

No one asks if (Coach) Dean Smith
ruined Michael Jordan.

–Doris Betts

Novelist David Bradley tells a story about going running with a brain surgeon. As they rounded the track, the surgeon stopped to tie his shoe. Looking up at Bradley, he said, “You know, I’m thinking next year I’ll rent that cabin and write my novel.” Another lap, in silence, before Bradley said, “You know, I’m thinking next year I’ll rent the fifth floor of the hospital and do my surgery.”

Athletes, even those like Michael Jordan who define the game, are coached; singers learn to breathe; a jittery swan waiting to take the stage in a 21st century matinee of *Swan Lake* moves as a thousand swans before her moved. As a Creative Writing major, you have entered an academic program in which the craft, practice and art of imaginative writing are taught, in tandem with different forms of the study of literature. The importance we place in a writer’s education on reading widely and well is evident even in the language on your diploma. Your B.A. from Emory University will be in English/Creative Writing, not Creative Writing alone. This handbook is an introduction to the requirements of the Creative Writing major, and to the activities and resources of the Program. Rolled up, it is also useful for swatting people who think writing is easy.

In his 1837 Phi Beta Kappa address, “The American Scholar,” Ralph Waldo Emerson broke with tradition in calling for both “creative writing” and “creative reading.” He was championing, not the specific structures we have in place today for the teaching of writing, but the kind of creative learning that is at the heart of a liberal arts education. Writers live in the world. Everything you learn, from the languages of Cervantes and Tolstoy to the true composition of “shooting stars,” will serve the writer, and the person, you are becoming. Every year, our majors go on to law school, medical school, or other graduate education, including Master of Fine Arts’ programs in writing. They become entrepreneurs, doctors, public health administrators, chemists, actors, lawyers, Peace Corps volunteers, chefs, computer programmers and political activists. Some organize their lives around writing, on the job and off. Others write a poem a year, always in the middle of the night when the house is quiet. In different ways, graduates in Creative Writing are writers, and readers, for a lifetime.

Creative Writing Program: Procedures, Courses, Major Requirements

Faculty

True ease in writing comes from art, not chance.
As those move easiest who have learned to dance.
–Alexander Pope

The Creative Writing faculty is headed by Jim Grimsley, Senior Writer-in-Residence in Creative Writing and a novelist and playwright. Lynna Williams, an Associate Professor of English/Creative Writing, is a short story writer and essayist. Joseph Skibell, a novelist, screenwriter, and playwright, is Associate Professor of English/Creative Writing. Poet Natasha Trethewey is Phillis Wheatley Distinguished Chair and Professor of Poetry. Poet Kevin Young is Atticus Haygood Professor of English and Creative Writing and Curator of the Raymond Danowski Poetry Library. (Biographies of the faculty can be found on the Program's web page, at <http://www.creativewriting.emory.edu/faculty/index.html>.)

One or more young writers typically join our faculty as a Two-Year Creative Writing Fellows. Fiction writer Harmony Neal and poet Molly Brodak are the Fellows for 2011-2013. Visiting writers also teach in the program, ensuring a range of writing interests and styles. Faculty offices are located in the Callaway North Building. (A list of room numbers and e-mail addresses can be found on page <http://www.creativewriting.emory.edu/faculty/index.html>.)

Always be smarter than the people who hired you.
–Lena Horne

Staff

Paula Vitaris, the Creative Writing Program's program coordinator, oversees much of its day-to-day routine. You'll find her in the Creative Writing Program office, N209 Callaway Building, the same place where applications for workshops, and contest entries, are dropped off each semester. (E-mail address: pvitari@emory.edu; phone: 404-727-4683)

Writing is an exploration. You start from
nothing and learn as you go.
–E.L. Doctorow

Declaring a Creative Writing Major

The first step in declaring a major is a conversation with a member of the Creative Writing faculty. You'll have a chance to ask any questions you may have, as well as hearing about the major's requirements, and Program activities.

Office hours for each faculty member are posted on the Program office's door and on each faculty member's door. Hours also are available on our web page or by e-mailing Paula Vitaris. You may also e-mail faculty directly to ask for an appointment. After your talk about the major with faculty, please go to the program office (N209 Callaway) to fill out a declaration of major form.

Did you hear about the boy who cheated
on the metaphysics exam? He looked into
the soul of the boy next to him.

–Woody Allen

The Advising Process in Creative Writing

As a Creative Writing major you are assigned a faculty advisor as you enter the program to ensure you have a place (and a person) for discussions that aren't simply about your writing in a specific workshop. Often your advisor will be the faculty member with whom you had your initial conversation about choosing Creative Writing as a major. But your assigned advisor may also depend on faculty availability and your own preferences. Some students change advisors as they begin to specialize in a particular genre; others stay with one advisor throughout their years as a major. Remember that you're never limited to talking about your program of study only with your formal advisor; the chances are you'll have these sorts of conversations with every member of the Creative Writing faculty at different times. But most students like knowing there's one faculty member officially responsible for helping them navigate the major successfully. Advising will, of course, involve talking with you about course selection in meeting the major requirements, but also discussions about fitting in a semester abroad, genre specialization, graduate school and career options, internship possibilities, and more. It may also mean helping you address other issues: a mix-up with your academic records, unexpected problems with a class, concerns about your health. If your advisor is aware of an issue, even outside Creative Writing, he or she can help you find answers in the College.

The Program stays in touch with majors via a Learnlink Conference. Each faculty advisor has a Learnlink subconference established for his or her advisees, where specific information is posted.

Every Creative Writing major is responsible for monitoring completion of the College's General Education Requirements (GER).

Applying for a Creative Writing Workshop

All Creative Writing courses require a permission number before you can register, even if you're a major, even if OPUS slips up and lets you in, even if you're a senior major and need four workshops in one semester to graduate. (If the last example applies to you, please roll up

the handbook, tightly, and use it to tap out an e-mail asking for an emergency advising appointment—the kind we think you won't need since we'll be talking to you so often.)

To get a permission number, majors and non-majors alike must complete Creative Writing's internal application process. Detailed instructions for enrolling in a Creative Writing class (everything, in fact, but anatomical drawings) are outlined in the course atlas issued each semester, and are available year-round on the program's web page at <http://creativewriting.emory.edu/atlas/index.html> and at the College's webpage at <http://college.emory.edu/home/academic/course/schedules/index.html>.

