



photo by Rik Panganiban

**THE MFA
IN CREATIVE WRITING
& LITERARY TRANSLATION
STUDENT HANDBOOK
2016**

**ENGLISH DEPARTMENT
QUEENS COLLEGE
CUNY**

INTRODUCTION

Welcome to the Queens College MFA Program! You are here because the creative writing and translation faculty was impressed by the strength of your writing and your potential to grow and thrive as a writer in our new program. All of us on the faculty are excited to work with you.

What follows is a tool for planning your course of study and a summary of useful information about our program, but not a substitute for regular conversations with the MFA Director, and the rest of the creative writing faculty. We are all available to talk with you about your course selection and your progress through our program.

The Queens College MFA has two tracks, one in creative writing (poetry, prose, playwriting) and one in literary translation.

For both tracks you will:

- *Complete a total of 36 credits, which include workshops, craft classes and literature electives
- *Take the following courses: 4 workshops, 2 craft classes, 3 literature electives, 1 literary criticism course, and 1 year of thesis work
- *Produce a thesis in your genre of focus
- *Present your thesis and process paper and take an oral exam

A. COURSE REQUIREMENTS AND COURSE LOAD

The MFA requires 36 credits. Each of our courses is three credits. Our program emphasizes classes on literary craft and requires you to take at least one workshop outside your genre of focus. You are also required to take English 636, a course on the history of literary criticism.

The chart below explains the basic requirements for each track:

Creative Writing Track	Translation Track
4 Creative Writing Workshops: English 751, 753, 755, or 757—i.e., three in your genre of focus, one in another genre	4 Creative Writing Workshops: 2 Translation Workshops, English 757; and 2 CW Workshops: English 751, 753 or 755
1 Literary Theory class, English 636	1 Literary Theory class, English 636
2 Craft/Form Classes: English 760, 761, 762 and 763	2 Craft/Form Classes: English 760, 761, 762 and 763
Thesis Sequence: English 758 - Thesis Workshop, and English 759 - Advanced Writing Project	Thesis Sequence: English 758 - Thesis Workshop, and English 759 - Advanced Writing Project
3 Electives: 600 or 700 level courses, either from the English Literature M.A. program, or from participating departments with departmental approval. NOTE: for those not on the translation track, one elective may be replaced with a translation workshop.	3 Electives: 600 or 700 level courses, either from the English Literature M.A. program, or from participating departments with departmental approval.

Students complete the program in either two or three years. If you complete the program in two years, you take three classes per semester. If you complete the program in three years, you take two classes per semester. Taking fewer than three courses requires permission from the MFA Director. Also, note that summer MFA courses are not always offered, so you should plan to complete your course work, especially your workshops and craft classes, during the academic year.

Our department offers a wide array of wonderful literature electives, from classes in British, American and Global Literatures to a variety of special topics courses (English 781) such as, most recently a class in “Feminist Fairy Tales” and a course titled “History, Memory and the Caribbean Literary Imagination.”

You may also take graduate literature classes in other departments, and students in the playwriting track may take courses in the Theater Department. With an e-permit and permission of the instructor, you may also take elective classes at other CUNY campuses.

Our courses are offered in the late afternoons and evenings (primarily at 6:30 pm with occasional electives at 4:30), and it is possible to work in the daytime and take classes at night.

Only students in the MFA program may take our MFA classes. Non-matriculated students may not take these classes. Literature classes are comprised of MFA and MA in English students.

Pre-registration

Each semester, the MFA Director will announce pre-registration and help you to register for courses. While we do hold spaces in our MFA classes so that all students can register for the courses they want, literature electives—especially English 636—are also taken by MA students and may fill up quickly.

Transfer Credits

The MFA program allows you to transfer credits for literature electives only, not for workshops or craft classes, provided you have taken graduate level courses at another university within the past 8 years. You may transfer up to 12 credits.

Both the MFA Director and Graduate Admissions must approve transfer credits. If you wish to transfer credits, please consult with the MFA Director and bring a copy of your official transcript listing the course(s) you wish to transfer as well as a course description.

Filing for Graduation

In your final semester of the MFA program, you must apply for graduation through CUNYfirst. Be sure to fill this out as soon as the Spring semester starts if you plan on May/June graduation.

Please note, everyone who graduates from the program must do so in the May/June graduation, not the fall or summer graduations.

B. MFA THESIS

Your thesis represents the culmination of your graduate work and is completed over your last two semesters of the program.

