:	Gustave Flaubert, <u>Madame Bovary</u>
22 January:	continue <u>Madame Bovary</u>
29 January:	Feodor Dostoevsky, <u>Notes from Underground</u>
05 February:	Thomas Mann, "Tonio Kroger"
12 February:	Mann, "Death in Venice"
19 February:	Marcel Proust, <u>Swann's Way</u>
26 February:	continue, <u>Swann's Way</u>
05 March:	Franz Kafka, <u>The Trial</u> (also please read Kafka's "A Hunger Artist"); <b>FIRST PAPER DUE</b>
12 March:	No class - Spring recess
19 March:	continue <u>The Trial</u>
26 March:	Yevgeny Zamyatin, <u>We</u>
02 April:	Albert Camus, <u>The Fall</u>
09 April:	Samuel Beckett, <u>Molloy</u>
16 April:	Beckett, <u>Malone Dies</u>
23 April:	Beckett, <u>The Unnamable</u> ; <b>SECOND PAPER DUE</b>

## Appendix A

## AWP GUIDELINES FOR WRITING PROGRAMS AND TEACHERS OF WRITING

Introduction

The institutional membership of the Associated Writing Programs, a national, non-profit corporation founded in 1967, includes a majority of the graduate degree programs in creative writing in the United States. AWP, which is supported by grants from the National Endowment for the Arts, is the primary source, nationally, of information on creative writing programs: the AWP source, nationally, of information on creative writing programs: the AWP CATALOGUE OF PROGRAMS (third edition 1980) is the only comprehensive listing now available.

Aside from a 1972 statement by the American Council for the Arts in Education regarding the hiring and tenure of artist-teachers, which primarily addresses disciplines in the visual and performing arts, and aside from policies adopted by a few individual states, we know of no current guidelines that discuss the appropriate credentials for teachers of creative writing, or address academic policies affecting poets and fiction writers who teach; nor are there general guidelines for degree programs in writing that can be made available to deans, department chairmen, or accreditation teams. Enrollment in writing workshops continues to grow, and new writing programs are established regularly, but the Master of Fine Arts in creative writing--the degree supported by AWP as an appropriate "terminal degree" for the practicing writer--is still misunderstood by many administrators whose responsibilities include approving new programs and hiring writing teachers.

Therefore the Board of Directors of the Associated Writing Programs has approved a statement on writing program curricula and on academic policies regarding the hiring, promotion, and tenure of writers teaching at the college level. This statement was drafted at the conclusion of a two-year study conducted by the AWP Curriculum and Academic Policy Committee, chaired by Ellen Bryant Voigt (Goddard College) and Marvin Bell (University of Iowa). It reflects AWP's ongoing commitment to the quality of teaching in this field, and AWP's continued support of writers in the academy.

## GUIDELINES FOR TEACHERS OF WRITING

Hiring, Rank, and Tenure

It is the position of the Associated Writing Programs that decisions regarding the hiring, rank, and tenure of writing teachers be based on the quality of the individual's writing and teaching. Academic degrees should not be considered a requirement or a major criterion which would over-rule the importance of a writer's achievement in the art. It is further urged that significant creative work be viewed as the equivalent of a terminal degree within the administrative and academic structures of the

institution.

Where institutions refuse to waive the requirement for a terminal degree, it is recommended that the Master of Fine Arts be considered the appropriate credential for the teacher of creative writing and contemporary literature. Holders of this degree may also be prepared to teach literature survey courses, composition and rhetoric. However, AWP reminds institutions that the degree itself, and programs that issue the degree, vary considerably, and it is recommended that a prospective teacher's individual competencies be examined closely.

AWP assumes that the Master of Fine Arts in creative writing includes at least two years of serious study, with a minimum of 45 graduate credit hours; a creative thesis (book-length collection of original work); successful completion of course work in form and theory, contemporary writers, and/or traditional literature; and a substantial amount of individualized writing study, with criticism and direction of the student's writing by an experienced writer through workshop, tutorial, independent project or thesis preparation.

AWP believes that writing program faculty, who as writers are best qualified to make assessments of a candidate's work, should be given the responsibility of making such decisions about their peers; barring that, their evaluations of the review process.

### Parity

It is the position of AWP that writers be given parity with scholars in salary stipulation, including senior positions at the top of the salary range, and that the absence of the Ph.D. not be relevant to such negotiations.

It is important to note that while the system of part-time and visiting writing faculty is often used to increase the breadth of a program's offerings, such a system should not continually exclude writers from access to full-time positions and the possibility of renewal.

### Course Load

According to the 1978 AWP survey, the majority of writing faculty members carry a course load of either two or three courses per semester or quarter in graduate writing programs. It should be noted that many institutions define "writing workshop" as equivalent to teaching two courses, in deference to the additional work in conferences, tutorials, and thesis supervision that writing students need for the development of their work; whereas other programs list such activities separately and equivalent to one literature course. AWP recommends that the course load for graduate writing teachers be defined in a way that recognizes the importance of individualized attention to the student's work, and the increased amount of conference and preparation time which it entails; and, further, that the faculty

load not exceed one additional course beyond writing workshop and attendant individual conferences.

### Workshop

The 1989 AWP survey indicated that most teachers of writing felt they were most effective in the workshop format, and that the majority of workshops have a class size of 11-20. AWP recommends that workshop size not exceed 15, and that 12 be viewed as desirable and most effective.

### Additional Recommendations

It is the position of AWP that teaching writers must have access to a liberal policy of leave and sabbatical. As with other arts, the writing teacher will be effective as a teacher only insofar as he or she is active and engaged as a writer and large, recurring periods of time devoted to the writer's own work are viewed as crucial preparation for continued effective teaching.

AWP believes that writers should have the major voice in decisions concerning not only the hiring and retention of writing faculty and admission of students to the writing program, but also the award of the degree and control of the program budget. Such administrative decisions should incorporate judgments of quality, and it is believed that writers in the academy are best qualified to make such judgments.

### A DESCRIPTION OF WRITING PROGRAM CURRICULA

Although they share common goals, criteria and characteristics, writing programs in this country are now many and diverse. AWP does not advocate one approach to the study of writing over another, but does seek, through its catalogue of programs, to help the student writer locate those programs which are most compatible with his or her goals and expectations. Prospective students using the catalogue are urged to read each program description carefully, and to pay special attention to the faculty listing, the course work distribution and other degree requirements, and the statement of the program's aims.

The 1980 edition of the AWP CATALOGUE makes a distinction between, on the one hand, courses in writing offered by an undergraduate or graduate literature program or department, and, on the other, a coherent curriculum in literature and creative writing designed for writing students. The primary aim of writing programs, through work in writing, form and theory, contemporary writers and/or traditional literature, is to help students become better writers, although liberal arts education and/or professional training may be secondary aims. Writing programs are also characterized by the presence of active and experienced writers on their faculties, and the student's own creative work is seen as the primary evidence for decisions about admission and graduation. It should be noted that "creative writing" has traditionally encompassed poetry,

playwriting and scriptwriting, translation, fiction, and other imaginative prose.

Graduate writing programs are listed in the AWP CATALOGUE in the following descriptive categories: studio, studio/academic, and programs in traditional literary study and creative writing. Although the aims and specific curricula of programs within each category differ considerably, the following general distinctions may be fairly made:

Studio writing programs place primary emphasis on the student's writing experience within the program. In this way, they most closely parallel studio programs in music, dance, and the visual arts. Most of the degree work is done in workshops, independent writing projects or tutorials, and thesis preparation. The study of form and theory, and of contemporary writers, may be incorporated into workshops or offered through separate courses. Faculty of such programs are selected for their achievement in the creative forms and not for scholarly work. Students are admitted to such programs almost wholly on the basis of a writing sample, and in turn the significant degree criterion is the quality of the original manuscript.

Programs in traditional literary study and creative writing offer work in writing with experienced writers on the faculty, and allow a creative thesis, but also expect that a significant amount of the degree work will be completed in the study of literature, usually in courses taught by English department faculty. Such programs tend to align themselves firmly with the academic tradition, and emphasize training their students as literature teachers as well as writers. Often, they actively use the same criteria for admission and degree award that are applied to candidates in literature, including the comprehensive examinations and the language requirements.

