

# queens university of charlotte mfa creative writing

Queens University of Charlotte MFA Creative Writing: A Pathway to Artistic Growth and Professional Success

**queens university of charlotte mfa creative writing** is a program that has been steadily gaining attention among aspiring writers seeking to hone their craft in a supportive and dynamic academic environment. For those passionate about storytelling, poetry, or any other form of creative expression, this MFA offers a unique blend of rigorous instruction, individualized mentorship, and opportunities to engage with a vibrant literary community. If you're considering graduate studies in creative writing, understanding what Queens University of Charlotte brings to the table can help you make an informed decision about your academic and artistic journey.

## Overview of the Queens University of Charlotte MFA Creative Writing Program

The MFA in Creative Writing at Queens University of Charlotte is designed to nurture writers who are serious about developing their voice and advancing their skills. Unlike more traditional programs, this MFA emphasizes both creative exploration and professional development, ensuring students not only produce compelling work but also learn how to navigate the literary world.

What sets this program apart is its low residency format, which blends online coursework with brief, immersive residencies on campus. This structure is ideal for working professionals, parents, or anyone who requires flexibility while pursuing an advanced degree. The residencies are intense, community-building experiences filled with workshops, lectures, and readings that foster collaboration and mentorship.

## Curriculum and Creative Focus

Students in the Queens University of Charlotte MFA creative writing program engage with a diverse curriculum that covers multiple genres, including fiction, poetry, creative nonfiction, and hybrid forms. This broad approach encourages writers to experiment and find their unique style.

Courses often include:

- Advanced creative writing workshops tailored to individual genres
- Literary theory and contemporary writing practices
- Craft seminars focusing on elements like narrative structure, voice, and character development
- Professional development sessions on publishing, literary agents, and grant writing

Throughout the program, students work closely with faculty mentors who are practicing writers, editors, and scholars. This mentorship is a cornerstone of the MFA experience, offering personalized feedback and guidance on manuscripts and career paths.

# **Why Choose Queens University of Charlotte MFA Creative Writing?**

There are numerous MFA programs available, so what makes Queens University of Charlotte a compelling choice for many students? Here are some standout features that make this program particularly attractive.

## **Flexible Low-Residency Format**

Balancing life's demands with creative ambitions can be challenging. The low-residency model at Queens allows students to complete much of their coursework online, making it accessible for those who cannot relocate or commit to full-time, on-campus study. Twice a year, students converge on the Charlotte campus for residencies that foster deep connections with peers and faculty.

## **Strong Community and Networking Opportunities**

Residencies are not just about classes; they're about building a literary community. Workshops, guest readings by established authors, and social events create a vibrant network where students can share their work, gain insight, and build relationships that often extend beyond graduation.

## **Experienced Faculty with Real-World Expertise**

The faculty at Queens University of Charlotte includes published authors, editors, and literary professionals who bring their real-world experience into the classroom. This practical perspective helps students understand the evolving landscape of publishing and literary arts.

## **Support for Diverse Voices and Inclusive Storytelling**

In today's literary climate, diversity and inclusion are vital. Queens University actively supports writers from various backgrounds and encourages exploration of different cultural, social, and political perspectives in creative work. This commitment enriches the program and prepares students to engage with a broad readership.

## **Admission Requirements and Application Tips**

Getting into the Queens University of Charlotte MFA creative writing program requires careful preparation. Here's a breakdown of what prospective students should expect and how to strengthen their application.

## Key Admission Components

- A bachelor's degree from an accredited institution
- A creative writing sample, typically 15-20 pages for fiction or nonfiction, or 5-10 pages of poetry
- Letters of recommendation, preferably from writing instructors or professionals familiar with your work
- A statement of purpose outlining your goals and reasons for pursuing the MFA
- A resume or CV highlighting relevant experience, publications, or creative projects

## Tips for a Competitive Application

1. **Craft a Compelling Writing Sample:** Choose pieces that showcase your strongest work and reflect your unique voice. Revise carefully and consider feedback from trusted readers.
2. **Write a Genuine Statement of Purpose:** Instead of generic statements, explain why Queens' MFA program is the right fit for you and how it aligns with your creative and professional goals.
3. **Secure Strong Recommendations:** Reach out to mentors who know your writing well and can speak to your potential as a graduate student.
4. **Demonstrate Commitment to Writing:** Highlight any workshops, publications, or relevant experiences that show your dedication.