In the fall of your final year in the program, you will take the thesis workshop (English 758), a multi-genre course in which everyone presents a portion of his or her thesis to the workshop. Students also meet in conference with the instructor of the thesis workshop. In the spring, you will sign up for Advanced Writing Project (English 759) and work directly with your thesis advisor.

Thesis Parameters and Advising

For poetry, your thesis will be 25-30 pages. Prose should be 65-75 pages. For drama, you will write one full-length play or two one-act plays. For translation projects, students should work with their advisor to determine the appropriate length of the project.

The MFA Director can help you choose both the advisor and a second reader who will also comment and grade your final project. It is possible for a literature faculty member to be a second reader on your thesis, but if so, you should choose someone with whom you have taken a literature course.

The Process Paper

The process paper is a critical exploration of your work that accompanies your thesis and your reading list when the project is due in April. It should be approximately ten pages long and can follow or precede your thesis project but is part of your completed thesis.

The process paper allows you to reflect on the decisions you make as you write your thesis and to situate your work in terms of literary traditions. In effect, you are positioning yourself as a writer in this essay. It is a chance for you to look closely at how you have developed as a writer in the process of writing your thesis and working on your MFA. It should be written as an academic essay but should focus on your own artistic decisions.

The Oral Exam

In your final semester of the program, you will also take your MFA oral exam. This combination presentation, question-and-answer, and thesis-defense (about an hour) is an opportunity to talk about your manuscript with your advisor and a second reader, situate your project in a literary tradition and discuss the texts that have been influential to you. Questions will be based on the MFA reading list and the categories you have chosen from that list. Both your advisor and your second reader will be in charge of the exam.

Submitting Your Thesis

After your exam, you will have the chance to make any revisions to your thesis and then prepare it for submission to the college.

The title page of the thesis must bear your signature, both of your readers's signatures and the following statement:

“Submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in the Department of English in the Graduate Division of Queens College of the City University of New York, (date).”

After your committee has approved your thesis, your thesis director will submit two copies of a Thesis Approval Form to the Office of Graduate Studies. Then the thesis must be bound. To arrange for binding, you must pay a \$25 binding fee at the Bursar's Office, for which a receipt will be issued. The receipt and two copies of the thesis manuscript must be taken to the Catalog Department of Rosenthal Library (Room 201). One bound copy is retained by the library and becomes part of its collection. A second bound copy is sent to the English department. If desired, a third copy may be submitted for binding, with no extra fee; the third copy will be given to you.

C. MFA READING LIST

The Official MFA Reading List, 2016

In the spring of their first year, each student should meet with an MFA faculty member in their genre to draft their own reading list of thirty texts, **twenty in their genre of focus, five in another genre(s), and five in critical/theoretical work**. Using the official MFA reading list on the MFA website as a guide, each student's list should be personalized and decided upon by the student in consultation with the faculty member. Texts can be drawn from the list or from other sources.

FICTION

Short Stories

Sherwood Anderson, *Winesburg, Ohio*
James Baldwin, *Going to Meet the Man*
Donald Barthelme, *Forty Stories*
Jorge Luis Borges, *Collected Fictions*
Raymond Carver, *Where I'm Calling From*
John Cheever, *The Stories of John Cheever*
Charles Chesnutt, *The Conjure Woman and Other Tales*
Lydia Davis, *Break It Down*
Mavis Gallant, *Home Truths: Selected Canadian Stories*
Ernest Hemingway, *The Complete Short Stories of Ernest Hemingway*
James Joyce, *Dubliners*
Franz Kafka, *The Complete Stories*
Katherine Mansfield, *The Collected Stories of Katherine Mansfield*
Haruki Murakami, *After the Quake*
Lorrie Moore, *Birds of America*
Alice Munro, *Selected Stories*
Flannery O'Connor, *The Complete Short Stories of Flannery O'Connor*
Grace Paley, *Complete Stories*
Gertrude Stein, *Three Lives*
Eudora Welty, *The Collected Stories of Eudora Welty*
John Edgar Wideman, *The Stories of John Edgar Wideman*

Novels

James Baldwin, *Another Country*
Willa Cather, *My Antonia*
Don DeLillo, *White Noise*
Joan Didion, *Play It As It Lays*
Ralph Ellison, *Invisible Man*
William Faulkner, *The Sound and the Fury*