#### Additional Recommendations

It is generally felt, among writing program faculties, that a series of readings and/or brief residences is an important dimension of a writing program, offering students an immediate connection to contemporary literature and exposure to a variety of voices and aesthetic approaches. Because such a series is seen as integral to the curriculum, writing faculty should have the largest voice in determining the participants in such a series.

Appendix B.  
SAMPLE TRACKS FOR M.F.A. CREATIVE WRITING STUDENTS

We will have a three year program with the first year an introduction to the genre of the student's choice. We intend to offer broad-based introductions, however, making available to the student options which take advantage of his or her individual inclinations and capabilities. The conclusion of the program will be a thesis in the area of the student's choice, in consultation with a member of the writing faculty.

SAMPLE FICTION WRITING TRACK

Semester 1

	Credits
Writing workshop: combination poetry and fiction	3
Literature course (i.e. contemporary literature, etc.)	3
Seminar in college teaching	<u>3</u>
total credits	9

Semester 2

Fiction writing workshop I	3
Literature course	3
Workshop in non-fiction, drama, or translation	<u>3</u>
total credits	9

Semester 3

Fiction writing workshop	3
Literature (2 courses)	<u>6</u>
total credits	9

Semester 4

Fiction writing workshop	3
Professional writing workshop (editing MSS, etc.)	3
Literature	<u>3</u>
total credits	9

Semesters 5 and 6

Creative thesis	variable credits <u>1-9</u>	
	total credits	9

SAMPLE POETRY WRITING TRACK

Same as above with poetry writing workshops substituted for fiction writing, and a volume of poems for a creative thesis.

Appendix C: Budget



SUMMARY OF INCREMENTAL REVENUES AND EXPENDITURES  
 PROPOSED MASTER OF FINE ARTS IN CREATIVE WRITING  
 DEPARTMENT OF ENGLISH


<u>ESTIMATED REVENUES</u>	<u>YEAR 1</u>	<u>YEAR 2</u>	<u>YEAR 3</u>	<u>YEAR 4</u>
Tuition Rate (8%/year incr)	612	661	714	771
Tuition Revenue New TAs (5 positions)	55,080	59,490	64,260	69,390
Tuition Revenue Other Students	0	59,490	128,520	208,170
<b>TOTAL Tuition Revenue</b>	<b>55,080</b>	<b>118,980</b>	<b>192,780</b>	<b>277,560</b>
Total Number of Students (TAs + Paying)	5	10	15	20
 <u>INCREMENTAL EXPENSES</u>				
Tuition Waivers for TAs	(55,080)	(59,490)	(64,260)	(69,390)
<b>Net Revenue</b>	<b>0</b>	<b>59,490</b>	<b>128,520</b>	<b>208,170</b>

As a result of recent faculty resignations and impending retirements, a new financial plan was developed to meet the needs of this new degree. The salary costs for three new appointments next fall (one replacement, two new positions) as well as one TA stipend and incremental "B" expenses will come from a reallocation of departmental faculty salary funds and College pt/ot funds currently used in English. In addition, Michner Endowment fund revenue designated for a creative writing program will be used to cover the stipends for four additional teaching assistants.

Thus, the only remaining uncovered incremental cost is for tuition waivers for the additional teaching assistantships. The Provost has approved funding for those new positions.

The program is expected to enroll a maximum of twenty students (including the five TAs). Estimated revenue assumes full-time status of 9 credits per semester and 8% per year tuition increases.

Submitted by:

  
 Zack Bowen, Chairperson  
 Department of English

\_\_\_\_\_  
 Ross C Murfin, Dean  
 College of Arts and Sciences

Appendix D: Faculty Vitae

## CURRICULUM VITAE

Sylvester Goran

### Address:

810 Paradiso Avenue  
Coral Gables, Florida 33134

### Telephone:

(305) 667-8960 (Home)  
(305) 284-5169 (Office)

### Educational Background

A.B., University of Pittsburgh, 1951  
M.A., University of Pittsburgh, 1960

### Professional Experience

Instructor (Part-time), Pennsylvania State University  
(New Kensington), 1958-59  
Instructor, University of Miami, 1960-65  
Associate Professor of English, University of Miami, 1965-68  
Professor of English, University of Miami, 1974-present

### Publications

#### Novels:

The Paratrooper of Mechanic Avenue. New York: Houghton  
Mifflin, 1960.  
Maria Light. New York: Houghton Mifflin, 1962.  
The Candy Butcher's Farewell. New York: McGraw-Hill, 1964.  
The Stranger in the Snow. New York: New American Library, 1966.  
The Demon in the Sun Parlor. New York: New American Library, 1968.  
The Keeper of Secrets. New York: Saturday Review Press, 1971.  
This New Land. New York: Signet Books, 1980.  
Covenant With Tomorrow. New York: Signet Books, 1981.  
Mrs. Beautiful. New York: New Horizon Press, 1985.  
Small Temptations. Completed August, 1987; under consideration by  
Dodd Mead.

#### Short Stories:

Tales from the Irish Club. A collection of seventeen short  
stories, completed September, 1987; under consideration by Farrar,  
Straus and Giroux.

#### Translations:

Isaac Bashevis Singer, The Image and Other Stories, 1985. With the  
author.  
Isaac Bahsevis Singer, The Death of Methusalah. A translation  
with the author of a new collection of his stories;  
forthcoming, 1988.

#### Film:

Isaac and Lester: Without Pretense. A ninety minute film  
conversation, with Isaac Singer and Lester Goran, sponsored by a  
grant from Unicore Foundation, affiliated with Universal  
Pictures. Completed: October, 1987. Premiere: spring, 1988.

Theater:

Razzle-Dazzle, a musical with book by Lester Goran. Premiere:  
Gusman Theater for the Performing Arts, January, 1976

Reviews:

Approximately twenty-five book reviews for Books Today, literary supplement of The Chicago Tribune, Miami Magazine and other periodicals. Included are reviews of: Herzog, by Saul Bellow; The Mandelbaum Gate by Muriel Spark; and Notes From a Sea Diary by Nelson Algren.

Professional Activities

Coordinator, Television Programming, University College, 1964-65  
Founder, Sponsor, U.M. Film Society, 1965-75  
Developed Inter-departmental Major in Creative Writing, 1965  
Developed English Creative Writing Major, 1965  
Director of Creative Writing Programs, 1965-present  
Board of Publications, Faculty Representative, 1970-80  
Chairman, 1978-80  
Graduate Faculty, Member, 1974-present  
Founding Editor, The New Spectator, a literary magazine, 1974-75  
University Sabbatical Leave Committee, 1979-83  
Committee on Rank, Salary and Conditions of Employment, 1977-79  
Upward Bound Parents's Program, Initiator and Participant, 1976-88  
Featured Speaker, University of Pittsburgh Bicentennial Writers' Conference, March, 1987

Courses Taught

English and Continental Novel (graduate and undergraduate)  
Eighteenth Century English Novel (graduate and undergraduate)  
The Craft of Fiction: Twentieth Century Sensibility (graduate)  
Creative Writing (graduate and undergraduate)  
Contemporary Literature (undergraduate)  
Forms of the Novel (undergraduate)  
Professional Writing Workshop

Honors and Awards

Distinguished Visiting Professor, Miami-Dade Community College System, 1981  
Florida Arts Council Established Artist Award, 1981  
Nomination for Pulitzer Prize: Mrs Beautiful, 1985  
Outstanding Teacher Award, College of Arts and Sciences Alumni Association, 1986  
Golden Key National Honor Society, Honorary Member, 1987

Ph.D. Dissertation Directed

Stephanie Packer (Novel): Disciples, 1984

M.A. Theses Directed

Kathleen Martell Gordon (Novel): The Psychic and the Swamp Man, 1981

David Schroeder (Novel): Eastern Dry Rocks, 1984

Robert Ratner (Short Story Collection): Dressing Two Mannequins, 1986

Eton Philp (Novel): Benjamin, My Son, 1986

Ph.D Committees

Maria Gonzalez, "Decadence and the Major Poetical Works of Richard Le Gallienne," 1978

Carol McFrederick (in progress)

D.A. Committee

Joan, Nestle Dunphy, "Psychedelic Literature," 1975

M.A. Committees

Ninon Lavernia

Ellen Sprectman (in progress)

William Kimmel (in progress)

Kathleen Gordon  
2220 NE 204 St.  
Miami, FL. 33180  
(305) 931-3160

Education

Master of Arts, English, The University of Miami, May, 1983.