## Career Paths and Opportunities after Graduation

An MFA in Creative Writing from Queens University of Charlotte opens doors to a variety of career options, both within and outside the literary world. Graduates often pursue:

- Publishing and editing roles at literary magazines, presses, and media companies
- Teaching creative writing at secondary or postsecondary levels
- Freelance writing, including journalism, copywriting, or content creation
- Authoring novels, poetry collections, memoirs, or screenplays
- Working in arts administration or literary nonprofit organizations

The program's emphasis on professional development equips students with tools like manuscript preparation, grant writing, and marketing strategies that are crucial for sustaining a career in the arts.

## Alumni Success Stories

Queens University of Charlotte prides itself on a growing network of successful alumni who have published books, won literary awards, and contributed significantly to the creative writing community. These stories serve as inspiration and proof that the MFA can be a launching pad for meaningful artistic careers.

# **Living and Studying in Charlotte, North Carolina**

Studying at Queens University means immersing yourself in the vibrant city of Charlotte, known for its cultural diversity, arts scene, and southern charm. The city offers countless opportunities for writers to connect with readings, literary festivals, and writing groups. Plus, the welcoming community makes it a great place to live, write, and grow.

## **Resources on Campus**

During residencies, students have access to university libraries, writing centers, and technology labs that support their creative projects. The campus environment fosters collaboration and provides a quiet yet stimulating space to focus on writing.

Queens University of Charlotte MFA creative writing program is more than just a degree; it's a transformative experience that equips writers to navigate the complexities of the literary world while deepening their artistic voice. Whether you're looking to build a career as a novelist, poet, or creative nonfiction writer, Queens offers the mentorship, flexibility, and community you need to thrive.

## **Frequently Asked Questions**

### **What programs are offered under the MFA Creative Writing at Queens University of Charlotte?**

Queens University of Charlotte offers a Master of Fine Arts (MFA) in Creative Writing focusing on developing skills in fiction, poetry, and creative nonfiction through workshops, seminars, and one-on-one mentorship.

### **Is the Queens University of Charlotte MFA Creative Writing program available online?**

Yes, Queens University of Charlotte offers its MFA in Creative Writing program fully online, allowing students to balance their studies with personal and professional commitments.

### **What is the duration of the MFA Creative Writing program at Queens University of Charlotte?**

The MFA Creative Writing program at Queens University of Charlotte typically takes two to three years to complete, depending on whether students attend full-time or part-time.

### **Are there any residency requirements for the MFA Creative**

## **Writing program at Queens University of Charlotte?**

Queens University of Charlotte's online MFA program usually does not require on-campus residency, making it accessible to students from various locations.

## **What types of financial aid or scholarships are available for MFA Creative Writing students at Queens University of Charlotte?**

Queens University of Charlotte offers various financial aid options, including scholarships, assistantships, and loans, to support students enrolled in the MFA Creative Writing program.

## **What career opportunities can graduates of the Queens University of Charlotte MFA Creative Writing program expect?**

Graduates can pursue careers as authors, editors, educators, content creators, or pursue further academic research, benefiting from the program's strong emphasis on craft and professional development.

## **Additional Resources**

Queens University of Charlotte MFA Creative Writing: An In-Depth Review and Analysis

**queens university of charlotte mfa creative writing** has increasingly become a subject of interest among aspiring writers seeking a rigorous yet flexible graduate program. As the creative writing landscape grows more competitive, prospective students are keen to evaluate the merits and positioning of Queens University of Charlotte's MFA in Creative Writing, especially when compared to other established programs nationwide. This article delves into the structure, curriculum, faculty, and overall value proposition of this MFA program, offering a comprehensive, professional review aimed at helping students make informed decisions.

## **Overview of Queens University of Charlotte MFA Creative Writing**

Queens University of Charlotte, a private institution located in North Carolina, offers an MFA in Creative Writing designed to develop literary talent across genres including fiction, poetry, and creative nonfiction. The program emphasizes both the craft and business of writing, providing students with a balanced education that nurtures creativity while addressing the practical realities of a writing career.

Unlike some MFA programs that require full-time residency, Queens University of Charlotte's MFA in Creative Writing is known for its hybrid and online course offerings. This format attracts a diverse cohort of students who may be balancing professional, personal, or geographical constraints. The flexibility of the program is a significant draw, especially for working adults seeking graduate education without relocating.

# Curriculum and Program Structure

The MFA spans approximately two to three years, depending on the student's pace and course load. The curriculum is designed to offer a comprehensive literary education, combining workshops, literature seminars, and professional development courses.

Key features of the curriculum include:

- **Workshops:** Central to the program, workshops provide peer feedback and instructor guidance on students' original creative works. These sessions foster a collaborative environment essential for artistic growth.
- **Literature Courses:** Students engage with contemporary and classic texts, enhancing their understanding of narrative techniques and literary traditions.
- **Professional Development:** Courses on publishing, marketing, and literary entrepreneurship prepare students for the realities of the writing world beyond academia.
- **Thesis Project:** The culminating MFA thesis requires a substantial body of original creative work, often accompanied by a reflective critical essay.