Here are the highlights:

*The Creative Writing Program announces a deadline each semester, in advance of pre-registration, for submitting the application form. The deadline is announced in e-mail to all College students, in our classes, on our website and in our Learnlink folder. Creative Writing majors and English majors also receive through e-mail information about the deadline and the application process. By the deadline, complete a separate application for each workshop you would like to take (e.g., if you wish and have received permission to take two different workshops at the same time, fill out two different applications); on each form, please include a first and second choice of workshop. The application form can be picked up at the Program office, or online at our website.

(<http://www.creativewriting.emory.edu/students/courseapp.html>). A sample application is provided on page 26. Creative Writing majors are given first preference in this process, followed by English majors. Non-majors may take only one workshop per semester. The Program does not encourage majors to take more than one creative writing workshop per semester. Students who wish to request an exception to this guideline can discuss their options with their Creative Writing advisor and must ultimately receive permission from the Program director.

***List a second choice of workshop on each application**, since your first choice may not be available.

*Return the completed application to the Creative Writing Program by the 5 p.m. deadline set by Creative Writing.

*The list of accepted students is posted online at <http://www.creativewriting.emory.edu/students/acceptedstudentslist.html>. When you see your name, ask Paula Vitaris (404-727-4683; pvitari@emory.edu) for your permission number for that course. You cannot register without the permission number.

*Use the permission number to register for the class. If you are given a permission number after your pre-registration appointment period, please register as soon as possible after Add/Drop begins so your professor won't have to reply to the many emails from students who think the class might still be open.

*If you're not accepted into any of the workshops for which you've applied (which, for majors, is unlikely), please see Paula Vitaris about which courses have openings remaining. OPUS will not have an accurate account of space available in our classes; go to the Creative Writing office for this information. You may also put your name on a waiting list for the course you most want. Keep in touch with the office about the status of a particular class, especially at the beginning of a semester, since openings often develop unexpectedly.

*Once you decide **not** to take a course for which you have a permission number, please let the Creative Writing office know so another student can take your place.

*When things go wrong (you forgot to apply; you e-mailed an application from Spain that went awry), please see Paula Vitaris in the Creative Writing Program office to see if any openings are still available or to be put on a waiting list. If you require further assistance, see your faculty advisor or the director of the Program.

Grade Reports

Regular conferences with faculty are a standard feature of writing workshops, so students usually have a sense of how they've done in a class as a semester ends. Final conferences, specifically to discuss grades, may also be held. The program faculty has chosen not to post grades or release grades via telephone or mail. Students receive their final grade report through the Registrar.

Writing is the only thing that, when I do it,
I don't feel I should be doing something else.
—Gloria Steinem

The Creative Writing Major and the Joint Major in Playwriting

Please note that ALL Creative Writing workshop courses are permission-only.

GERS: All Creative Writing courses fulfill the Humanities, Arts, Performance (HAP) portion of the GERS. All Creative Writing courses fulfill the Continuing Writing Requirement (WRT). However, instructors have the option of removing GER tags from their courses, so you should check on OPUS or the Course Atlas to determine if a specific course or section is a HAPW course.

Creative Writing classes at Emory are limited to 15 students, and some 300-level workshops may be even smaller. They meet once a week for three hours; the word "workshop" denotes that construction (of both writing and writers) is underway. Workshops are offered in five genres (poetry, fiction, playwriting, screenwriting, and creative nonfiction) and at three levels, now called introductory, intermediate, and advanced.

The Creative Writing Major

Eleven courses: five writing workshops, and six literature courses. (Specific requirements follow.)

CREATIVE WRITING WORKSHOPS

Creative Writing majors must complete five writing workshops (20 credits). **One** semester of Creative Writing Honors (ENGCW 491R) **OR** one semester of Creative Writing independent study (ENGCW 397R) may count as one writing workshop. At least two of the five workshops must be taken in the same genre. Students are encouraged to continue study in the genre that was the focus of their 200-level workshop, but currently that is not a requirement.

All students, including majors and non-majors, must take one 200-level writing workshop (ENGCW 270, 271, or 272) before advancing to 300-level workshops. ENGCW 270 is an introductory course that covers two genres of the instructor's choosing (fiction, poetry, playwriting, screenwriting, creative nonfiction). ENGCW 271 is a workshop in poetry. ENGCW 272 is a workshop in fiction. These two-hundred level Creative Writing workshops may not be taken a second time for credit. All other workshops may be repeated once for credit.

Students who have completed a 200-level workshop may move into any 300-level workshop. Individual instructors may at their discretion waive the 200-level pre-requisite for 300-level courses for junior and senior non-majors.

The instructor of each 300-level workshop will assess all students in the workshop for readiness to enroll in Advanced-level workshops in the same genre or in another genre which the instructor teaches. Any instructor who wishes to recommend a student for an Advanced workshop in a genre which she or he does not teach may recommend this student to a member of the faculty who teaches in that genre. The instructor in the genre will then make his or her own determination of the student's readiness for advanced work. Only students who receive this positive assessment of readiness may enter an advanced workshop.

Majors who wish to apply for two Creative Writing workshops in the same semester must obtain permission from the Program Director. Students who do so must demonstrate that they intend to take both workshops and that they have a need to do so. Majors who intend to take only one writing workshop in a semester may NOT apply for two workshops simply to sample both before choosing. Advanced workshops are taught only in the spring, but are not necessarily offered every year.

LITERATURE REQUIREMENT:

Six 300-level English courses (24 credits) (See 200-level course exception below).

At least two courses with a primary focus on poetry.

At least two courses with a primary focus on prose.

At least two courses with a primary focus on the literature of the 19th century or earlier.

Dramatists may substitute works of drama for some part of the poetry or prose requirement but not for all of either; this is to be worked out between student and advisor.

Each major's advisor will exercise discretion in allowing credit for these categories since some courses mix poetry, prose, and drama. Advisors may allow credit for **one** 200-level English course to substitute for a 300-400 level course.

Some literature courses will satisfy more than one requirement. For example, a course in which you read Shakespeare would satisfy one “19th century and earlier” requirement and one “primary focus on poetry” requirement. If, as may happen, you fulfill all of the “poetry/prose/19th century” requirements in four courses, the final two of your six required literature courses could cover topics in which you’re particularly interested. Your advisor will make the final determination about how a specific course is counted toward fulfilling major requirements.

Literature courses offered by departments other than English (African American Studies, for example, or Women’s Studies) **must be cross-listed** with English to count toward your Creative Writing major.