Scott Fitzgerald, *The Great Gatsby*
Nadine Gordimer, *Burger's Daughter*
Ernest Hemingway, *The Sun Also Rises*
Nella Larsen, *Passing*
Micheline Aharonian Marcom, *The Daydreaming Boy*
Gabriel Garcia Marquez, *One Hundred Years of Solitude*
Toni Morrison, *Beloved*
Philip Roth, *Sabbath's Theater*
Juan Rulfo, *Pedro Paramo*
Salman Rushdie, *Shame*
Jean Toomer, *Cane*
John Updike, *Rabbit, Run*
V.S. Naipaul, *A House for Mr. Biswas*
Edith Wharton, *The Age of Innocence*
Virginia Woolf, *Mrs. Dalloway*
Richard Wright, *Native Son*

Criticism and Theory of Narrative

Charles Baxter, *Burning Down the House*
Madison Smartt Bell, *Narrative Design*
E.M. Forster, *Aspects of the Novel*
Toni Morrison, *Playing in the Dark*
Frank O'Connor, *The Lonely Voice*
Flannery O'Connor, *Mystery and Manners*
Nathalie Sarraute, *The Age of Suspicion: Essays on the Novel*
Gertrude Stein, "Poetry and Grammar" and "Composition as Explanation"

NON-FICTION

Memoir

Kathleen Alcalá, *The Desert Remembers My Name*
Tom Bissell, *The Father of All Things*
Jenny Boully, *The Book of Beginnings and Endings*
Truman Capote, *Music for Chameleons*
Mark Doty, *Heaven's Coast*
Francisco Goldman, *The Art of Political Murder*
Lucy Grealy, *Autobiography of a Face*
Mary Karr, *Cherry*
Maxine Hong Kingston, *Woman Warrior*
Gregory Orr, *The Blessing*
Chuck Palahniuk, *Stranger Than Fiction*
Ann Patchett, *Truth and Beauty*
Samuel Pepys, *The Unqualified Self*
Andrew Pham, *Catfish and Mandala*
John Rechy, *About My Life and the Kept Woman*
Paisley Rekdal, *The Day My Mother Met Bruce Lee*

Sharman Apt Russell, *An Obsession with Butterflies*
Esmeralda Santiago, *When I Was Puerto Rican*
Leslie Marmon Silko, *Yellow Woman and the Beauty of the Spirit*
Jeannette Walls, *The Glass Castle*

Critical/Personal Essays and Reportage

Hannah Arendt, *Eichmann in Jerusalem*
Pico Iyer, *The Global Soul: Jet Lag, Shopping Malls, and the Search for Home*
James Baldwin, *Notes on a Native Son* and *Nobody Knows My Name*
Bruce Chatwin, *In Patagonia*
Mike Davis, *City of Quartz*
Joan Didion, *Slouching Towards Bethlehem* and *The White Album*
Andrew Holleran, *Ground Zero*
Elizabeth Hardwick, *Seduction and Betrayal*
Norman Mailer, *Armies of the Night* and *The Executioner's Song*
Janet Malcolm, *In the Freud Archives*
Mary McCarthy, *A Bolt from the Blue and Other Essays*
George Orwell, *Down and Out in Paris and London*, *Homage to Catalonia*, and *A Collection of Essays*
Ishmael Reed, *Airing Dirty Laundry*
Susan Sontag, *Against Interpretation*, *Styles of Radical Will*, and *On Photography*
Gore Vidal, *United States*
Rebecca West, *Black Lamb and Grey Falcon*
Edmund Wilson, *Axel's Castle*
Tom Wolfe, *The Electric Kool-Aid Acid Test*

POETRY

Individual Poetry Collections

John Berryman, *The Dream Songs*
Elizabeth Bishop, *Geography III*
Gwendolyn Brooks, *Selected*
Rita Dove, *Thomas and Beulah*
T.S. Eliot, *The Wasteland*
Martin Espada, *The Republic of Poetry*
Allen Ginsberg, *HOWL*
Louise Gluck, *The Wild Iris*
Joy Harjo, *She Had Some Horses*
Linda Hogan, *The Book of Medicines*
Langston Hughes, *Selected*
Galway Kinnell, *The Book of Nightmares*
Bill Knott, [see his website: <http://billknott.typepad.com>]
Yusef Komunyakaa, *The Pleasure Dome*
Philip Levine, *What Work Is*

Robert Lowell, *Life Studies*
Marianne Moore, *Selected*
Paul Muldoon, *Moy Sand and Gravel*
Marilyn Nelson, *Wreath for Emmett Till*
Sharon Olds, *The Father*
Gertrude Stein, *Tender Buttons*
Adrienne Rich, *The Dream of a Common Language*
Alberto Rios, *The Smallest Muscle in the Human Body*
Muriel Rukeyser, *The Book of the Dead*
Sylvia Plath, *Ariel*
Anne Sexton, *Transformations*
C.K. Williams, *Selected*
William Carlos Williams, *Selected*
Charles Wright, *Chickamauga*
(NOTE: for Selected, read at least the latter half.)