Bachelor of Arts, Creative Writing, The University of Miami,  
August, 1973.

Professional

Lecturer, The University of Miami, 1974 to present, in freshman  
composition (English 105, 106, 107, 109) and creative writing  
(English 390, 391).

Reporter, The Miami Herald, 1969 to 1972.

Consultant, Poetry in the Schools, funded by the Florida  
Endowment for the Arts, 1975 to 1978.

Books

The Psychic and the Swamp Man, Viking Press, New York, 1982.

Giving Up Men, 1988, Mildred Marmur Literary Agency.

American Legends, 1986, Mildred Marmur Literary Agency.

The Angel in the Zoo, 1984, Mildred Marmur Literary Agency.

The Dolly Parton Songbook, Screen Gems-Columbia Publications,  
Miami, 1972.

Short Fiction

"Dark Wings, Angel Voices II," The New Spectator, Spring-Summer,  
1974, Vol. 1, No. 2.

"Dark Wings, Angel Voices," The New Spectator, Winter, 1974,  
Vol. 1, No. 1.

Articles

"Joseph in Paradise," an article about jazz musician Joe Donato, 1988, Mildred Marmur Literary Agency.

"First Novelist," Library Journal, June 15, 1983, Vol. 106, No.12.

"Getting Shirley Brown," Miami Pictorial, January, 1973.

"Books," Miami Pictorial, October, 1972.

"I Rode With Jesse James," Tropic, February 28, 1971.

Readings and Lectures

"On Being a Novelist," Norwood Middle School, Miami, Fl., Spring, 1988.

"On Being a Novelist," Hadassah Book Club, Miami, Fl., Fall, 1986.

"Princeton, A Quiet Little Eddy in the Migrant Stream," read into the United States Congressional Record, Winter, 1971, Washington, D.C.

Organizations

The Author's Guild

## CURRICULUM VITAE

NAME: Evelyn Wilde Mayerson  
ADDRESS: 1 Grove Isle Drive, Apt. 702  
Coconut Grove, FL 33133  
(305) 858-7703

### EDUCATION:

1975 Ed.D Laurence University of California  
1973 Postdoctoral Fellowship granted by NIH to study  
innovative methods of teaching medical students at  
the University of Illinois College of Medicine  
1973 M.A. Goddard College - Therapeutic Communication  
1963 B.A. University of Miami - Political Science/English

### Inservice Training:

Temple University - Behavioral Unit, Eastern  
Pennsylvania Psychiatric Institute, 1971-73,  
clinical and academic  
Philadelphia State Hospital, 1968-71, clinical and  
academic.

### PROFESSIONAL POSITIONS

1987 Professor, University of Miami  
1985 Associate Professor, University of Miami  
1984-86 Director of Composition  
1980 Assistant Professor of English, University of Miami  
1977-80 Assistant Professor of Psychiatry, University of  
South Florida School of Medicine

### Primary Responsibilities:

Taught communication skills to medical students and  
psychiatric residents, conducted seminars in  
psychiatric issues, medical ethics, consultant at  
Veterans Administration Hospital, innovated  
simulated patients, individualized curriculum, and  
final project in place of exam.

1974-77 Assistant Professor of Psychiatry, Department of  
Psychiatry, Temple University School of Medicine.

### Primary Responsibilities:

Taught interviewing skills and therapeutic  
procedures to third year medical students on their  
psychiatric rotation, taught elective to first and  
second year students in psychosocial aspects of  
medicine, co-leader in ethics class, co-leader in  
introduction to clinical medicine course, and  
principal investigator in hypertension/patient  
compliance study.



Mayerson-2

- 1977-80 Department of the Army. Seminar leader in interpersonal skills workshops given several times yearly.
- 1975-80 Civil Service Commission - same as above.
- 1974-80' Department of Commerce - Same as above.
- 1975-77 Visiting Assistant Professor to Hahnemann Medical College
- 1972-74 Instructor in Department of Psychiatry, Temple University School of Medicine
- 1971-73 Drama Therapist in Behavior Unit of Temple University
- 1969-71 Drama Therapist at Philadelphia State Hospital

PUBLICATIONS

The Cat Who Escaped From Steerage, Scribner's, in press-Oct., 1990

Well and Truly, NAL-Dutton, August, 1990

"Medicine in Literature", Miami Medicine, 1989

In preparation: A novel, tentative title, Madonna of the Soaps, a story of a retarded girl's reentry into community and her fight to retain custody of her baby.

A Long and Lovely Suicide, a full length play examining the life of Oscar Wilde, in production at Coconut Grove Playhouse, May 1986, Reader's Theatre.

"Road Story", Tropic Magazine, January 1985

Princess in Amber, Doubleday, Spring 1985

No Enemy But Time, Doubleday, Spring 1983, (Published in England, Secker & Warburg, 1984).

Coydog, Scribner & Sons, October 1981

If Birds are Free, Lippincott & Crowell, October 1980

Sanjo, J.B. Lippincott, April 1979. Redbook condensation, May 1979. (Published in England, Secker & Warburg. Translated into German, Japanese, and Serbo-Croatian).

Shoptalk, textbook, W.B. Saunders, February 1979.

Putting the Ill at Ease, textbook, Harper and Row. 1976.

"South Florida Pines," Miami Herald, October 1985

"Patient-Physician Negotiations", JAMA, with Melvin Benarde, April 1978).

"Creativity and Medical Education," Rehab, J. (In Press).

Introduction to Psychiatry, Lippincott, 1975. Video Cassette Learn system comprised of sixteen programmed learning video cassettes and sixteen accompanying student workbooks and teacher guides.

"The Method to Our Madness", Drama therapy text, unpublished. 1973

"We Love You, Mr. Peabody"; "The Ice Floe Leaves at Seven"; "Picnic at Manassas"; "Rifles for Rifke", One act plays produced in Philadelphia and Miami, 1973.

Series of four television scripts including one act play, "The Milk Grass", for Gratz College, Philadelphia, aired on education channel, 1972.

"Everglades Boy", series for Highlights for Children, 1964-67.

#### Book Reviews

"Queen Victoria In Her Letters and Journals", Miami Herald, July 17, 1985.

"Deaf in America" Washington Post, February 1982.

"Senility" Washington Post, September 1981

#### AWARDS

James Chambers Playwriting Award, Spring 1987.

Nomination for Pulitzer Prize, No Enemy But Time, 1983.

Preferred Professor, University of Miami, 1983

Postdoctoral Fellowship granted by NIH to University of Illinois College of Medicine, 1973.

Mayerson-4

State of Florida Teaching Scholarship, 1962.

PROFESSIONAL AND COMMUNITY ORGANIZATIONS

Center for the Fine Arts  
Grant Award Judge, State of Florida, 1985  
Silver Knight Judge, Miami Herald, 1985  
Member of the Board of Directors, Florida Council  
of Libraries, October 1981.  
Writer's Guild, 1980  
American Education Research Association  
Association of American Medical Colleges  
Member Friends of the Lowe Art Museum  
Subscriber Players State Theatre

LECTURES AND CONSULTATIONS

(List of lectures and consultations available on  
request.)

NELIDA PINON - a brief introduction

Ms. Pinon was born in Rio de Janeiro to a Spanish family, she was graduated by Faculdade de Filosofia da Pontificie Universidade Catolica in that same city.

Her teaching career started in Rio where she was faculty in the Faculdade de Letras da Universidade do Rio de Janeiro. She was also faculty at Columbia University (New York) and The John Hopkins (Baltimore). Ms. Pinon has also given lectures in many Brazilian and foreign universities as well as participated in numerous congresses around the world. She has been juror in international literary awards: Neustadt, 1988 - Oklahoma; I Premio Latino-Americano de Novela, Nicaragua; Premio Casa de las Americas, Cuba.

As a writer Ms. Pinon has been featured in antologies in Brazil and abroad; her works have been translated in many languages and published in France, Spain, Argentina, United States, Italy, Portugal, Poland, to name a few. In the last years of military ruling she was the Vice-Chairperson of the Writers' Union at the same time she fought for the "redemocratization" of her country.