Six opportunities to read the literature of writers and different centuries is, of course, only the beginning of what a writer needs, and wants, to know. In addition to satisfying the specific requirements for the major, your advisor can help you make choices that enhance your education as a writer, and plans for post-graduate education.

The Joint Major in Playwriting

Emory College’s joint playwriting major brings together the disciplines of Theater Studies and Creative Writing in an innovative synthesis designed to educate playwrights both as writers and as theater professionals. A playwright must understand the workings of narrative and storytelling and have the opportunity to develop dramatic, fully realized narratives. The playwright also needs a strong grounding in the literature and mechanics of theater and in the collaborative process, since these are the worlds he or she seeks to inhabit, and the instrument for which the playwright composes. The joint major, which grew out of a unique team teaching model developed at Emory, will involve playwriting majors in the crucial writing and staging aspects of the field. Playwriting students at Emory are engaged in an endeavor that spans the full process, from conceiving an idea to opening night.

Cross-listed Requirements

Playwriting (ENGCW/THEA 372R, 4 hours)

Advanced Playwriting (ENGCW/THEA 375R, 4 hours)

History of Drama and Theater 1 and 2 (ENG/THEA 215 and 216, 8 hours)

Honors/Senior Project (Pending)

Theater (THEA), 13 Hours

Reading for Performance (THEA 201, 4 hours)

Choice of two Theater Studies courses: Acting, Directing or Design (THEA, 8 hours)

Theater Colloquia (1 hour)

English/Creative Writing (ENG), 12 hours

Choice of two literature courses, 300-level or above (ENG, 8 hours; at least once course must be focused on dramatic literature)

Choice of Creative Writing workshop (Poetry, Fiction, Creative Non-fiction, Screenwriting, or repeat Playwriting, ENGCW, 4 hours)

One additional course to be drawn from English 300 level or above or Theater Studies academic/dramaturgy courses (4 hours)

Advising

Joint playwriting majors will be assigned an advisor from either the Creative Writing or Theater Studies faculty.

Declaring a Joint Playwriting Major

Students interested in finding out more about the joint playwriting major should talk to a faculty member in either Theater Studies or Creative Writing. Those conversations provide a good foundation for declaring the major. After talking with faculty, an official declaration of the major can be completed at either the Creative Writing Program office (Paula Vitaris, 209N Callaway) or Theater Studies Office (John Ward, Rich 226)

Minor in Creative Writing

The Creative Writing program offers a minor in creative writing through the Department of English; students who are interested in this should declare an English minor and take the two Creative Writing workshops that are allowed. Creative Writing faculty are available to you for any advising that may be needed regarding the selection of workshops. This will be listed in your transcript as a minor in English.

CREATIVE WRITING (ENGCW) CATALOG DESCRIPTIONS

191 Freshman Seminar

Topics/genres vary. Emphasizes reading and writing as elements in intellectual exploration. Does not satisfy first-year writing requirement.

270 Introduction to Creative Writing

Fall semester. Introductory workshop in creative writing covering at least two genres from the following: Fiction, Poetry, Screenwriting, Playwriting, Creative Nonfiction. Counts as a prerequisite for 300-level intermediate workshops but not for Advanced Fiction, Advanced Poetry, or Advanced Playwriting. May not be repeated for credit.

271 Introduction to Poetry Writing

Every semester. Introductory workshop in poetry writing. Counts as a prerequisite for 300-level intermediate workshops but not for Advanced Fiction, Advanced Poetry, or Advanced Playwriting. May not be repeated for credit.

272 Introduction to Fiction Writing

Every semester. Introductory workshop in fiction writing. Counts as a prerequisite for 300-level intermediate workshops but not for Advanced Fiction, Advanced Poetry, or Advanced Playwriting. May not be repeated for credit.

370R Creative Writing: Intermediate Fiction

Every semester. Intermediate level workshop in writing fiction. ENGCW 270, 271, or 272 required as prerequisite. May be repeated for a maximum of eight hours credit.

371R Creative Writing: Intermediate Poetry

Every semester. Intermediate level workshop in writing poetry. ENGCW 270, 271, or 272 required as prerequisite. May be repeated for a maximum of eight hours credit.

372R Creative Writing: Intermediate Playwriting

Every semester. Intermediate level workshop in writing plays. May be repeated for a maximum of eight hours credit.

373R Creative Writing: Advanced Fiction

Spring semester. Admittance by assessment of readiness for advanced work by intermediate level instructor in genre. Intensive workshop in the writing of fiction for advanced students. May be repeated for a maximum of eight hours credit.

374R Creative Writing: Advanced Poetry

Spring semester. Admittance by assessment of readiness for advanced work by intermediate level instructor in genre. Intensive workshop in the writing of poetry for advanced students. May be repeated for a maximum of eight hours credit.

375R Creative Writing: Advanced Playwriting

Offered periodically. Admittance by assessment of readiness for advanced work by intermediate level instructor in genre. Intensive workshop in the writing of playwriting for advanced students. May be repeated for a maximum of eight hours credit.

376R Creative Writing: Intermediate Nonfiction

Every semester. Intermediate level workshop in nonfiction genres that often use fictional techniques. ENG 270, 271, or 272 required as prerequisite. May be repeated for a maximum of eight hours credit.

377R Creative Writing: Intermediate Translation

Offered periodically. Intermediate level workshop in the theory and practice of translation. ENG 270, 271, or 272 required as prerequisite. May be repeated for a maximum of eight hours credit.

378R Creative Writing: Intermediate Screenwriting

Every semester. Intermediate level workshop in form and structure of screenwriting. May be repeated for a maximum of eight hours credit.

379R Creative Writing: Special Topics

Workshop course in which the content varies. Typical topics include autobiographical writing, the novel, first-person narrative, formalist poetry, and nonrealistic drama. May be repeated for a maximum of eight hours credit.

397R Creative Writing: Independent Study

Credit, variable; maybe be repeated for a maximum of eight hours credit when topic varies. Specific topics to be announced. Typical subjects include the novel, first-person narrative, formalist poetry, and nonrealistic forms. ENG CW 270, 271, or 272 required as prerequisite.

491R Directed Study: Honors in Creative Writing

Senior year. Credit variable. May be repeated for a maximum of 8 hours credit. Approval of adviser and the Director of the Program must be obtained. A tutorial designed primarily to assist honors candidates in preparing their projects.

If art is the result of choices, conscious and not,
we make, then make only those choices that
serve the tale, not the teller.