Criticism and Theory of Poetry

T.S. Eliot, “*Tradition and Individual Talent*”
Sigmund Freud, “*Creative Writers and Daydreaming*”
Seamus Heaney, “*Feeling Into Words*”
Langston Hughes, “*The Negro Artist and the Racial Mountain*”
Audre Lorde, “*Poetry Is Not a Luxury*”
Marjorie Perloff, *The Poetics of Indeterminacy*
Adrienne Rich, “*When We Dead Awaken*”
Muriel Rukeyser, *The Life of Poetry*
Gertrude Stein, “*Poetry and Grammar*”
Alice Walker, “*In Search of Our Mother’s Gardens*”
CD Wright, *Cooling Time: An American Poetry Vigil*
[Also see the introductions to the anthologies below.]

Anthologies

Anonymous/ Him Mark Lai, Genny Lim, Judy Yung, eds., *Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940*
Agha Shahid Ali, *Call Me Ishmael Tonight: A Book of Ghazals*
Kurt Brown and Harold Schechter, eds., *Conversation Pieces*
Eavan Boland and Mark Strand, eds., *The Making of a Poem: A Norton Anthology of Poetic Forms*
David Lehman, ed., *Great American Prose Poems: From Poe to the Present*
Phillis Levin, ed., *The Penguin Book of the Sonnet*
Donald Allen and George F. Butterick, eds., *The Postmoderns: The New American Poetry Revised*
Camille Paglia, ed., *Break Blow Burn*

DRAMA

Plays

Aeschylus, *The Agamemnon*
Samuel Beckett, *Waiting for Godot*, *Endgame*, and *Krapp's Last Tape*
Bertolt Brecht, *Baal*, *The Rise and Fall of the City of Mahagony*, *Mother Courage*, and *The Caucasian Chalk Circle*
Anton Chekhov, *The Seagull*, *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters*
Caryl Churchill, *Top Girls* and *Cloud Nine*
Euripides, *Hippolytus*, and *The Bacchae*
William Finn, *Falsettos*
Henrik Ibsen, *A Doll's House*, *Hedda Gabler*, *The Master Builder*, and *The Wild Duck*
Tony Kushner, *Angels in America* and *Caroline, or Change*
Neal Labute, *The Distance from Here*
Tracy Letts, *August: Osage County*
David Mamet, *American Buffalo*, *Glengarry Glen Ross*, *Oleanna*, and *Speed the Plow*
Arthur Miller, *All My Sons* and *Death of a Salesman*
Moliere, *The Miser* and *The Misanthrope*
Marsha Norman, *Night Mother*
Suzan-Lori Parks, *Tog Dog/Underdog*
Eugene O'Neill, *A Long Day's Journey into Night*
Harold Pinter, *The Birthday Party*, *The Homecoming*, and *Betrayal*
Luigi Pirandello, *Six Characters in Search of an Author*
Jean Racine, *Phaedre*
Sam Shepard, *Red Cross*, *La Turista*, *Buried Child*, *Curse of the Starving Class*, and *True West*
William Shakespeare, *The Complete Plays*
George Bernard Shaw, *Major Barbara* and *Heartbreak House*
Stephen Sondheim, *Company*, *Follies*, and *Sweeney Todd*
Sophocles, *The Oedipus Trilogy* (*Oedipus the King*, *Oedipus at Colonus*, and *Antigone*)
Tom Stoppard, *Arcadia*, *Rosencrantz and Guildenstern are Dead*, and *Rock 'n' Roll*
August Strindberg, *Miss Julie*, *The Father*, and *The Dream Play*
Paula Vogel, *How I Learned to Drive*
Tennessee Williams, *The Glass Menagerie* and *A Streetcar Named Desire*
August Wilson, *The Piano Lesson*, *Ma Rainey's Black Bottom*, and *Fences*