Enriching the roll of comendations and titles she has received throughout her professional life, Ms. Nelida Pinon was elected to the Academia Brasileira de Letras on July 21, 1989.

Works Published

1961 - Guia - Mapa de Gabriel Arcanjo (novel)

1963 - Madeira Feita Cruz (novel)

1966 - Tempo das Frutas (short-stories)

1969 - Fundador (novel) - Earned Walmap Award, Brazil

1972 - A Casa da Paixao (novel) - Earned Mario de Andrade Award for best fiction (1973)

1973 - Sala de Armas (short-stories)

1974 - Tebas de Meu Coracao

1978 - A Forca do Destino (novel)

1980 - O Calor das Coisas (short-stories)

1984 - A Republica dos Sonhos (novel) -Earned Art Critics Association Award for best fiction (1985), also Pen Clube Award

1987 - A Doce Cancao de Caetana (novel) - Earned UBE Award for best novel (1987).

## CURRICULUM VITAE

### PERSONAL

Name: Peter Harlan Schmitt

Home Address: 7915 Camino Real, N-102  
Miami, FL 33143

Business Address: Department of English  
University of Miami  
Coral Gables, FL 33124

Home Phone: (305) 598-1840

Office Phone: (305) 284-4075

### EDUCATION

1981-83: M.F.A., University of Iowa, Iowa  
City, Iowa

Major: Creative Writing

1976-80: B.A., cum laude, Amherst College,  
Amherst, Massachusetts

Major: English

### MASTER'S THESIS

Correspondences, a collection of original  
poems

Readers: Marvin Bell, Stanley Plumly, Gerald  
Stern

### EMPLOYMENT

1986-Present: Full-time Lecturer in English  
University of Miami, Coral Gables, Florida

1984-86: Adjunct Lecturer in English  
Florida International University, Miami,  
Florida

### GRANTS

1989: The Ingram Merrill Foundation, New  
York, NY

Project title: Completion of a first  
manuscript of original poems.

### ACADEMIC HONORS

1980: The Rolfe Humphries Poetry Prize

1979: The Corbin Prize in Poetry

### WRITING HONORS

1988: The "Discovery"/The Nation Prize for  
Poetry

PUBLICATIONS

Country Airport, a collection of poems.  
Copper Beech Press, Brown University,  
Providence, R.I., November 1989.

"Class Clown," "Glance," "Harbinger," "Just  
Married," "Letter to a Homesick Niece,"  
"Nature Hike," poems in The Southern  
Review, Autumn 1989.

"Intimacies," "Old-Fashioned Juice Squeezer,"  
poems in Key West Review, Fall/Winter 1989.

"Homecoming," poem in The Nation, June 19,  
1989.

"Tin Ear," poem in Poetry, March 1989.

"Ho-Ho," poem in The Quarterly, Fall 1988.

"Jonathan Edwards and the Quaking Bog," poem  
in The Nation, May 14, 1988.

"Grave-Rubbing in a New England Cemetery,"  
poem in The Nation, April 30, 1988.

"Adolescence," "Fundamentalist Funeral,"  
poems in Boulevard, Fall 1987.

"A Whaleman to His Wife," "Country Airport,"  
"The Deer," "Once by the Lake," "String  
Quartet, Brooklyn, 1909," "Waiting for a  
Letter," poems in The Quarterly, Summer 1987.

WORK IN PROGRESS

Book: Second manuscript of original poems.  
Stage: writing in progress.

TEACHING EXPERIENCE

Creative Writing  
Modern American Literature  
Early American Literature  
Introduction to Literature  
Freshman Composition  
Technical Writing

M E M O R A N D U M

March 17, 1992

TO: Faculty Senate

FROM: Zack Bowen, Chair  
Department of English

The MFA program is designed to accommodate a total of twenty to twenty-five students. How many of these students will be tuition-paying students is a matter of conjecture. Since we are accepting only the best applicants, Dean Murfin has pledged to offer up to twenty graduate teaching assistantships for the program. This represents a change from the original budget. It is anticipated that a number of the student vacancies will be filled by students either paying tuition or having their tuition paid by governmental or philanthropic agencies. As the program grows, Dean Murfin has pledged to fund all fundable students with graduate assistantships up to twenty, or a full complement of the MFA student body.



TO: Senate Council

FROM: Ad Hoc Review Committee for M.F.A. Program in Creative Writing:  
Josephine Johnson, Chair, Will Betsch, William Brown, and Malcolm Kahn

DATE: March 16, 1992

The following includes (1) a precis of a proposal from Professor Zack Bowen, Chair, Department of English, and (2) a recommendation from the Ad Hoc Committee.

### Rationale

Professor Bowen demonstrates the viability of the U.M. undergraduate creative writing track in the Department of English as a source for probable recruitment for M.F.A. students. Sixty undergraduates are presently enrolled, and in the Fall of 1990, 164 students took courses in the undergraduate creative writing sequence. The track is also a second major in the College for many students in the School of Communication.

Compared to the program at U.M., eleven other colleges in Florida offer creative writing undergraduate degrees. Only one M.F.A. is offered in South Florida, by F.I.U., there are three other M.F.A.'s in the state. At F.I.U., the program began with ten students, three of whom were graduates of the U.M.'s English department. Professor Bowen establishes that our present strong Ph.D. and M.A. programs in English bring academic support in literature and in criticism that are lacking in other programs in the state. These resources will bring strength to publishing and editorial skills beneficial to the creative writing program.

### Faculty

Funding for additional new faculty lines has been made available by over five vacancies in the Department of English; these openings have occurred because of resignation, retirement, death, and other circumstances due to transfer of tenure and an administrative shift. The budget has therefore permitted the recruitment of three new faculty members for the creative writing program out of a pool of 500 applicants. The new lines include a program director from Penn State, professor John Balaban (M.A. Harvard), and assistant professors Robert Antoni and Laura Mullen.

Balaban helped to establish the M.F.A., at Penn State, taught there for 21 years, and was its current program director in creative writing. He is a well-published, prize-winning poet

and novelist with a specialized interest in Vietnam. Robert Antoni received his Ph.D. from the University of Iowa ('90). George Plimpton described Antoni's new book, Divina Trace (Quartet Books, London, and Viking-Penguin, New York), "an astonishing tour de force! Trinidad, indeed the whole Caribbean, has its James Joyce." Laura Mullen, also from the Iowa Writer's Workshop, University of Iowa, received her M.F.A., in 1985. She is a National Poetry Series winner (1990), and her collected poetry volume, The Surface, was published by the University of Illinois Press in 1991.

The M. F. A. will also be staffed by the Department of English's respected novelists Professors Goran and Mayerson, published poet lecturer Peter Schmitt, Brazilian novelist and Henry King Stanford Distinguished Professor of Humanities, Nelida Pinon, and an adjunct part-time, novelist Kathleen Nartell Gordon.

Faculty teaching loads will be either one graduate and three undergraduate courses each year, or two graduate and two undergraduate assignments. Each full-time faculty member in the program will direct three or four theses a year.

#### M. F. A. students, TAs, Curriculum

Professor Bowen expects the program to begin with five to ten students, with a proposed growth to 20-25 students, 20 of whom will be TAs. The students are likely to have graduated with a BA in English and a grade point average of 3.25. The program at Iowa has 110 students, Cornell 120, and other nationally recognized programs admit 30 to 90 participants.

Support for one TA in the initial program, and eventually up to 20, will be generated from \$50,000 from the James Michener Endowment Fund, \$67,000 from the Summer Caribbean Institute (in the final three-year grant from the North-South Center), and reallocated funds from the pt/ot budget for English 105 and 106, as well as subsidies from Arts and Sciences. Some TAs will replace some existing and on-the-spot hiring for the Freshman Composition courses, after their training by the director of Freshman Composition. Future funding is likely to come from the N.E.H. with a commitment from the University of Miami; the pledge would be the result of a successful campaign.

Total credit hours for the proposed M. F. A. will be 45, nine of which may be taken outside of the area, possibly in the department of Theater Arts or in the Film sequence in the School of Communication. The proposed curriculum is in compliance with the Associated Writing Program (AWP), a national organization supported by the National Endowment for the Arts. Students will be expected to produce 150 pp of fiction or 45 pp of poetry. There will not be an oral defense or a foreign language requirement.