This blend of components ensures that graduates are not only skilled writers but also equipped with knowledge of the literary marketplace, a vital asset in today's competitive environment.

## Faculty Expertise and Mentorship

A critical factor in any MFA program is the quality and engagement of its faculty. Queens University of Charlotte boasts a team of accomplished writers and educators with diverse backgrounds in fiction, poetry, and nonfiction. Faculty members often have national or regional literary publications, awards, and teaching credentials, contributing to a robust learning experience.

Mentorship is a highlighted aspect of the program. Small class sizes facilitate close interaction between students and instructors, allowing for personalized feedback and guidance. This dynamic supports students' artistic development and fosters professional networking opportunities.

## Comparative Analysis with Other MFA Programs

When positioning Queens University of Charlotte's MFA Creative Writing against other programs, several factors emerge as differentiators.

## Program Delivery and Flexibility

Many traditional MFA programs require on-campus residency, which can limit accessibility for non-traditional students. Queens University of Charlotte's hybrid and online options provide flexibility that aligns with the needs of working professionals or those living outside major literary hubs. This accessibility broadens the program's appeal and inclusivity.

## Cost and Financial Considerations

Tuition at Queens University of Charlotte is competitive relative to other private institutions offering MFA degrees. While exact costs vary depending on residency status and course load, the program's adaptability can reduce ancillary expenses such as relocation, housing, and commuting.

However, prospective students should weigh financial aid opportunities, scholarships, and assistantships. Unlike some larger MFA programs that offer full or partial funding through teaching assistantships, Queens University of Charlotte's financial support for MFA students may be more limited, which could impact overall affordability.

## Reputation and Alumni Success

Though not as widely recognized as some nationally ranked MFA programs, Queens University of Charlotte's MFA Creative Writing enjoys a growing reputation in regional literary circles. Alumni have published in respected journals, won literary awards, and secured publishing contracts, indicating the program's effectiveness in preparing writers for professional success.

For students prioritizing a program with a strong national brand, other institutions might offer more established networks. Nonetheless, Queens University's emphasis on mentorship and professional development can provide tailored opportunities conducive to individual growth.

## Pros and Cons of the Queens University of Charlotte MFA Creative Writing

### Pros

- **Flexible Program Delivery:** Online and hybrid formats accommodate diverse lifestyles.
- **Personalized Mentorship:** Small classes facilitate close faculty-student interactions.
- **Comprehensive Curriculum:** Balances creative craft with professional skills.
- **Regional Literary Engagement:** Strong connections within the Southeastern literary

community.

## Cons

- **Limited Financial Aid:** Fewer assistantship opportunities compared to some top-tier MFA programs.
- **Less National Prestige:** May not carry the same recognition as more established MFA programs.
- **Relatively Small Alumni Network:** Could impact networking potential on a broader scale.

## Who Should Consider Queens University of Charlotte's MFA?

This MFA is particularly well-suited for aspiring writers who require flexible scheduling and value personalized instruction. Working professionals, parents, or individuals living outside major metropolitan areas may find the hybrid and online formats especially advantageous. Additionally, writers seeking a program that integrates creative practice with practical industry knowledge will benefit from the curriculum's design.

However, applicants aiming for a program with extensive funding or a high-profile national reputation might explore other options. It is essential to align personal goals, financial considerations, and learning preferences when selecting an MFA program.

## Additional Opportunities and Resources

Queens University of Charlotte supports its MFA students through various literary events, readings, and workshops that enhance the academic experience. Partnerships with local literary organizations and opportunities to publish in university-affiliated journals further enrich the program.

Moreover, the university's location in Charlotte, a growing cultural hub, offers access to a vibrant arts scene and potential networking opportunities beyond the classroom.

Queens University of Charlotte's MFA Creative Writing program stands as a compelling choice for many writers seeking a flexible, mentorship-driven, and professionally oriented graduate experience. While it may not hold the cachet of some elite MFA programs, its thoughtful curriculum and adaptable delivery present a valuable pathway for developing creative talent in today's evolving literary landscape.

## **Queens University Of Charlotte Mfa Creative Writing**

### **queens university of charlotte mfa creative writing: The Low-Residency MFA Handbook**

Lori A. May, 2011-01-13 The Low-Residency MFA Handbook offers prospective graduate students an in-depth preview of low-residency creative writing MFA programs. Interviews with program directors, faculty, alumni, and current students answer the many questions prospective graduates have, including: What happens during the non-residency semester? What are the brief residencies like? What community is established between faculty and fellow students? What opportunities are there for writers to gain pedagogical training through a low-residency format? And, most importantly, is the low-residency model right for you? These questions, and more, are answered in detail. The guide also clarifies the application process and offers application tips from program directors and alumni. It also considers funding, program structures, and unique opportunities such as editorships and assistantships. For prospective graduate students looking for detailed information, The Low-Residency MFA Handbook provides a personalized and genuinely useful overview.