Criticism

Aristotle, *The Poetics*
Antonin Artaud, "The Theatre of Cruelty" and "The Theatre and the Plague"
Eric Bentley, *The Life of the Drama* and *The Playwright as Thinker*
Henri Bergson, "On Laughter"
Bertolt Brecht, *Brecht on Theatre* (trans. John Willett)
Peter Brook, *The Empty Space*
Joseph Chaikin, "The Presence of the Actor"
Horace, "The Art of Poetry"
Henrik Ibsen, *Letters on the Theatre*
Gotthold Lessing, "Hamburg Dramaturgy"

David Mamet, *Writing in Restaurants* and *Three Uses of the Knife*
Friedrich Nietzsche, *The Birth of Tragedy*
Jean Racine, “Prefaces” to *Andromache* and *Phaedra*
George Steiner, *The Death of Tragedy*
Stendahl, “Racine” and “Shakespeare”
Maurice Valency, *The Flower and the Castle* and *The Breaking String*
Emile Zola, “Naturalism in the Theatre”

TRANSLATION

In addition to critical and theoretical texts below, translation track students select, with the guidance of their advisor, a minimum of twenty books, which include other translations and possible rhetorical models in English that help inform their process.

Esther Allen and Susan Bernofksy, eds., *Translation: Translators on their Work and What it Means*
William Arrowsmith & Roger Shattuck, eds., *The Craft, and Context of Translation*
Mona Baker, *In Other Words: A Course Book on Translation*
Mona Baker, *Routledge Encyclopedia of Translation Studies*
Willis Barnstone, *Poetics of Translation: History, Theory, Practice*
Susan Bassnett, *Postcolonial Translation: Theory and Practice*
Susan Bassnett and Lefevere, *Translation, History, and Culture*
David Bellos, *Is That a Fish in your Ear: Translation and the Meaning of Everything*
Walter Benjamin, “Task of the Translator” (essay)
Andrew Chesterman, *Can Theory Help Translators: A Dialogue Between the Ivory Tower and the Wordface (Translation Theories Explained)*
Dick Davis, “On Not Translating Hafez” (essay)
John Felstiner, *Translating Neruda: The Way to Macchu Picchu*
David Halpern, *Dante’s Inferno: translations by twenty contemporary poets*
Seamus Heaney, *On Beowulf and Verse Translation* (introduction to translation)
Eva Hoffman, *Lost in Translation: A New Life in a New Language*
Roman Jakobson, “On Linguistic Aspects of Translation” (essay)
Donald Keene, *Japanese Literature: an introduction for Western readers*
Clifford E. Landers, *Literary Translation, A Practical Guide*
Manuela Perteghella and Eugenia Loffredo, *Translation and Creativity: Perspectives on Creative Writing and Translation Studies*
Gregory Rabassa, *If This Be Treason: Translation and its Discontents*
Douglas Robinson, *Becoming a Translator: An Introduction to the Theory and Practice of Translation*
Rainer Schulte and Biguenet, eds., *The Craft of Translation;*
Rainer Schulte and Biguenet, eds., *Theories of Translation: An Anthology of Essays from Dryden to Derrida*
George Steiner, *After Babel: Aspects of Language and Translation*
Lawrence Venuti, *The Translator’s Invisibility: A History of Translation*
Lawrence Venuti, *The Translation Studies Reader*

Rosmarie Waldrop. *Lavish Absence*

Eliot Weinberger and Octavio Paz, eds. *19 Ways of Looking at Wang Wei: How a Chinese Poem is Translated*

Steven Yao, *Translation and the Languages of Modernism*

Relevant essays from journal publications such as *Poetry Magazine's* Translation Issue, *Translation Studies*, and *Circumference*

D. MFA TEACHING OPPORTUNITIES

The MFA Program is pleased to announce that second and third year students will now have the opportunity to teach as adjuncts in the English Department.

Second year MFA students may compete for adjunct teaching slots. Courses available will vary, but may include "Introduction to Creative Writing" (English 210) and "Writing, Literature, and Culture" (English 120). Students will submit materials (CV, letter expressing interest, sample lesson plan/s) to a committee composed of faculty from the MFA program and the English Department. Decisions are NOT based on student writing but on the quality of the submitted teaching materials and the committee's view of success in the classroom.

Although availability of courses depends on the university budget, students who are awarded courses in the fall semester will have priority for teaching courses in the spring.