#### Procedures and Endorsements

The Interim Dean of the Graduate School has endorsed the M. F. A. proposal in a

memorandum to Dr. William Whelan, dated February 13, 1992. Professor Sugrue's recommendation is by way of the subcommittee members for programs and degrees sent to the Graduate Council on January 15, 1992.

The Ad Hoc Committee also enthusiastically endorses the proposed M. F. A. in Creative Writing. The program should add distinction to the College and may also complement the successful M. F. A. in Film within the School of Communication. Indeed, we hope that the programs might share resources in the future in the form of visiting lecturers and artists, workshops and institutes. We are also impressed by the quality and accomplishments of the new faculty who will complement the Department of English's existing faculty of stature in the creative writing program. It is exceedingly encouraging to read the commentary of two external reviewers of the program, James Whitehead of the University of Arkansas and Ed Ochester, University of Pittsburgh. We trust that their thoughtful suggestions concerning student recruitment and graduation requirements are upheld.

Two questions are raised by the Ad Hoc Committee: that of space and clerical support (note that there is no stated budget for this), and a budget for the acquisition of library holdings not mentioned by the outside reviewers. There is some concern that the quantity of books presently required by the other programs in the Department of English may suffer if the new program also orders from the existing allocation. We urge the University to pledge a distinct budget for the proposed M. F. A.

Finally, we advise the Senate Council that it is essential that the program attract students of the highest possible credentials. A national reputation is won by the accomplishments of our graduates as well as those of faculty. To this end the Department must be supported by being able to offer sufficient stipends. In a competitive market, the most able students are likely to choose the most economically rewarding opportunities. Without top-rate students, the program could suffer from mediocrity, a position not consonant with the goals of this proposal or the counsel of the outside reviewers.

that a steering committee will be responsible for academic and policy-making decisions. A three-person committee will be appointed to provide advice and guidance to the students. It was pointed out that the school faculty must also vote on proposed programs unless the appropriate school council is given explicit authorization on an annual basis to act for the faculty. *The motion carried.*

#### President Foote's Proposals on the Faculty Appointment System

It was *moved* and seconded to agenda the President's proposals for the Faculty Senate meeting of March 23. *The motion carried.*

#### Proposed Degree of Master of Fine Arts in Creative Writing

Professor Johnson, Chair of the ad hoc committee to review the proposed Master of Fine Arts degree in Creative Writing, stated that the committee endorsed the program and hoped that the Council would recommend to forward it to the Senate. Financial support for the program will come from the James Michener Endowment, the Summer Caribbean Institute, and reallocated funds from the pt/ot budget for English 105 and 106. The College of Arts and Sciences has pledged to fund up to 20 TAs. The strong Ph.D. and M.A. programs in English will offer the M.F.A. in Creative Writing academic support in literature and in criticism, lacking in other programs in the state. She recommended stronger library collections from the ones recommended by the outside reviewers, and suggested that the Council request a detailed breakdown of a three-year budget, including appropriate allocations of overhead, costs for travel, library allocation, clerical support, advertising and recruiting costs, and the extent to which directing resources to this program will impact on others areas. It was *moved* and seconded to request such a budget breakdown from the Chair of the English Department, including approval of the College faculty, completion of the guidelines and the endorsement of the Dean of the College and the Provost. *The motion carried.* It was *moved* and seconded to delegate the Chair to request the documents before March 23, and agenda discussion of the program for the next Senate meeting on March 23. *The motion carried.*

#### Schedule of Senate and Council Meetings During the Remainder of 1991-92

It was agreed to move the second reading of the President's proposals to April 6 and the first and second readings of the new degree programs to March 30 and April 27 to allow adequate time for discussion by the faculty. The Council will meet on April 13 and May 4.

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MEMORANDUM

TO: Ad Hoc Review Committee for MFA Program in Creative Writing  
 (Professors Josephine Johnson, Chair, Will Betsch, William Brown, and  
 Malcolm Kahn)

FROM: Barbara L. Hoadley  
 Secretary of the Faculty Senate

DATE: February 26, 1992

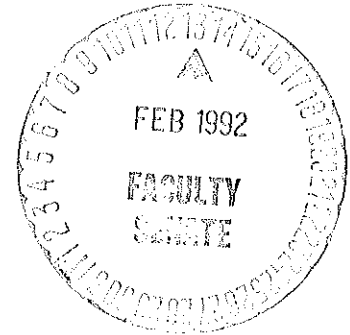
SUBJECT: Proposal for MFA Program in Creative Writing

The enclosed material is forwarded for your review in preparation for discussion on the proposed MFA Program proposal in Creative Writing. Dr. Johnson, Chair of the Ad Hoc Committee, will schedule a meeting in the near future. We request that your committee render a recommendation to the Senate Council at its March 16 meeting.

If the Senate Office can be of assistance, please feel free to contact us.

BLH/s

Enclosure



MEMORANDUM  
February 13, 1992

TO: Dr. William Whelan, Chairman  
Faculty Senate and Government

FROM: Paul K. Sugrue, Senior Vice Provost  
and Interim Dean of the Graduate School *Sugrue*

SUBJECT: Proposal for Creative Writing  
M.F.A. Program

The Graduate Council unanimously approved the proposed Ph.D. program in Creative Writing at the February 12 meeting.

I am enclosing a copy of the proposal and the recommendation of the Graduate Council for your action. I am also enclosing a copy of the report of the external review committee. This report should be treated confidentially and should only be shared with appropriate persons.

PKS:nb  
Enclosures  
cc: Provost

*9/1/93*  
*Have Prof. Palaban*  
*copies of 1/15/92*  
*(sub. comm. to Grad Council)*  
*and*  
*1/31/92 (Bowen to*  
*Grad. Council)*  
*BH*



CONFIDENTIAL

M E M O R A N D U M

January 15, 1992

TO: Graduate Council

FROM: Subcommittee Members for Programs and Degrees:  
Dr. Gregory Bush, History  
Dr. Frank Palmeri, English  
Dr. Perri Roberts, Art and Art History  
Dr. Paul Wilson, Music Theory and Composition

Dr. Michael Carlebach, Faculty Senate

SUBJECT: Proposed MFA Program in Creative Writing

The Committee endorses the proposal for the Master of Fine Arts program in Creative Writing. The external reviewer reports are enthusiastic about the establishment of the M.F.A. particularly in view of their assessment of the geographic location of UM and the high quality of the faculty in the English Department.

Dr. Bowen's response to the suggestions of the external reviewers was appropriate and persuasive. Specifically:

Number of faculty - minimum number suggested by the reviewers will be satisfied by year five. They will have 7.5 FTE faculty positions in year one.

Graduate Assistantships - The reviewers suggest a minimum of 10 TA positions in year one. The Dean of Arts and Sciences has pledged an increase of 2 TA positions in year two, increasing the number to seven and then increasing this by one each year for the next two years and reviewing the need for more positions at that time. Dr. Bowen feels that the reviewers' suggested five-year goal of 25 assistantships would be "unreasonable" for a relatively new program at a private university.

Visiting Writers Series - This suggestion was heartily endorsed.

Library Reserves - The English Department is in the process of ordering the journals and the book series recommended by the reviewers.

Curriculum - All suggested curricular changes have been incorporated into the proposed curriculum. The Department accepted these suggestions enthusiastically.

In summary, the Committee feels that this new program will strengthen and enhance the Department of English and the University of Miami.

PKS/msb



CONFIDENTIAL

MEMORANDUM

TO: GRADUATE COUNCIL

FROM: ZACK BOWEN, CHAIR, ENGLISH

DATE: JANUARY 31, 1992

SUBJECT: GRADUATE STUDENT FUNDING FOR MFA PROGRAM AND RELATED  
MFA PROGRAM MATTERS

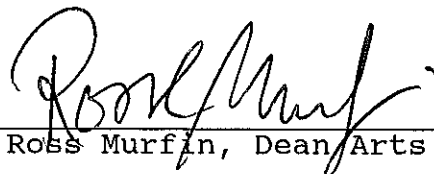
I think the creative writers including our top candidates for the creative writing positions all agree that a 25 student program is the optimum, and that 20 of them will probably be funded.