**queens university of charlotte mfa creative writing: The Insider's Guide to Graduate Degrees in Creative Writing** Seth Abramson, 2018-06-14 There are so many different graduate creative writing programs out there! How do I find the right one for me? Bringing together data from both Master's and doctoral creative writing programs and interviews with program applicants, students, and faculty, this is a complete practical guide to choosing a graduate creative writing program and putting together a successful application. The Insider's Guide to Graduate Degrees in Creative Writing answers frequently asked questions on such topics as: · Application prerequisites · Program sizes and durations · Funding · Acceptance rates · Cost of living · Program curricula and demographics · Workshopping techniques · Student-faculty ratios · Residency options · Postgraduate fellowship placement · Postgraduate job placement · Programs' reputations and histories The book also includes comprehensive and up-to-date hard data on the hundreds of terminal-degree graduate creative writing programs available throughout the US, UK, and internationally, making this an essential read for anyone planning to pursue a low- or full-residency graduate creative writing degree.

**queens university of charlotte mfa creative writing: The Poets & Writers Guide to MFA Programs**, 2015 This essential handbook, revised and updated for 2010, provides everything you need to know about deciding where and how to apply to the best graduate creative writing programs for you. -The top programs in the United States. -How to decide where to apply. -Advice on preparing your application. -A look at PhD programs in writing. -Tips on becoming a teaching assistant. -How to get the most out of your MFA experience. A collection of articles edited by the staff of Poets & Writers Magazine, this handy resource includes straightforward advice from professionals in the literary field, additional resources to help you choose the best programs to apply to, and an application tracker to keep you organized throughout the process.

**queens university of charlotte mfa creative writing: Issue VIII** scissors and spackle, 2012-08-13 Issue eight is an expedition, a road trip. We follow the breadcrumbs of spilled sentences from the Deep South, where Terry Barr questions his relationship with his heritage, his soil and his child, to the cluttered streets of India with critically acclaimed screenwriter and actress, Radha Bharadwaj, as she peeks under the covers of sibling love and rivalry. We gather roots and feathers with C. Malcolm Ellsworth in Farmer's Daughter. We eavesdrop on faith, feminism and femininity in taxi back-seats on the roads of Uzbekistan and Egypt with Kristen Hoggatt. Issue eight peeks through the cracks of Labor Day bedrooms and allows us to spy, for just a moment, on other people secrets and stories.

**queens university of charlotte mfa creative writing: Death;s Ante** Jordan Zachary, 2024-07-06 Death's Ante is a tenacious exploration of grief, compassion, and what happens in that liminal space between life and death. You are Diane Carden, and she is dying. You are bleeding out

from the strike of a hammer against the back of your skull, courtesy of your sister. You also sit at a table with five strange souls and three stacks of black cards. You don't know it yet, but the cards will help decide if you die from your wounds (or any of the insidious trials the cards themselves depict); you also don't know that you have the ultimate decision on this plane called the In Between, where nothing is concrete except your fear and the support of those five other strangers - seemingly separated by time and space - and yet all in the same peril as you. So, do you want to live?

**queens university of charlotte mfa creative writing: Faith and Air** Scott Mason, 2017-10-03 A longtime journalist grounded in facts confronts stories that ask for faith. Throughout his thirty years on the air, television reporter Scott Mason has interviewed countless people who unexpectedly offered up miracle stories. Such as the legendary golf broadcaster who makes for a wonderful personality profile—and then says, “Oh, and by the way, I died and came back to life.” Or the sole survivor of a plane crash who describes his harrowing ordeal—and tells of a radiant vision he says he witnessed while catapulting through the fuselage. One after another the miracle stories kept coming, but Scott Mason suspected these stories would never find their way onto the air. So he made a miracle list and dug deeper into these intriguing accounts on his own. As he pursues the leads throughout this book, Scott shares a compelling narrative of fact and faith and his personal struggle to balance them both.

**queens university of charlotte mfa creative writing: The Other Journal: Trauma** The Other Journal, 2015-12-14 **FEATURING:** Ken Gonzales-Day Angela Alaimo O'Donnell Shelly Rambo Frank Seeburger Chelle Stearns **PLUS:** God Gave Birth Tweeting the Impossible Forgiveness How Cancer Made Me Less of a Bastard (and More Human) What's Love Got to Do with It? Theodicy, Trauma, and Divine Love Naming the Animals --AND MORE . . .