--Lee K. Abbot

Creative Writing Honors Program

Every Creative Writing major will graduate with a body of work produced in five writing workshops. Majors accepted into the Honors Program go beyond that in proposing, and then sustaining, a major writing project over their senior year. The “product” of participation in the Honors Program may be a collection of poetry, stories, or essays, a novella, play, or screenplay. Directed by a faculty member in Creative Writing, Honors projects push the work, and the writer, beyond what can be accomplished in a 14-week workshop. It’s an experience most majors want to have. Emory awards Highest Honors (summa cum laude), High Honors (magna cum laude), and Honors (cum laude). Acceptance into the Honors

Program is a competitive process at both the College and the Program level, and if you are interested, you should begin to prepare for it the day you declare your major.

Getting into Honors

The overall Honors Program is administered by Emory College. The “gate” through which every Honors student at Emory, whatever his or her major, must pass is a **cumulative** GPA of 3.5 or higher. (Students doing Honors whose GPAs drop below 3.5 at any time during their senior year are no longer eligible to participate in the program.) The Creative Writing Program may petition the College Honors Program to waive the GPA requirement for an exceptional student. Those appeals are made only rarely and are even more rarely successful.

Not every student who applies for Honors in Creative Writing is accepted. The decision is based primarily on a student’s apparent readiness to take on a major writing project, as reflected in the quality of his or her application. But the availability of faculty to direct honors projects in a given year may also be a factor.

Creative Writing majors with a 3.5 cumulative GPA as the second semester of their junior year begins are eligible to apply to do Honors in Creative Writing. No one is accepted for Honors without an application. (Students who don’t have the GPA required when applications are due in spring semester of their junior year, but do by fall of their senior year, may apply then.)

A deadline date for the Honors application is set each spring and posted to the Creative Writing Learnlink conference. The date is generally late February or early March. It’s best to begin talking much earlier to your advisor and other Creative Writing faculty about possible projects. All applications must include the following:

***A one-page synopsis that demonstrates the thinking you’ve already done about a possible honors project in a specific genre.** It’s true the project you first conceive as five linked stories about a coastal town in Maine may be four stories set on Lake Superior before you’re done. Over time, as the work is re-envisioned, both the project’s structure and content may change. But the original proposal should incorporate a strong idea – and a strong understanding of the narrative and formal obligations of your chosen genre. For example, a proposal for a novella that spans one week of the fishing season in a coastal village in Maine, told from the points of view of three townspeople, may be a manageable project. A proposal for a novella that suggests 150 years in the same village can be dramatized from the points of view of a dozen fishermen’s wives – and two cod fish -- may not be manageable in 75 or 100 pages, or in an academic year. Talking with faculty about your project idea is a good place to begin framing it in a workable – and compelling -- way in your application.

***Your proposal should also include any preference you have for a thesis advisor.** Your thesis advisor should be a member of the Creative Writing faculty who specializes in your chosen genre and who will be teaching both semesters of your senior year (rather than on leave, or otherwise unavailable.) You’re not guaranteed your choice of advisor, although we

try hard to honor those preferences. This is another reason to get to know all the members of the Creative Writing faculty as you move through the program.

***A resumé** detailing your activities at Emory, including your name, address, student ID, e-mail and summer contact information, and a list of the Creative Writing workshops you've taken, when, and who taught them.

***A sample of work** in the genre in which you plan to do your thesis: 20 pages of fiction or non-fiction; a substantial group of poems; 20 pages of a play or screenplay. The work submitted should showcase your strengths in a particular genre. Just as with work you send to a magazine or contest, the copy included in your Honors application should be double-spaced, with page numbers, and be checked (and re-checked) for spelling and usage errors.

Completed applications must be submitted to Paula Vitaris, Creative Writing Program Office, N209 Callaway Center, by the deadline announced each spring. If you're going to be abroad spring semester of your junior year, you may submit your application before you leave, or via e-mail by the due date. (Students planning to graduate in December should see the director of the Creative Writing Program in the first semester of their junior year.)

The Creative Writing faculty, serving as an Honors Selection Committee, reviews all applications. Students are notified of the faculty's decisions after Spring grades are posted, and assigned a thesis advisor. Those students not accepted are encouraged to talk to the Program's director about other ways to use their senior year to work on a sustained project.

All good writing is swimming underwater
and holding your breath.

—F. Scott Fitzgerald

Once You Are Accepted to the Honors Program

After you call home to say you've been accepted in Creative Writing's Honors Program, the next step is to see your thesis advisor. Every honors project plays out differently, but you'll be encouraged to write as much as you can the summer before your senior year. Students who show up in the fall with at least some of the work drafted are in a stronger position to make good use of the year.

Honors students register for ENGCW 491R (Creative Writing: Honors) in the fall and spring of their senior year. A permission number is required, so please see Paula Vitaris to obtain the number. No grade is awarded for either semester until the completion of the project, meaning that we will report your grade for the fall semester as "pending." Also in the fall, you'll choose the other members of your Honors committee. The second member of your committee will be another faculty member from Creative Writing; the third member should be a faculty member from outside the Program (and outside the English Department, of which the Program is a part.) Third readers may be any faculty member in the College with whom you've had a class, or established a relationship in some other way.

Your primary reader for the thesis will be your director. The way in which Honors students and directors work together is highly individual. Generally, students meet regularly with their directors to discuss work-in-progress, and this process intensifies as spring semester draws near.

From the first week of the fall semester, Honors students are preparing for the moment in the spring when the completed thesis is given to the second and third readers, in preparation for the “defense” of their project before their full honors committee. Projects are usually distributed to second and third readers about the first week in April, as a date for the defense is being scheduled in consultation with all the committee members. Booking a room for the defense, and coming up with a date and time suitable for your faculty committee is part of your responsibilities as an honors student. Most honors defenses are held in the English Department’s Kemp Malone Library, N301 Callaway Center. Please contact Jacque Aly, the English Department program manager, to reserve the Kemp Malone for your honors defense. Her office is N302 Callaway, or you may phone her at 404-727-6422 or e-mail jaly@emory.edu. If you are unable to book the Kemp Malone, please see Paula Vitaris for assistance in booking another room on campus.

Honors in Emory College is directed by Harvey Klehr, Andrew W. Mellon Professor of Politics and History, and administered by Elizabeth Fricker (efricke@emory.edu), College Honors Program Administrator, in the Office for Undergraduate Education. She communicates with students throughout the year about College Honors deadlines and requirements. The date for an honors thesis defense in Creative Writing must take into account the College deadline for delivery of the required number of copies of the formatted thesis.