I do not agree that we should have 10 the first year. Because we want to try to attract the best students in the national pool each year, we would rather not have to bring in anyone not eminently qualified ("fur bearing" [tuition paying] or otherwise). We would rather start by being selective, with five initial T.A.'s, and adding additional T.A.'s one or two each year until we reach our optimum of 20. The English literature graduate program underwent the same sort of gradual growth over 6 years, and has emerged with what we think is an excellent program in competition with the major graduate programs in the country.

We would also welcome being audited every year by the Dean, so that before the additional T.A.'s are granted Ross understands they will go to genuinely fine students. If we cannot attract enough first-rate candidates, we will simply not ask for the T.A.'s. We also expect the Dean to participate in our annual evaluation of the program, and expect the Graduate Council to reevaluate the program in 5 years. If we cannot generate and maintain a thriving, distinguished M.F.A. program in Miami, the English Department will voluntarily phase out the program as quickly as is practically possible (2 years).

Since the last meeting of the committee, we have begun to explore the possibility of our working closely with the graduate programs in writing in the School of Communication. If we can work out a formal arrangement to jointly sponsor events and speakers, and to designate interchangeable courses and faculty, we can enrich the offerings and support of both programs.

I have read this memo and agree to the terms and additional T.A.'s.



Ross Murfin, Dean Arts and Sciences



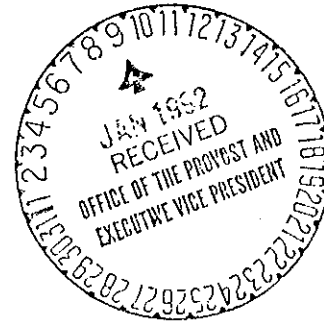
CONFIDENTIAL

M E M O R A N D U M

January 9, 1992

TO: Paul Sugrue, Dean  
Graduate School

FROM: Zack Bowen, Chair  
Department of English



SUBJECT: RESPONSE TO REPORT OF OUTSIDE EVALUATORS, ED OCHESTER  
AND JAMES WHITEHEAD ON THE PROPOSAL FOR AN M.F.A.  
PROGRAM IN CREATIVE WRITING

First I would like to express my admiration to the Graduate School for picking two of the most professional and knowledgeable M.F.A. Program Directors in the country to evaluate our proposal. Their advice throughout what turned out to be two 12-15 hour days was invaluable. We covered all aspects of course offerings from syllabi to the way in which workshops should be conducted, and discussed exactly what we needed to know about the candidates we were interviewing at the MLA convention and on campus.

Following are replies to the specific points you raised with regard to the interviewers' suggestions:

Number of Faculty

Approximately 400 professional writer/teachers applied for three positions, and from their dossiers and extensive writing samples we chose 24 to be interviewed in San Francisco and 4 for initial on-campus interviews. From these we selected 8 finalists to come to campus to conduct classes, give readings, and interview with the entire faculty. These on-campus interviews are set for the period January 13 to February 20. All final interviewees have publication records exceeding the standard published book recommended by the reviewers, and are also experienced teachers.

With the hiring of three new tenure-track faculty we will have five tenure-track faculty, one full-time lecturer, and one part-time adjunct. Since tenure-track faculty teach two courses per semester, lecturers teach four courses per semester, and our adjunct regularly teaches two courses per semester, the FTE's work out to eight FTE faculty beginning fall, 1992, exceeding the minimum expected after five years by the reviewers. The lecturer and the part-time teacher both have a book or more already published and exceed the criterion for hiring set by the reviewers.

Department of English  
P.O. Box 248145  
Coral Gables, Florida 33124-4632  
305-284-2182  
Fax: 305-284-5635

### Graduate Assistantships

The evaluators envision an ideal situation in requesting 10-12 T.A.s the first year of the program and a total of 25 by the third year. We originally had only five graduate assistantships pledged to the program by the Dean/Provost and cannot realistically expect more during the initial year of the program, i.e., 1993-4. (This coming year will be devoted to planning all the particulars of the new program by the new and existing creative writing staff, and to publicizing the program nationally.) Assuming our ability to bring in five paying students per year, as projected by the plan, Dean Murfin has recently pledged two more T.A.s for a total of seven in 1994-5, and an additional T.A. in 1995-6, and one more in 1996-7.

There is also a realistic possibility of recovering additional T.A. funds from the lucrative Caribbean Writers Summer Institute tuition, once the M.F.A. Program and the Caribbean Writers Program combine in 1994-5.

Finally, it should be pointed out that the evaluators see 25 T.A.s as the ideal because they have that number in their own, very well-established programs. It would be unreasonable for us to seek that number when our program is still very young - and unwise because overall quality would naturally be diluted. (It should perhaps also be pointed out that M.F.A. programs are large at state-supported institutions because their students are used to teach Freshman Composition. We don't put new masters-level students in the classroom, preferring instead to teach English 105 and 106 with faculty and more advanced T.A.s.)

### Visiting Writers Series

The department already has separate endowment funds for a poetry and a fiction reading series. The department currently sponsors a visiting lecture/reading series each year and does not anticipate difficulties in enlarging the series slightly to include one or two more creative writers.

### Library Resources

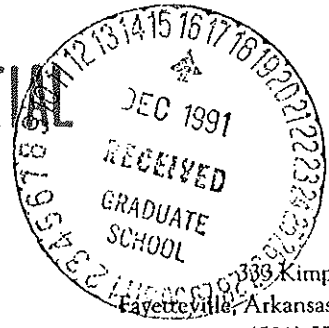
The department has an active library committee, and the library already takes three of the four recommended mainstream journals. Poetry Northwest will be ordered. With regard to new avant garde journals, of which there are hundreds, even thousands, we would like to have the new staff choose those to which we should regularly subscribe. Since the annual subscription rates for such publications are generally less than \$10 and rarely exceed \$20, there should be no difficulty in obtaining those necessary for the program.

Our current annual library acquisitions already include the major poetry and fiction publication houses, and we will order anything additional recommended by Publishers Weekly and Library Journal.

Additional Comments

The caliber of the applicants for our new position is in great measure due to the fact that we are planning a first-rate M.F.A. program. For creative writers the M.F.A. is analogous to having a Ph.D. program in an academic discipline. The benefit to our undergraduate creative writing program and offerings cannot be overstated. The program and the new faculty it brings will revitalize creative writing at Miami. All of our people will be teaching on all levels, and we will have sufficient faculty and excellent T.A.s to offer a number of sections of creative writing to satisfy the new general education fine arts requirements.

cc Provost Glaser  
Dean Murfin



Fulbright College of Arts and Sciences  
Department of English

339 Kimpel Hall  
Fayetteville, Arkansas 72701  
(501) 575-4301

December 10, 1991

Dr. Paul Sugrue, Graduate Dean  
University of Miami  
P. O. Box 248125  
Coral Gables, Florida 33124-2220

Dear Dean Sugrue:

Thank you for a very pleasant few days at your university. The University of Miami is blessed with unusually humane administrators, and your English Department is well on the way to a first-rate M.F.A. program in creative writing. My report follows.

The University of Miami should be a fine place to begin an M.F.A. program in creative writing. Miami is one of the great cities of the country, and the University has a reputation for excellence in many of its departments. The Department of English is a strong department and enjoys the leadership of Dr. Zack Bowen, a gifted intellectual and a person who understands the value of a successful writing program. Dr. Bowen is aware that he will be very much involved in selecting new staff members for the program, and he realizes that once the program is in place, he will want to give the program considerable autonomy in accordance with the A.W.P. Guidelines for Writing Programs and Teachers of Writing. His commitment to the A.W.P. Guidelines supports my considerable confidence in the prospects of the Miami program. Although the M.F.A. is by definition a fine arts

Dr. Paul Sugrue  
December 10, 1991  
Page 2

degree, M.F.A. programs are usually associated with departments of English. This relationship always requires thoughtful orchestration by the chairperson and the staff of the program.

A successful program at Miami will require the hiring of four new writers as soon as possible--the hiring of outstanding writer-teachers--this by way of a national search that is sensitive to the need for greater minority representation on your faculty. A staff of eight to ten writer-teachers should be in place within five years if at all possible. Your program should offer ten to twelve substantial assistantships during the first year of the program's operation. By the third year twenty-five assistantships will probably be in order. These are ambitious goals, but Miami need not be satisfied with a writing program that is in any way unfortunate, and all in all the project will cost relatively little money.