**queens university of charlotte mfa creative writing: The Essential Guide to Getting Your Book Published** Arielle Eckstut, David Henry Sterry, 2010-11-11 A complete author's toolkit: The guide that demystifies every step of the publishing process. No matter what type of book you want to write—fiction, nonfiction, humor, sci-fi, romance, cookbook, children's book—here is how to take an idea you're passionate about, develop it into a manuscript or proposal, get it published, and deliver it into the hands and hearts of readers. Includes interviews with dozens of publishing insiders—agents, editors, bestselling authors, and booksellers. Real-life success stories and the lessons they impart. Plus sample proposals and query letters, a resource guide, and more. Updated to cover ebooks, self-publishing, digital marketing, the power of social media, and more. This complete author's toolkit includes information on:- locating, luring, and landing an agent - perfecting your pitch - the nuts and bolts of a book proposal - conquering the query letter - finding the right publisher for YOU - four steps to reaching readers online - making Amazon work for you - kickstarting your Kickstarter campaign - the ins and outs of ebooks - 10 things you should have on your author website - turning rejection into a book deal - new frontiers in self-publishing

**queens university of charlotte mfa creative writing: From Curlers to Chainsaws** Joyce Dyer, Jennifer Cognard-Black, Elizabeth MacLeod Walls, 2016-02-01 The twenty-three distinguished writers included in *From Curlers to Chainsaws: Women and Their Machines* invite machines into their lives and onto the page. In every room and landscape these writers occupy, gadgets that both stir and stymie may be found: a Singer sewing machine, a stove, a gun, a vibrator, a prosthetic limb, a tractor, a Dodge Dart, a microphone, a smartphone, a stapler, a No. 1 pencil and, of course, a curling iron and a chainsaw. *From Curlers to Chainsaws* is a groundbreaking collection of lyrical and illuminating essays about the serious, silly, seductive, and sometimes sorrowful relationships between women and their machines. This collection explores in depth objects we sometimes take for granted, focusing not only on their functions but also on their powers to inform identity. For each writer, the device moves beyond the functional to become a symbolic extension of the writer's own mind—altering and deepening each woman's concept of herself.

**queens university of charlotte mfa creative writing: Chicken Soup for the Soul: Lessons Learned from My Cat** Amy Newmark, 2023-02-14 Some of the simplest, yet most powerful lessons we learn are often taught by the least likely of our family members - our cats! We can learn

something from them every day if we just open our minds and our hearts to the valuable lessons they are trying to teach. What do we learn from our cats? Everything. Our cats make us better people. If we rescued them, they rescue us back. If we're sad, they comfort us. If we need to have more fun, they show us how. They are our therapists, our role models, and our best friends. You'll laugh a lot, tear up at times, and nod your head in recognition as you read these tales about the wonderful experience of sharing life with a cat. Lessons from our cats come in many forms, from the hilarious to the heroic. You'll enjoy a wide variety of entertaining stories in these ten chapters: • Learning to Love the Cat • Small But Mighty • You Just Have to Laugh • Lost and Found • Meant to Be • Miracles Happen • Perks & Quirks • My Very Good, Very Bad Cat • Natural Therapists • Opening Hearts And your purchase of this book will help support the important work of American Humane, creating a better life for cats everywhere. Chicken Soup for the Soul books are 100% made in the USA and each book includes stories from as diverse a group of writers as possible. Chicken Soup for the Soul solicits and publishes stories from the LGBTQ community and from people of all ethnicities, nationalities, and religions.

**queens university of charlotte mfa creative writing: When Home Is Not Safe** Judith Skillman, Linera Lucas, 2021-09-03 Even if you haven't been hurt by domestic violence, someone you know has and wishes they could tell you about it. Perhaps you are a therapist, teacher, academic, or social worker who wants to help those who are suffering. Or maybe you are in an abusive relationship and need to know that you are not alone. The poems, memoirs, and creative nonfiction pieces collected here tell of real incidents of abuse, as well as of those who left destructive and unsalvageable relationships. The beauty and truth of the language, as well as the honesty and courage, set this anthology apart from self-help manuals and academic treatises on domestic violence. This book offers a path forward to healing, health and fulfillment, using the power of art to give voice where voice has been stifled, forgotten, overlooked or denied.