Scheduling a thesis defense a week or two before the College deadline gives you ample time to grapple with the presentation requirements, the formatting, and the gathering of required signatures.

The thesis “defense” itself is much less adversarial an event than the name might suggest. It’s more an extended, and lively, conversation about the work between the writer and three careful readers. Before the defense date, students meet with their director to prepare by thinking out loud about what questions the work might prompt. Topics covered may include decisions made in the work, the project’s strengths and weaknesses, and its movement over the course of the academic year. At the end of the defense (usually sixty to ninety minutes) the student leaves the room while the committee considers the degree of honors to award.

Honors (*cum laude*) represents satisfactory completion of the program, with a cumulative G.P.A. of 3.5 or higher. High Honors (*magna cum laude*) represents completion of the program with outstanding performance, including a cumulative G.P.A. of 3.5 or higher and a thesis considered potentially publishable with revision at some future date. Highest honors (*summa cum laude*) represents completion of the program with exceptional performance, including a cumulative G.P.A. of 3.5 or higher and a thesis of a quality suitable for publication.

You will submit a PDF of your honors thesis to the College after you have completed your defense. Elizabeth Fricker will send you instructions regarding submission of the PDF and required forms. Another copy of the PDF should be sent to Paula Vitaris (pvitari@emory.edu) in the Creative Writing Program office.

Independent Study (ENGCW 397R)

ENGCW 397R is designed to permit students to explore material not taught in regular workshops, or to pursue projects beyond the scope of a workshop. The program has refrained from specifying or limiting the content of 397R in order to make it flexible enough to meet a wide range of needs. Before you talk to a faculty member about directing an independent study, you should have a specific topic or purpose firmly in mind. You may not register for independent study without the approval of a faculty member. The plan of study, the amount of credit to be earned, and the work required must be agreed upon in advance. Independent study arrangements vary, but setting up a regular schedule of meetings with your director can help you avoid falling behind.

Please note: A student who pre-registers for ENGCW 397R must fill out a form containing a written summary of the proposed course of study. The form, which must be signed by the faculty member directing the independent study, is available in the Creative Writing Program office, N209 Callaway. The signed form must be on file with the Program before the student can be given a permission number to register for Independent Study in a given semester.

Study Abroad Programs

Students preparing to study abroad should be aware of the Creative Writing Program (and English Department) rules that affect courses taken for our major. Please read the following. See your advisor or the Program director if you have questions.

The Creative Writing Program strongly discourages taking any Creative Writing workshops abroad or as transfer credit.

Students studying in countries where English is not the primary language may take only one English literature course per semester toward the Creative Writing major. The course must be equivalent to an upper level (300 or 400) English literature course at Emory.

Creative Writing majors studying in countries where English is the primary language may take two English literature courses per semester toward the major. The courses must be equivalent to an upper-level (300 or 400) English literature course at Emory.

All literature courses that are to be applied to the English literature requirement of the major will be reviewed with the Department of English to determine that they are equivalent to Emory courses. Students must pay close attention to the number of hours of credit offered by

such a program and consult with their advisors if necessary to make sure that the planned courses are equivalent to the four hours of credit that Emory courses fulfill.

Keep careful records of all the academic work you do abroad; save course syllabi, papers, exams, and any other course materials. If a problem arises with the credit for your study abroad, being able to show exactly what was required in a course will be important.

Summer Writing Workshops

Students often have the opportunity to take a summer writing workshop at Emory—a course in one of the Summer School's two sessions that may be applied to the five workshops required for the major. For information about course offerings in a particular summer, contact the Creative Writing Program office or check our summer school web page at <http://www.creativewriting.emory.edu/resources/festival.html>.

Creative Writing and Your Liberal Arts Education

We encourage some degree of specialization in the workshops taken for the major, and as much breadth as possible in the required literature courses. But there's more to your education than our major. The reality is that any knowledge can inspire, and deepen, your writing. A liberal arts education is about trying new things, testing passions as well as developing mastery. Courses in the Humanities are natural choices for Creative Writing majors, but the Social Sciences and Natural Sciences can offer just as much. Here are a few specific suggestions for courses outside the Creative Writing Program.

A working knowledge of classical mythology and Biblical literature is a useful tool for reading English and American literature. Classical Mythology (Classics 102) and Biblical Literature (Religion 205) can help one to acquire this knowledge. Our understanding of literature is greatly enriched if we can place it in its historical context. English History (History 312 and 313) and American History (History 231 and 232) will help the student to this end. Other valuable courses in history, depending on the individual's taste, are Topics in British History (314), Early American Intellectual History (332), Modern American Intellectual History (333), Society and Thought of Early America (330), and Society and Thought of Modern America (331). The Department of Art History also offers two survey courses: Art and Architecture from Prehistory to the Renaissance and Art and Architecture from the Renaissance to the Present (101, 102) and Understanding Architecture (103). Equally important is the philosophical context of literature. The History of Western Philosophy, offered in two consecutive semesters (Philosophy 250 and 251), is particularly valuable. Other pertinent courses include American Philosophy (304), Philosophy of Literature (362), and Seminar on Modern Philosophy (368). Students studying English literature should not overlook the literature of other nations and traditions. The Literature Program and several of the language departments offer courses that require no knowledge of the language; one can study Latin, German, Russian, French, Italian, and Spanish literature in

translation. Check the offerings of the various departments and the Literature Program for appropriate courses.

For many students, college is the last opportunity to learn a foreign language in a systematic way beyond the introductory level. Such preparation is invaluable to the serious student of literature.

Students interested in the connections between literature and psychology or literature and society may wish to consider particular offerings in Anthropology, Political Science, Psychology, Sociology, Women's Studies, and African American Studies.

What is this cake about?
–Writing on cake served
at majors' party

Creative Writing Program Activities

A writer's education is never limited to the classroom. A variety of activities throughout the academic year enhance the educations of writers at Emory. Learning not to drink the punch is only the beginning.