Careful national recruiting by Dr. Bowen and the members of his present writing staff will provide the new faculty the program requires.

National advertising and recruiting will also quickly provide talented students for the program. The staff will publish widely, and many of the students will earn national reputations for their work. Your M.F.A. candidates, having been chosen for their literary talent, will surely do well in the M.F.A. courses, and my guess is that they will be among the better students in courses offered by your regular English

Dr. Paul Sugrue  
December 10, 1991  
Page 3

Department faculty. Given the quality of your Seminar in College Teaching, they will also do very well as T.A.'s. There will be a clumsy soul among them from time to time, but no more often than among your Ph.D. candidates. Writers are usually skillful teachers.

Let me offer a few observations about the obligations of writer-teachers to their students and the obligations of the students to their teachers.

Your M.A. students will expect their teachers to write and publish, and they will expect them to be informed members of the American literary community. The students will expect the members of the writing staff to teach with a will. They will require first-rate instruction in workshops and literature courses, and above all they will expect careful attention in tutorials. The writer-teacher must be a thorough editor, willing to give hours of close attention to the work of his or her students outside the classroom. The staff member will also function as something of an unpaid agent for his or her students. Because the students will have been selected for their exceptional talent and promise, they will be ambitious and demanding. Tough, sensitive, and productive writer-teachers and extraordinary students will together create a wonderful literary community at the University of Miami.

The students will require much of their teachers, and the teachers, with the support of a professional curriculum, should

Dr. Paul Sugrue  
December 10, 1991  
Page 4

expect dedicated effort from their students. The curriculum is close to the heart of the entire endeavor.

Much of the present curriculum is satisfactory, but I am concerned that the program establish very high standards for workshop and contemporary literature courses, including the Form and Theory of Poetry and the Form and Theory of Fiction.

Graduate workshops should be in one genre--Poetry Workshop, Fiction Workshop--and they should not be cross-listed to include undergraduate students. Now and then an unusually gifted undergraduate will be admitted to a graduate writing course, but this will not happen very often. Workshops should be entirely workshop, and the students should be expected to write a great deal. At the end of three years a poet will present a book of forty-five or more pages of poetry, and a fiction writer will offer a book of over a hundred pages of fiction: the students will have to be productive during their workshop courses.

Readings in the form and theory of poetry and the form and theory of fiction should be done in form and theory courses, not in workshops. Readings in contemporary fiction and poetry should be accomplished in full courses, one for poetry, one for fiction.

Form and theory courses and contemporary literature courses should be taught by writer-teachers from the program staff, and the students should be expected to go well beyond anthology readings. Recent novels, recent collections of stories, recent



Dr. Paul Sugrue  
December 10, 1991  
Page 5

books of poetry will be their fare. Critical papers and book reviews are essential to the requirements of these courses.

Your students will also want to take courses from your scholars and critics; therefore it may be wise to offer, at the graduate level, an introductory course in the history of criticism. Some of the students in the writing program will not have degrees in English; they may need a course to tune them up.

Let me offer some further suggestions concerning the needs of the program. Workshops should be kept small, nine to fifteen students. I think it is best to rotate the workshop staff each semester. Students should be exposed to as many staff writers as possible, and visiting writers are very important to the life of a program. Guest writers who come for a week or two will hold manuscript conferences with the graduate students. A guest will also conduct a workshop and give a reading. A guest poet and a guest fiction writer each semester is probably the best plan-- each for a visit of about a week.

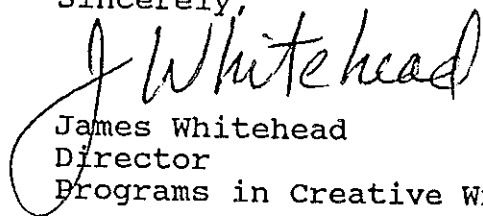
It is also wise to set aside some money to bring in writers for readings throughout the year, performances of an evening. Students in a good writing program will usually have taken workshops from at least three staff writers over a period of three years, and they will have had manuscript conferences with six or more guest writers. The readings of an evening are a way to broaden horizons. All the readings will improve the writing community.

Dr. Paul Sugrue  
December 10, 1991  
Page 6

Your program will require some particular concern for library holdings in recent literature--books, literary journals, magazines. Your Caribbean Studies Program is impressive. This program will be of value to the writing program. The two programs ought to be associated whenever possible, and a possible development in the future might be a translation program offering the M.F.A. We have such a program at Arkansas and consider it important to our overall commitment to creative writing.

Finally, let me say that I do have every confidence in your administration and in Dr. Bowen and his staff. Again, let me suggest that the rewards of such a program are considerable. Don't stint at the onset. Thanks for letting me participate in this project, and call me if I can be of any further use to you.

Sincerely,

A handwritten signature in cursive script that reads "James Whitehead". The signature is written in dark ink and is positioned above the typed name and title.

James Whitehead  
Director  
Programs in Creative Writing

rb

**CONFIDENTIAL**

REPORT ON PROPOSAL FOR MFA IN CREATIVE WRITING, UNIVERSITY OF MIAMI  
by: Ed Ochester, Director, Writing Program, University of Pittsburgh

Professor James Whitehead and I are in substantial agreement about our recommendations, but for the sake of convenience are preparing separate reports.

The University of Miami appears to be an excellent site for an MFA program, in that the geographical location would be a strong draw for students and visiting writers; the Caribbean Writers Institute could be developed as a center for translation in conjunction with the growth of an MFA program; the administration is supportive; and the Department's resources include a very able and knowledgeable chairperson.

Though an MFA program is inexpensive relative to graduate programs in the natural sciences, the costs are somewhat understated in the Department's proposal. The University should expect to hire 3-4 new faculty initially (at least two poets and one mainstream fiction writer), and at least one of these should be at an advanced level and ideally have experience in program administration. In all or most cases the new hires should have teaching experience, preferably at the graduate level (teaching at such summer conferences as Breadloaf may count as graduate teaching experience), and have experience as students or teachers at major MFA programs. This last is particularly important since only one member of the current English staff, Peter Schmitt, is knowledgeable about the operations of graduate writing programs. All hires should be made after a national search; this does not mean, of course, that local candidates should never be hired, but that such candidates should compare favorably to others in the applicant pool. Miami should expect to hire writers who have published at least one book from a recognized trade, university or established and respected

small press publisher. As the program grows, the administration may expect to expand the writing staff to a total of 7-10 fulltime equivalents during the next five years (Pittsburgh has 12 FTE's for 55-60 graduate students, and we will hire two additional faculty this year).

In order to establish the program on a sound footing, the Department needs to be able to offer 10-12 teaching assistantships during the first year, and a total of approximately 25 by the third year; these should be new TA'ships, in addition to the Department's allotment for literature. Miami can recruit an excellent first year class, but it needs to do extensive advertising during the start-up period, and the Department should not expect to draw a majority of its students from the Miami area if it wishes to recruit people of the highest quality--even a metropolitan area as large as Miami simply will not have a large enough pool of highly talented prospects. Likewise the Department should not, certainly at the outset, admit students whose primary interest is genre writing (e.g., standard romance, science-fiction, detective fiction, etc.); such young writers are interested in learning commercial formulae rather than participating in an artistic community. Each applicant should be required to submit an extensive writing sample (20 pp. of poetry or 50 pp. of fiction), and the writing sample should be the sine qua non for admittance.

Other expenses that should be expected include a visiting writers series in which prominent writers would visit the campus for three days to a week to serve as guest workshop teachers and to critique student work and give public readings of their own work; four writers a year would be a reasonable number, and a budget of \$12,000 would be appropriate for a year's honoraria. The Department should also establish a series in which writers and editors would give public readings and lectures but not workshop or meet students in conference. I've emphasized the word public because it's through publicizing such events that a writing program

gains regional recognition and support and, of course, provides a service to its home area. One additional expense, though not necessarily a very great one, is in the area of increased library holdings. The library should subscribe to all major literary journals such as THE GEORGIA REVIEW, AMERICAN POETRY REVIEW, NORTH AMERICAN REVIEW, GETTYSBURG REVIEW, POETRY NORTHWEST, etc., and a good representative sampling of the best smaller or newer magazines, such as ZZYVA, POETRY EAST, 5AM, BLACK WARRIOR REVIEW, wormwood review, etc. Such magazines are not only lively and interesting in their own right, but they also are the markets where most young writers begin to publish. The library also should subscribe to major poetry and fiction book series--e.g., all new mainstream fiction and poetry from such publishers as Norton, Farrar Straus, Random House, Morrow, Atheneum, LSU, Iowa, Wesleyan, Pittsburgh, Graywolf, Copper Beech, State Street, etc. At a minimum, serious fiction and poetry recommended by PUBLISHERS WEEKLY and LIBRARY JOURNAL should be purchased.