All students who teach in the English Department must take English 793, a class which serves as a teaching practicum and which counts as one of the three required electives.

Once students have received their MFAs, they will no longer receive priority for adjunct teaching in the English Department because space must be reserved for current students.

E. THE FLEA THEATER AND PLAY DEVELOPMENT LAB

We are very happy to have a partnership with the highly regarded Flea Theater based in Manhattan. Each semester, several of our playwriting students will have their classroom work augmented by sessions with actors at The Flea who will conduct readings of MFA student plays.

In addition, playwriting students will have the chance to work with the Queens College Theater Department, in our new collaboration titled Play Development Lab, in which actors on campus perform MFA student plays.

F. THE ADVANCED CERTIFICATE IN ENGLISH LANGUAGE TEACHING

Queens College is located in one of the most linguistically diverse places on the planet. Our MFA program is one of the rare programs to offer *both* a degree in Creative Writing and Literary Translation. Students now have the option of a earning an Advanced Certificate in Teaching English as a Second Language.

In an increasingly competitive job market, where an MFA alone is often not sufficient to teach on the college-level, this Advanced Certificate in English Language Teaching will enhance the degree and give graduates other options. (Note: This minor does *not* fulfill the State Education requirements for certification in elementary or secondary schools.)

G. THE LOUIS ARMSTRONG HOUSE AND MUSEUM RESIDIENCIES

In collaboration with the Louis Armstrong House and Museum, each spring, we offer several residencies for MFA students to conduct research in the Armstrong archive. Students work in the archive to create original works based on Armstrong's life and work and then present them in the garden at the Armstrong house in Corona during a public reading. This is a wonderful opportunity to utilize the resources of Queens College and the borough of Queens.

H. MFA READINGS AND EVENTS

On the Same Page Discussion Series

We begin each academic year with an evening of lively discussion about the craft of writing. Based on a packet of texts sent to students during the summer, and led by MFA faculty members, the discussions are designed to engage everyone in the MFA program, and to explore matters of craft, form and language in the texts.

The New Salon in Queens and Literary Legacies

We are thrilled to have an ongoing partnership with the Poetry Society of America, the nation's oldest poetry organization that is based in NYC: The New Salon in Queens. The two series we work on with the PSA bring internationally renowned poets to campus for large public readings involving the entire campus community. Recently, we brought poets Matthea Harvey and Philip Levine to campus to read in this series.

A Partnership with Cave Canem

A new partnership with the nation's foremost organization supporting African American poets, this series brings renowned poets to campus to read and engage in conversation. Most recently, we brought Aimee Nezhumatathil and Willie Perdomo to read in this series.

Trends in Translation Series

Each year we invite several esteemed literary translators to campus to speak about the theory and practice of translation. Every other year we also offer a Trends in Translation Conference in the spring, with a daylong series of talks, readings and meetings.

Writers Read at Queens College

Each semester, on a series of evenings, writers come to read and talk about their most recent book with our students. Books by readers will be assigned and/or made available to students as everyone is expected to read the books. Some of our most fascinating and still on-going discussions have been generated during these conversations. We have had readings by poets and fiction writers and children's book authors as well.

Talks by Agents and Editors

At least once a year, we invite an editor and/or an agent to come speak with students about the practical matters involved in writing. These talks are a great way to learn about the nuts and bolts of publishing.

Queens College Evening Reading Series

Sponsored by Queens College and directed by English Department faculty member Joseph Cuomo, this renowned series brings many notable writers to campus,

including, in the past, Arthur Miller, Jamaica Kincaid and Robert Pinsky. Readings are held at 7pm on Tuesday nights during the academic year. Leonard Lopate writer as well as host of *The Leonard Lopate Show*, conducts interviews with many of the writers. Further information is available at: www.qc.edu/readings

I. OZONE PARK: A JOURNAL OF NEW WRITING:

www.ozoneparkjournal.org

In the first year of our program, the MFA students launched a national journal in which all MFA students are welcome to participate.

Ozone Park is a biannual online journal of new writing publishing Fiction, Poetry, Creative Nonfiction, Plays and Translation from emerging and established writers. Ozone Park is edited and designed by graduate students in the Queens College MFA program in Creative Writing and Translation.

The journal holds launch readings for each new issue, one each semester, in NYC.