Reading Series

In its twenty-one year history, the Creative Writing Program has brought approximately 130 distinguished writers to campus as part of our annual Reading Series. All reading series events are free and open to the public. Most visits are two days: an evening reading, and an afternoon question-and-answer session about writing. Students in Creative Writing workshops are required to attend the events, but it isn't the small print on a syllabus that makes people line up to hear Margaret Atwood scatter one-liners in her analysis of classical literature, or watch Colson Whitehead preface his reading with a perfect rendering of a rap classic. It's the opportunity to learn from the best. One Nobel Prize recipient winner has read in the Series, as have winners of seventeen MacArthur Foundation "genius grants," twenty-one Pulitzer Prizes, ten National Book Awards, fourteen National Book Critics Circle Awards, five Tony Awards, six Obie Awards, two Booker Prizes, and six Poet Laureates of the United States.

Reading Series events are announced in workshops and through the Creative Writing listserv made available to all majors, the Creative Writing Learnlink conference, and brochures printed every year.

Other Series

Faculty members Kevin Young and Bruce Covey each host a campus poetry reading series. Professor Young's series, the Raymond Danowski Poetry Library Reading Series, brings

distinguished poets of national and international renown to campus for readings and classroom visits. The Danowski series has included poets Rita Dove, Robert Pinsky, Lucille Clifton, Campbell McGrath, Li-Young Lee, the 2009 presidential inaugural poet Elizabeth Alexander, Mary Oliver, Matthew and Michael Dickman, Toi Derricotte and Cornelius Eady. More information is available at <http://marbl.library.emory.edu/news-events/raymond-danowski-poetry-library-reading-series>.

Bruce Covey's series, sponsored by the Emory Poetry Council and focusing more on younger poets, last year brought 22 different readers to campus. The Poetry Council's website, which includes the current schedule of readings, is at <http://www.poetrycouncil.campuslifetech.org/>.

Senior Majors' Reading

Each April, the Program celebrates the achievements of graduating seniors at a majors' reading. Participants rehearse for the event under the direction of a faculty member, and on the night, welcome family and friends to a gala performance and reception.

Writing Contests

The Program holds an annual contest for the best undergraduate writing in fiction, poetry, playwriting, creative nonfiction, and screenwriting. Each contest is judged by a professional writer outside Emory. Cash awards for fiction, poetry, playwriting and nonfiction are made possible by the generosity of the family of Artistine Mann, a Creative Writing student killed in a car accident. The Agnes Nixon and Kiki McCabe Prize for Screenwriting is a \$1,000 award to an undergraduate student who shows promise in screenwriting. The prize was donated by Cathy McCabe to honor her late mother, Kiki McCabe, and her aunt, Agnes Nixon, both Emmy Award-winning writers for daytime television. The Program also sponsors the Academy of American Poets Award contest, which is open to both undergraduate and graduate students. Students interested in submitting entries should watch for the contest announcements early in the spring semester, or contact the Program office for details. Deadlines, guidelines and entry forms are also available at our website at <http://www.creativewriting.emory.edu/students/contests.html>.

Grace Abernethy Scholarship

The Grace Abernethy Scholarship, made possible by the Grace Abernethy Fund, is given each spring to an outstanding Creative Writing major. Award amounts vary. Funds are dispersed through the Hawaiian Community Foundation, and majors from Hawaii receive preference. Awards may be made to natives of other states, however. If a recipient is on financial aid, the award is applied to his or her aid package.

To apply for the scholarship, students must be declared Creative Writing majors, but may be at any stage in completing the major requirements. Applicants submit a cover sheet with

name, address, phone, e-mail address, class status, classes taken for the major, and a writing sample of no more than 30 pages. The sample may be in one genre, or a mixture.

The deadline for the application for this scholarship is set each spring and posted to the Creative Writing Learnlink conference.

For information about deadlines in the spring semester, contact the Program office or visit our webpage at <http://www.creativewriting.emory.edu/students/contests.html>.

Sudler Prize

The Sudler Prize in the Arts is given each year to a senior judged by a faculty committee to be the most outstanding young artist in his or her graduating class. Students from Creative Writing, dance, music, theater and studio arts compete for the prize, which is presented at the annual Honors Convocation and includes a substantial cash award

Students do not apply for the Sudler; they are nominated by faculty in the various arts programs at Emory.

Resources for Joint Playwriting majors

Emory's resources offer special opportunities for joint playwriting majors. Theater Emory and its Playwriting Center provide a unique resource for student playwrights. Established and emerging playwrights come to Emory to work on their plays with a diverse group of artistic collaborators including students, faculty and professional theater artists. Play development has become a vital stage of playwriting in the United States, and Theater Emory has established itself as an important center for that work. Since its inception in 1989, the Playwriting Center has commissioned and developed scripts with major playwrights including Arthur Kopit, Frank Manley, Steve Murray, Wole Soyinka and Naomi Wallace.

Brave New Works, a biennial marathon of developing and reading new scripts, has developed more than 100 new works, many of which have been produced in American regional theaters from the Yale Repertory Theater to the Oregon Shakespeare Festival, and internationally in theaters in South America, Canada and Europe. In recent years, Brave New Works has also included exceptional student work submitted by Emory alumni and undergraduates, like Lauren Gunderson, whose play, *Leap*, went on to be produced by Theater Emory in 2003.

Lenaia Festival is an annual, student-run festival featuring staged readings of student plays-in-progress.

Nationally and internationally known playwrights come to Emory campus each year as part of the Creative Writing Reading Series, co-sponsored with Theater Studies, which affords students another opportunity to learn from the best in the field. Past playwrights in the

Reading Series have included Athol Fugard, Theresa Rebeck, Margaret Edson, John Guare, Jose Rivera, Paula Vogel, David Henry Hwang, Quiara Hudes and Beth Henley.

Playwriting students also may compete for an Artistine Mann Playwriting Award each year. The award is given in honor of Artistine Mann, a young writer and Emory undergraduate who was killed in a car accident before she could graduate.

Emory College Plagiarism Statement

THE USE OF SOURCES IN WRITING RESEARCH PAPERS IN EMORY COLLEGE

A writer's facts, ideas, and phraseology should be regarded as his property. Any person who uses a writer's ideas or phraseology without giving due credit is guilty of plagiarism.

Information may be put into a paper without a footnote or some kind of documentation only if it meets all of the following conditions:

It may be found in several books on the subject. It is written entirely in the words of the student. It is not paraphrased from any particular source. It therefore belongs to common knowledge.

Generally, if a student writes while looking at a source or while looking at notes taken from a source, a footnote should be given.