**queens university of charlotte mfa creative writing: Kiss Tomorrow Hello** Kim Barnes, Claire Davis, 2006-03-21 "How could 'old age' be a medical diagnosis when I wasn't even forty?" —Lolly Winston "... if aging is difficult for those of us who were only sometimes cute," she says, "just imagine how hard it must be for the aging knockouts, the living dolls." —Rebecca McClanahan "I love sex. I love middle-age sex. I love married sex. I'm almost fifty and I've never felt sexier. But damn, it took a long time to get here." —Ellen Sussman "And who is that woman who looks just like me in the mirror behind the bar? Could she be some evil twin, sitting in a place I'd never go alone, acting like a hanger-on, a groupie?" —Lisa Norris "... even past sixty (perhaps especially past sixty), women like me feel impelled to stick to the myths we have invented for ourselves." —Annick Smith "Slow down. Don't be so frenetic. Contemplate on the insights you have gained. Listen to the silence within." —Bharti Kirchner "The young woman's body I live inside still, that unforgotten home, is a text. It is engraved with memory ..." —Meredith Hall A collection of blazingly honest, smart, and often humorous essays on middle age contributed by well-known writers such as Julia Glass, Joyce Maynard, Lolly Winston, Antonya Nelson, Diana Abu-Jaber, Judy Blunt, Lauren Slater, and other voices of the baby boom generation. In the tradition of the bestselling *A Bitch in the House*, *Kiss Tomorrow Hello* brings together the experiences and reflections of women as they embark on a new stage of life. Many women in their forties, fifties, and sixties discover that they are racing uphill, trying desperately to keep their romantic and social lives afloat just as those things they believe constant start to shift: The body begins its inevitable decline, sometimes gracefully, sometimes less so... The twenty-five stellar writers gathered here explore a wide range of concerns, including keeping love (and sex) alive, discovering family secrets, negotiating the demands of illness and infertility, letting children go, making peace with parents, and contemplating plastic surgery. The tales are true, the confessions candid, and the humor infectious—just what you'd expect from the women whose works represent the best writings of their generation. From Lynn Freed's wry "Happy Birthday to Me" to Pam Houston's hilarious "Coffee Dates with a Beefcake"; from Ellen Sussman's *Tearing Up the Sheets* to Julia Glass's *I Have a Crush on Ted Geisel*, *Kiss Tomorrow Hello* is a wise, lyrical, and sexy look at the pleasures and perils of midlife.

**queens university of charlotte mfa creative writing: A Socially Just Classroom:**

**Transdisciplinary Approaches to Teaching Writing Across the Humanities** Kristin Coffey, Vuslat Katsanis, 2022-08-16 This edited collection provides a range of transdisciplinary approaches to the teaching of writing across the Humanities through the lens of inclusion and equity in higher education. In three parts - From Disciplinary Practice to Transdisciplinary Application, The Collective We: Transparent Pedagogy in Praxis, Power in Presence: From Chalkboard to Pavement - the chapters focus on teaching triumphs and challenges, specific learning objectives and best practices, theories and their applications, and concrete examples of campus action within specific institutional or socio-historical contexts. In whole, the book represents what a socially just classroom looks like from first-year university writing classes, to advanced graduate studies, and the impact of learning beyond the university. Building on the scholarship of equity in higher education, the book forefronts transdisciplinary pedagogies with chapters representing language and literature, creative writing, cultural and ethnic studies, women and gender studies, and media studies. While we understand social justice as a multifaceted and ever expanding effort, we affirm the essential role of classroom instructors as the foundational actors in cultivating and sustaining inclusion and equity. We also acknowledge the current challenges of teaching brought on by the COVID-19 pandemic, which intensifies previously existing issues surrounding housing, employment, healthcare, and the legal residency status of many students. By fostering a conversation around writing pedagogy in a comparative and transdisciplinary context, we encourage educators to translate the resources available in their fields in a collective effort to close the equity gaps. At the same time, we intend for this book to provide a context where younger faculty and diverse students can redefine the college classroom while empowering each other within their chosen institutions.

**queens university of charlotte mfa creative writing: Short-Form Creative Writing** H. K.

Hummel, Stephanie Lenox, 2018-11-15 Short-Form Creative Writing: A Writer's Guide and Anthology is a complete introduction to the art and craft of extremely compressed works of imaginative literature. H. K. Hummel and Stephanie Lenox introduce both traditional and innovative approaches to the short form and demonstrate how it possesses structure, logic, and coherence while simultaneously resisting expectations. With discussion questions, writing prompts, flash interviews, and illustrated key concepts, the book covers: - Prose poetry - Flash fiction - Micro memoir - Lyric essay - Cross-genre/hybrid writing . . . and much more. Short-Form Creative Writing also includes an anthology, offering inspiring examples of short-form writing in all of the styles covered by the book, including work by Charles Baudelaire, Italo Calvino, Lydia Davis, Grant Faulkner, Ilya Kaminsky, Jamaica Kinkaid , and many others.