J. OUR LITERARY PARTNERS ACROSS CUNY

As part of a larger university system, The City University of New York, our students are part of a network of graduate programs: three other MFA programs and the Graduate Center. Although we are discrete academic programs, in the interest of community building *across* the system, we plan a number of joint events that engage the larger CUNY community.

Each spring, the four CUNY MFA programs meet at the Graduate Center in NYC for the Turnstyle Reading Series where graduating MFA students read with MFA faculty. This wonderful public reading series allows MFA students from different programs to meet one another and present their work.

The CUNY MFA programs also co-sponsor A Celebration of the Chapbook at the Graduate Center each spring.

K. HELPFUL LINKS FOR COMMON QUESTIONS

1. *How do I contact the Office of Graduate Admission?*

You may contact the Office of Graduate Admission by email, telephone, or walk-in:

Location: Jefferson Hall, Room 105

Phone: 718.997.5200

Email: graduateadmissions@qc.cuny.edu

Office Hours:

Monday-Thursday: 9.30am-4.30pm

Friday: 9.30am-12pm

Wednesday: 5pm-6pm (in addition to regular office hours); only when classes are in session

2. *How do I contact the Health Services Office and where can I find the Immunization Form?*

The Health Services Office may be contacted at:

Location: Frese Hall, 3rd Floor

Phone: 718.997.2760

Fax: 718.997.2765

Email: healthquestions@qc.cuny.edu

Office Hours: Monday-Friday: 9:00am-2:00pm & 3:00pm-5:00pm (closed from 2:00-3:00pm)

The *Immunization Form*, which must be completed and returned to the Health Services Office prior to class registration, can be found at:

<http://www.qc.cuny.edu/StudentLife/services/health/Documents/ADM-ImmunizationForm-revF11.pdf>

Please contact the Health Services Office directly with any questions you may have.

3. ***Where can I find out more about Financial Aid and Loan options?***

Information regarding Financial Aid and Loans may be found on the Queens College website at this address:

<http://www.qc.cuny.edu/admissions/fa/Pages/default.aspx>.

Assistance with the aid process is available in the One Stop Service Center in the Dining Hall. For more on the One Stop, visit www.qc.cuny.edu/onestop.

4. ***How can I contact the Bursars Office and when/how can I pay my Commitment Tuition Fee?***

All ***accepted*** students are required to pay a non-refundable \$250 Commitment Tuition Deposit. The Commitment Tuition Deposit enables each student to confirm enrollment to the program to which s/he has been offered admission and will be applied to the first semester tuition charges. Once accepted, you must mail your completed enrollment form to the Office of Graduate Admissions along with a check or money order, payable to Queens College. Please note that it is non-refundable and cannot be applied to future semesters.

Information about the Bursar Office may be found at this link:

<http://www.qc.cuny.edu/admissions/bursar/Pages/default.aspx>. Please note that the One Stop Service Center (www.qc.cuny.edu/onestop) may also help in answering any Bursar-related questions.

5. ***How do I set up my CUNYfirst and QC email accounts? How do I get a QCard (ID card)?***

Before setting up your QC email account or getting a QCard (campus ID; see below), you will ***first*** have to set up your ***CUNYfirst*** account. For instructions on how to claim your CUNYfirst account, click here:

<http://www.qc.cuny.edu/CUNYfirst/Students/Documents/CreateCUNYfirstAccount.pdf> . Please note that there is a turn-around period from the time at which you receive your acceptance letter to the time you can claim your

account. Time periods may vary. If you have received your acceptance letter and would like to follow-up on exactly when you will be able to claim your CUNYfirst account, please contact the Office of Graduate Admission.

To obtain a **QCard**, you must have a **CAMS** (College Account Management System) account. If you do not have one, visit <https://cams.qc.cuny.edu>. After activating your CAMS account, you can get your QCard on the next business day that the QCard Office is open. QCards are issued in the QCard Office, located at the One Stop Service Center in the Dining Hall, Room 128. You must bring two photo IDs as proof of identification (e.g., your old college ID, a driver's license, a state-issued non-driver ID, or a passport).

If you lose your QCard, you must visit the QCard Office to pay a replacement fee, to obtain a new QCard.

6. *I am and out-of-state student. How/after how long do I become eligible for in-state tuition?*

To be eligible for in-state tuition as an out-of-state student, you will have to meet certain requirements. For exact criteria, please click on this link: <http://www.qc.cuny.edu/registrar/Documents/verification%20of%20status.pdf>