Whenever any idea is taken from a specific work, even when the student writes the idea entirely in his own words, there must be a footnote giving credit to the author responsible for the idea. Of course methods of documentation vary, and it is possible to cite in the text itself rather than a footnote. The point is that the student should give credit when credit is due and that he should give the credit in a manner specified by the instructor or the department.

The student is entirely responsible for knowing and following the principles of paraphrasing. "In paraphrasing you are expressing the ideas of another writer in your own words. A good paraphrase preserves the sense of the original, but not the form. It does not retain the sentence patterns and merely substitute synonyms for the original words, nor does it retain the original words and merely alter the sentence patterns. It is a genuine restatement. Invariably it should be briefer than the source."*

* Floyd C. Watkins, William B. Dillingham, and Edwin T. Martin, *Practical English Handbook*, 3rd ed. (Boston, 1970), p. 245.

Any direct quotation should be footnoted (or documented in any acceptable fashion). Even when a student uses only one unusual or key word from a passage, that word

should be quoted. If a brief phrase that is common is used as it occurs in a source, the words should be in quotation marks. The source of every quotation should be given in a footnote or in the prescribed manner.

It is of course the prerogative of the instructor to prescribe that no secondary sources may be used for particular papers.

A student who uses a secondary source must remember that the very act of looking up a book or an article should be considered as a pledge that the student will use the material according to the principles stated above.

Also, Creative Writing majors and students should take note that NO paraphrasing or use of second sources is permitted in creative writing.

Libraries

Creative Writing students at Emory have at their command an ever-growing collection of primary and secondary works, and electronic resources. The Manuscript, Archives, and Rare Book Library (MARBL), located on the top floor of the Woodruff Library, houses old and rare books and the papers of historic and literary figures. Emory's recent acquisition of the Raymond Danowski Poetry Library is of major importance to writers and scholars the world over. Also stand-outs in MARBL: manuscripts of the 18th century, the African American Studies Collection, and the archive of Anglo-Irish literature.

Some tips on using the libraries:

Remember those movies when a lost soul in the desert finally stumbles on a watering hole? Reference librarians are the human version of watering holes. They can answer your questions; help you frame, and refine, your search; and open up a world of specialized resources, including bibliographies, indexes, databases, digital archives, and electronic journals.

The Reference Desk offers short sessions in bibliographical studies in conjunction with particular courses, at the instructor's request.

The Multimedia Center and the Beck Center provide the latest equipment and expertise in computer-related technology.

Emory has a growing collection of microfilm texts. A number of newspapers and journals are also available on microfilm.

Students in the honors program may apply for a carrel in Woodruff Library and have a quiet place for reading and writing. Application should be made at the Circulation Department.

After Emory . . . what next?

The most regretful people on earth are those who felt the call to creative work, who felt their own creative power restive and uprising, and gave it neither power nor time.

–Mary Oliver

Graduate Programs in Creative Writing

Every year some of our majors apply to graduate writing programs, most of which award a Master of Fine Arts (MFA) degree. If you are thinking of pursuing an MFA, producing excellent creative work as an undergraduate is an important first step. Graduate writing programs look for writers who have mastered the fundamentals of craft in a particular genre, and show serious promise of developing beyond that. Students whose coursework has been challenging are in the best position when applying to graduate writing programs.

If you're thinking about applying to MFA programs, talk to your advisor, or other Creative Writing faculty. A conversation about why you want to go, the potential benefits and costs, the impact the degree may (or may not) have on your future is definitely a conversation worth having.

MFA applications are due in January or February of your senior year, so if you're planning to attend a program the fall after you graduate, you need to begin to prepare your junior year. As a first step, stop by the Creative Writing Program office and ask to look at our copy of the *AWP Official Guide to Writing Programs*. It includes detailed listings for graduate writing programs, including information about application deadlines, faculty, requirements for graduation, and fellowship and grants available to entering writers. Information in the Guide is also available on AWP's web site (www.awpwriter.org).

Some factors to consider in choosing a school:

*Where is it? There's an MFA program in almost every imaginable setting in the United States. Think about where you want to live—or can stand to live—for two or three years, and why, and about the impact on your writing a particular location may have. Will you get more work done in a town with only one movie theater? Or will you spend every moment checking the airline for flights to NYC?

*Cost. What kind of fellowships/grants/awards does the MFA program offer? Will you have a chance to teach in return for a break on tuition? Are there other job opportunities in the area? How expensive will it be to live?

*Faculty. Which writers do you want to learn from? Where do they teach? How often? What do the students in a program have to say about the faculty? Is the school in a place that attracts good visiting faculty?

*Program requirements. Is the emphasis on writing, and writing alone? Or writing and the study of literature? Writing and other graduate course work? What's required for graduation? A thesis/body of creative work? A reading exam? Both? Are you expected to focus on one genre? Encouraged to take classes in other genres?

*Students. What's an "average" entering class of MFA students look like at a school you're considering? Age? Background? Writing experience?

*Resources. Is there is a literary magazine you can work on? A writer's conference that brings well-known writers to campus? Opportunities for networking?

*Atmosphere. Are students treated with respect? Encouraged, but pushed to excel? How are workshops run?

Catalogs for many universities that offer MFA programs are available in the Reference Department of Woodruff Library. As early as possible, write to the schools you're considering, requesting information and application forms. A visit to the schools' websites is highly recommended. The Graduate Record Examination, which many schools require for admission or fellowships, is given periodically at Emory; consult the Emory Graduate School office for time, place, and cost.

AWP, the Association of Writers and Writing Programs, is the professional organization of undergraduate and graduate writing programs in the United States. As a member organization, Emory receives copies of each issue of the *AWP Chronicle*, the organization's newspaper, and makes those available to students. Reading the *Chronicle* is a way to begin familiarizing yourself with the public world of writers.

Career Opportunities and Placement

Just as learning to write is a process, so is preparing yourself for a career. Neither is best left to spring of your senior year. Emory's Creative Writing majors are, among other things, lawyers, doctors, scholars, teachers, translators, public health administrators, and, of course, working writers. They're also graduate students in MFA programs in writing, PhD programs in English and other specialized fields, and a variety of professional programs. An undergraduate degree in Creative Writing emphasizes language and analytical skills and, as such, is excellent preparation for almost any field. From the moment they declare a major, most of our students carry on conversations with faculty about what they'd like to do after graduation from Emory.