**queens university of charlotte mfa creative writing: Money Changes Everything** Jenny

Offill, Elissa Schappell, 2007-01-16 The editors of The Friend Who Got Away are back with a new anthology that will do for money what they did for women's friendships. Ours is a culture of confession, yet money remains a distinctly taboo subject for most Americans. In this riveting anthology, a host of celebrated writers explore the complicated role money has played in their lives, whether they're hiding from creditors or hiding a trust fund. This collection will touch a nerve with anyone who's ever been afraid to reveal their bank balance. In these wide-ranging personal essays, Daniel Handler, Walter Kirn, Jill McCorkle, Meera Nair, Henry Alford, Susan Choi, and other acclaimed authors write with startling candor about how money has strengthened or undermined their closest relationships. Isabel Rose talks about the trials and tribulations of dating as an heiress. Tony Serra explains what led him to take a forty-year vow of poverty. September 11 widow Marian Fontana illuminates the heartbreak and moral complexities of victim compensation. Jonathan Dee reveals the debt that nearly did him in. And in paired essays, Fred Leebron and his wife Katherine Rhett discuss the way fights over money have shaken their marriage to the core again and again. We talk openly about our romantic disasters and family dramas, our problems at work and our battles with addiction. But when it comes to what is or is not in our wallets, we remain determinedly mum. Until now, that is. Money Changes Everything is the first anthology of its kind—an unflinching and on-the-record collection of essays filled with entertaining and enlightening insights into why we

spend, save, and steal. The pieces in *Money Changes Everything* range from the comic to the harrowing, yet they all reveal the complex, emotionally charged role money plays in our lives by shattering the wall of silence that has long surrounded this topic.

**queens university of charlotte mfa creative writing: Red, White, and True** Tracy Crow, 2014-08-15 Even as we celebrate the return of our military from wars in the Middle East, we are becoming increasingly aware of the struggles that await veterans on the home front. *Red, White, and True* offers readers a collection of voices that reflect the experiences of those touched by war—from the children of veterans who encounter them in their fathers' recollections of past wars to the young men and women who fought in the deserts of Iraq and Afghanistan. The diversity of perspectives collected in this volume validates the experiences of our veterans and their families, describing their shared struggles and triumphs while honoring the fact that each person's military experience is different. Leila Levinson's powerful essay recounts her father's experience freeing a POW camp during World War II. Pulitzer Prize-winning author Tracy Kidder provides a chilling account of being a new second lieutenant in Vietnam. Army combat veteran Brooke King recounts the anguish of raising her young children by day while trying to distinguish between her horrific memories of IED explosions in Baghdad and terrifying dreams by night. These individual stories of pain and struggle, along with twenty-nine others, illustrate the inescapable damage that war rends in the fabric of society and celebrate our dauntless attempts to repair these holes with compassion and courage.

**queens university of charlotte mfa creative writing: Now Write! Nonfiction** Sherry Ellis, 2009-12-24 An essential handbook for nonfiction writers, featuring the trusted personal writing exercises of today's masters of creative non-fiction, including Gay Talese, Reza Aslan, John Matteson, Tilar Mazzeo, and many more! Beginners and seasoned writers alike will relish the opportunity to use the top-notch writing exercises collected in *Now Write! Nonfiction* culled from the personal stashes of bestselling and critically-acclaimed nonfiction authors like legendary essayist Gay Talese (*Thy Neighbor's Wife*), New York Times-bestselling authors Ishmael Beah (*A Long Way Gone: Memoirs of a Boy Soldier*) Reza Aslan (*No God but God: The Origins, Evolution, and Future of Islam*), and Tilar Mazzeo (*The Widow Clicquot*), 2008 Pulitzer Prize-winner John Matteson (*Eden's Outcasts: The Story of Louisa May Alcott and Her Father*), creative nonfiction icon Lee Gutkind (*Creative Nonfiction* magazine), and many other top memoirists, journalists, and teachers of creative nonfiction, these exercises offer fresh ideas for every facet of creative nonfiction writing, from pushing through writers block to organizing a story, capturing character to fine-tuning dialogue, injecting new life into a finished piece to starting a new work from scratch. *Now Write! Nonfiction* will take you out into the field with creative nonfiction's master practitioners: \*Peek inside Gay Talese's mind, as he shares the writer's road map he used to organize information for his classic book *Thy Neighbor's Wife* and his seminal essay *Frank Sinatra Has a Cold*. \*Learn from Reza Aslan why what you remember isn't as important as why you remember it the way you do \*Explore the importance of cultural nuance in language with Ishmael Beah \*Discover Lee Gutkind's simple trick, performed with a highlighter, that can help any writer identify whether their piece is truly showing action, or just telling An essential resource that will help writers of any level to hone their craft and get writing, *Now Write! Nonfiction* offers over 80 quick, simple excersises trusted by top nonfiction writers to get their pen moving!