In general, the University and Department administration should adhere to Associated Writing Programs' guidelines for hiring, retention, promotion and tenure, and the Department should join AWP, which offers significant support and information for programs in writing and their students. Professor Whitehead and I have made detailed suggestions for curriculum adjustments to Zack Bowen, but I'd like to make some general suggestions here. Each graduate seminar and workshop should be demanding; students should complete a minimum of 25 pages of poetry or three stories or novel chapters each semester. Instructors should not rely on anthologies as primary texts, but rather assign whole books (in my graduate reading class in contemporary poetry, students read at least 12 books of recent poetry and write a minimum of 25 pp of criticism). Writing workshops should emphasize editorial discussion of student writing by the instructor and students, rather than the

reading of other texts, and should require whole poems, stories and chapters rather than a great deal of preliminary exercises; obviously the instructor may wish to require some exercises for particular purposes, but students in a graduate-level class shouldn't need to be taught basic elements of poem and story construction-- if they do, the admission process has failed. Each writing workshop should feature individual manuscript conferences and tutorials. Though reading classes might be crosslisted with the undergraduate college, writing workshops should never be, and undergraduates should be admitted very rarely and only on the basis of stellar performance in their undergraduate writing classes. Graduate class size, particularly for workshops, ideally would be set at 10. The Department should provide appropriate support courses in literature, and may wish to consider a required class in practical criticism geared to entering graduate students which would provide experience in explication de texte as well as some introduction to contemporary critical theory and practice. The MFA thesis or final manuscript should be substantial and "publishable," i.e., worthy of publication. Appropriate lengths for final manuscripts are 50 pages for poetry and 150 pages for fiction, and mixed manuscripts should not be allowed. Such requirements would enable the student to demonstrate basic competence in his or her craft, and would conform to the expectations of publishers regarding manuscript submission. The student's committee should supervise the ongoing project from the beginning of the second year to be sure that the student is making satisfactory progress toward completion of this degree requirement.

I came away from Miami with a sense of excitement for your possibilities, but I'd urge the Department to exercise the highest professional standards and expectations from the beginning. Shortcuts and compromises at the outset are very hard to correct later. The best source of future excellence is good students in a demanding program. The universe of graduate writing programs is not very large and prospective faculty

and students hear the good, or bad, word in a very short time.

GUIDELINES FOR SUBMITTING A PROPOSAL

FOR A NEW GRADUATE DEGREE PROGRAM

(REVISED 1/92)

The Graduate School conducts a thoroughgoing investigation of the physical resources, the curriculum, faculty, and anticipated student body of departments requesting authorization to move into graduate degree work or of proposed graduate degree programs. A systematic and rigorous method of appraisal of resources has been established.

In all instances where estimates are required, give them for a three-year period. Six (6) initial copies of the proposal should be forwarded to the Graduate School office.

Information to be included:

1. Rationale - Give a summary of intellectual and academic need for each degree being reviewed.
  - a. Give the exact title of degree.
  - b. Discuss the purpose and goals of degree.
  - c. Assess the demand, including existing programs, and the job market, locally, in Florida, in the Southeast, Nationally and Internationally.
  - d. Discuss the relationship of program to other cognate fields
    - (i) Are there potential interactions with other departments?
  - e. Discuss the relationship to undergraduate and professional programs.
2. Physical Resources  
List and evaluate all of the physical resources available and needed. Include:



- a. A survey of library holdings which assesses books, all pertinent periodicals and serials; collections of sources and documents, major sets, etc. This survey should be conducted jointly with appropriate staff from the Richter Library. Contact the Head of Collections (x3551) for further information.
    - (i) List any special or unique collections which we hold.
    - (ii) List additional library acquisitions needed and their estimated cost.
    - (iii) Estimate incremental library needs per year over and above (ii).
    - (iv) Demonstrate that library resources are adequate not only for instruction, but for the research of faculty recruited as part of the program.
  - b. Discuss laboratory equipment and laboratory facilities of all types, which will be needed. Where pertinent, list field station(s) with their equipment.
    - (i) Give estimated cost and equipment on hand.
    - (ii) Estimate incremental laboratory equipment needs for succeeding years.
  - c. Evaluate the adequacy of existing laboratory space and estimate the incremental need for space for any proposed work.
  - d. List any other physical resources, such as office equipment, necessary to the proposal. Where these are deficient, estimate the cost of their addition.
3. Curriculum -

- a. List the major division or divisions of the discipline in which graduate degree work will be offered.
- b. Evaluate the adequacy of your present undergraduate and graduate curricular structure for the proposed degree.
- c. List any anticipated additions, deletions and changes in your current curricular structure resulting from this new proposal. For each item, list the faculty involved.
- d. List any current, anticipated, or agreed upon cooperative or interdisciplinary work with other components of the University or with any extramural agency as pertinent to the program.
- e. Provide a detailed description of the proposed program including:
  - (i) Program requirements (written in a manner consistent with a Graduate Bulletin Masthead).
  - (ii) Sample track(s) for the degree.
  - (iii) Course descriptions (and a syllabus, if possible), for each new course.
  - (iv) The proposed schedule of course offerings for the first three years. For each course, list the faculty who will be teaching the course. Estimate the total teaching load for each member of the faculty who will be involved in the program when it is place.
- f. Teaching
  - (i) What kinds of teaching will prevail (i.e., clinical, classroom, independent research, seminars, etc.) and in what proportion?

- g. Indicate the potential distribution of graduate students among advisors.
- h. Describe any colloquia series, special seminars, or conferences which will be held.

4. Faculty

- a. Include a complete vita for each member of the department who will participate in each program and for each member of another department or component of the University or extramural body who will participate in the program. Include in each vita the graduate teaching experience of the person concerned, and grants received.
- b. Estimate the need for additional faculty, including in each instance:
  - (i) Specialization desired.
  - (ii) Degree of experience desired.
  - (iii) Salary anticipated.
- c. Describe interaction with other graduate programs, i.e., extradepartmental thesis and dissertation committees

5. Students

- a. Estimate the number of students in the program and the pool from which they will come.
- b. Describe requirements for admission to and retention in each degree (written in a manner consistent with a Graduate Bulletin Masthead).

- c. Describe the need for and specific use of teaching assistants and research assistants. Include the number of each and stipends.
6. Administration
  - a. Estimate the administrative increments imposed by this program, i.e.,
    - (i) Need for additional secretarial help.
    - (ii) Need for additional office equipment and supplies.
    - (iii) Need for additional travel, publication costs, and other funds.
  - b. Describe the arrangements for administration and for academic direction of the program as it pertains to the following:
    - (i) The day-to-day administration of the program.
    - (ii) The academic policy-making mechanisms used to implement the program, including criteria for membership in the faculty of the program.
7. Budget (3-year)

Provide a 3-year projected budget commencing with the year the program gets under way. Each year's budget should include all anticipated income (use current year tuition credit costs and projected overhead) and all anticipated incremental costs (new faculty with fringe, library additions, teaching assistantships, laboratory equipment, staff, travel funds, etc.)
8. Compare the proposed program at the University of Miami with five, preferably private, high quality established programs at comparable

universities. In the comparisons, include only the sections and subsections from items 1 to 7. For example, when evaluating physical resources, it is not necessary to estimate additional office equipment needs of the comparison school.

Faculty Senate Action #91000

Class B Legislation

This proposal will not be placed on the agenda unless the College of Arts and Sciences and the Graduate School have acted to terminate the degrees of M.A. D.A. and Ph.D.

At its meeting on April 27, 1992, the Faculty Senate approved the Master of Fine Arts degree (M.F.A.) in Creative Writing associated with the Department of English, College of Arts and Sciences, subject to the following condition:

1. That, simultaneously, the currently offered degrees of M.A., D.A. and Ph.D. in Creative Writing be terminated.