Internships

The internship program in English (ENG 496R) offers you an opportunity to earn academic credit for work done off-campus with firms and organizations in the Atlanta area and occasionally elsewhere. Limited to English and Creative Writing majors in their last three

semesters of residence, the internship allows one to apply the research and writing skills which the study of literature normally develops in an employment situation where those skills are highly valued: newspaper and magazine work, advertising and public relations, broadcasting, legal research, and corporate communications, to name a few. Interns have in the past worked at CNN, the Woodruff Arts Center, Atlanta Magazine, and numerous local broadcasting and publishing companies.

Internships acquaint students with practical extensions of a liberal arts education. English and Creative Writing majors usually develop some genuinely marketable skills, such as the ability to analyze written materials carefully, knowledge of research techniques, and proven expertise in writing the English language. An internship may open a window for you onto the world beyond the campus and help prepare you for the transition from academic life to business or professional life. Choose an internship carefully by using the resources at the Emory Career Center and by networking with friends and any professional contacts you may have.

Eligibility: The internship is open to regular English and Creative Writing majors in their last three semesters of residence. Applicants must have a good academic record, particularly in Creative Writing and English courses. An important criterion for selection is proven ability to write clear, readable English. Admission to the program depends upon the availability of a placement to match a student's particular qualifications and needs. Applications must be completed before the end of Add/Drop for the semester when the internship will take place. Students interested in an internship should meet with Professor James Morey (jmorey@emory.edu), director of the Internship Program.

Academic Credit: Interns may receive up to 12 hours of academic credit in English 496R, but no more than four hours in any one semester. Please note: no internship hours may be counted toward the English or the Creative Writing majors. Students are strongly advised to exercise the Satisfactory/Unsatisfactory option for Internships. Internships performed over the summer may qualify for one credit hour, to be applied to the fall schedule.

Internship Requirements:

Requirements vary depending on which program the student elects and the particular nature of a given internship. In general, however, the intern must:

- * Receive a rating of satisfactory or better in a written report on performance submitted by the employer or supervisor at the end of the internship period
- * Present a copy of actual projects or papers, or the results of work performed, to the coordinator for evaluation
- * Turn in a written appraisal of his or her work experience (a kind of self-study.)

Career Center

The University Career Center (<http://www.career.emory.edu>) offers Emory students assistance in finding employment and provides the following services at no charge to the

student: employment counseling for seniors and alumni; a career information library; campus interviews of seniors and alumni by representatives of business, industry, government, and educational institutions; a job listing service with current job opportunities; mock interviews; critique services for resumes and personal statements; computerized job and internship searches.

The Career Center's credentials service includes a mailing folder (dossier) for those registered at the placement office. Each folder contains a personal data sheet, confidential references, and other pertinent information a student provides for a potential employer. Seniors desiring to use the services for post-graduate employment should register at the placement office at the beginning of their final academic year. Registration is necessary to establish a student's file and determine employment interests. The Career Center also helps students find part-time and summer employment. Students seeking part-time work should register at the beginning of the fall semester. They should also look into the Work-Study Program, in the Financial Aid office located in the Boisfeuillet Building.

NAME: _____ ADVISOR: _____

CREATIVE WRITING MAJOR CHECKLIST OF REQUIREMENTS

Academic requirements of the Creative Writing major are 11 courses beyond the introductory courses in English presently required by the College (English 101 or 110). Five of those eleven courses (20 hours) are to be creative writing seminars and the other six (24 hours) are to be advanced-level English classes in literature and criticism (i.e., 300- and 400-level courses). The English component of the major must consist of:

At least two courses concentrating mainly on poetry.

At least two courses concentrating mainly on prose.

At least two courses in writing of the 19th century or earlier.

Dramatists may substitute works of drama for some part of the poetry or prose requirement but not for all of either; this is to be worked out between student and advisor.

Creative Writing Seminars

_____	_____	_____
course	semester	two workshops in one genre
_____	_____	
course	semester	
_____	_____	
course	semester	
_____	_____	
course	semester	
_____	_____	
course	semester	

English courses (300 or 400 level; See requirements above.)

_____	_____	_____
course	semester	Requirement course fulfills
_____	_____	
course	semester	Requirement course fulfills
_____	_____	
course	semester	Requirement course fulfills
_____	_____	
course	semester	Requirement course fulfills
_____	_____	
course	semester	Requirement course fulfills
_____	_____	
course	semester	Requirement course fulfills

Please note:

- ❖ Freshmen seminars (ENG 191) do not count towards the major
- ❖ Only one 200-level literature course may count towards the major
- ❖ Only one 200-level workshop may count toward the major
- ❖ All courses for the major must be taken for a letter grade

APPLICATION FOR CREATIVE WRITING CLASSES, SPRING 2012

DEADLINE FOR SUBMISSION: (all students): 5 p.m., Tuesday, October 18.
Late applications will be accepted through the end of add-drop in the Spring.

Applications must be submitted to the Creative Writing Program, N209 Callaway Building. E-mail applications NOT accepted unless you are away from Emory this semester (travel abroad, semester off, etc.) or mobility impaired. If you need to e-mail your application, send it to pvitari@emory.edu.

The list of accepted students is posted at:

<http://www.creativewriting.emory.edu/students/acceptedstudentslist.html>. If you have been accepted into a class, you must e-mail Paula Vitaris at pvitari@emory.edu for a permission number. You cannot register without a permission number.

NAME: _____ DATE: _____

ID# _____ PHONE# _____ E-MAIL: _____

Non-majors may enroll in only one creative writing course per semester. Majors who wish to take a second workshop must e-mail Jim Grimsley (jgrimsl@emory.edu), the program director, to request permission. Majors must demonstrate that they intend to take both workshops and have a need to do so. If you want two workshops, you must fill out a separate application for each.

PLEASE INFORM US IF YOU DECIDE NOT TO TAKE A CREATIVE WRITING COURSE AFTER MAKING APPLICATION OR AFTER ACCEPTANCE. OTHERWISE YOU WILL PREVENT ANOTHER STUDENT FROM FILLING THE AVAILABLE SPACE.

SINCE CLASS SPACE IS LIMITED, BE SURE TO SPECIFY A SECOND CHOICE

I wish to enroll in (fill in the course name and section by day, time and teacher's name):

My second choice is:

My major (or double major) is : _____

Next semester I will be a (circle one): freshman sophomore junior senior

Please list the Creative Writing courses you have taken at Emory or elsewhere. Have you taken this particular course before? With this particular instructor?

Have you created original written work in any genre? If so, what kind and how much?

What is the reason you want (or need) to take this course? Mention any particulars we should take into consideration.