**queens university of charlotte mfa creative writing: The Creative Writing MFA Handbook, Revised and Updated Edition** Tom Kealey, 2008-10 The *Creative Writing MFA Handbook* guides prospective graduate students through the difficult process of researching, applying to, and choosing graduate schools in creative writing. This second edition updates and builds upon the first edition, which was published in 2005 to great acclaim.

**queens university of charlotte mfa creative writing: Arcadia** Lauren Groff, 2012-03-13 A staggering portrait of a crumbling utopia, this timeless and vast novel filled with the raw beauty beautifully depicts an idyllic commune in New York State -- and charts its eventual yet inevitable downfall (Janet Maslin, *The New York Times*). NEW YORK TIMES BESTSELLER Timeless and vast... The raw beauty of Ms. Groff's prose is one of the best things about *Arcadia*. But it is by no means

this book's only kind of splendor.---Janet Maslin, *The New York Times* Even the most incidental details vibrate with life Arcadia wends a harrowing path back to a fragile, lovely place you can believe in.---Ron Charles, *The Washington Post* In the fields of western New York State in the 1970s, a few dozen idealists set out to live off the land, founding a commune centered on the grounds of a decaying mansion called Arcadia House. Arcadia follows this romantic utopian dream from its hopeful start through its heyday. Arcadia's inhabitants include Handy, the charismatic leader; his wife, Astrid, a midwife; Abe, a master carpenter; Hannah, a baker and historian; and Abe and Hannah's only child, Bit. While Arcadia rises and falls, Bit, too, ages and changes. He falls in love with Helle, Handy's lovely, troubled daughter. And eventually he must face the world beyond Arcadia. In Arcadia, Groff displays her literary gifts to stunning effect. Fascinating.---People (\*\*\*\*) It's not possible to write any better without showing off.---Richard Russo, author of the Pulitzer Prize-winning novel *Empire Falls* Dazzling.---Vogue

**queens university of charlotte mfa creative writing: The Other Journal: Sport** The Other Journal, 2016-11-04 FEATURING: Adam Joyce, Lincoln Harvey, Marcia W. Mount Shoop, Margot Starbuck, and Tim Suttle PLUS: Let's Dance: Zumba and the Imago Dei of Beautiful Black Bodies \* Commercial Participation: Modern Sports Fandom and Sacramental Ontology \* The Work of Play \* Lines and Lines Athwart Lines \* Singing with Losers --AND MORE . . . The ancient Olympic games were held every four years at the temple of Zeus. They were a major cultural and religious event that doubled as a contest between rivaling nation-states. Certain strands of mythology even suggest that Heracles, the strongest of mortal men, organized the event and built the Olympic stadium in honor of his father, Zeus. Today, few athletes devote their efforts to the honor of Zeus, but there remains a certain religiosity at work in sport's place within Western culture. Fame, fortune, and honor; character and fair play; skill and artistic perfection also remain at stake, just in new ways. As Marcia W. Mount Shoop explains in her interview with Jessica Coblenz, sports still tap into our most primal existential needs for vitality, for purpose, for creativity, for connection and community, and for work and play, and in this, our twenty-fifth issue of *The Other Journal*, we dive into these characteristics of sport, starting literally with Jennifer Stewart Fueston's poem *A Swim* and then continuing on to the ancient Greek stadium at Nemea. Our contributors consider the ethics, commodification, and embodiment of particular events, as well as the personal and cultural stories which weave in and out of sport. They do the hard work of conscientious fandom at football games; walk us through baseball liturgies; and take us to the windy courts of Philo, Illinois, where noted author David Foster Wallace was an outdoor tennis savant. They show us how to fly and then how to lose. And they invite us to dance, to let our bodies taste the salt of our sweat, hear the pant of exhalation, and feel the perspiration on our skin, for it is in these very possibilities, argues John B. White, that we relate to God, others, and self. The issue features essays and reviews by Jeff Appel, Andrew Arndt, Ben Bishop, Jen Grabarczyk-Turner, Lincoln Harvey, Jonathan Hiskes, Adam Joyce, Lakisha R. Lockhart-Rusch, Benj Petroelje, Justin Randall Phillips, Heather L. Reid, Margot Starbuck, Tim Suttle, and John B. White; an interview by Jessica Coblenz with Marcia W. Mount Shoop; creative nonfiction by Brett Beasley, Meghan Florian, and Katie Karnehm-Esh; poetry by Bethany Bowman, Catherine Thiel Lee, and Jennifer Stewart Fueston; and art by Allen Forrest, Gerald Lopez, and Abigail Platter.

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