Writing, Consciousness, and Creative Inquiry
With knowledge and practice, realize your aspirations.

**A pioneer in integrative teaching and learning, CIIS is known for the following:**

- Nationally and internationally recognized professors who expand the traditional boundaries of learning in their classes and scholarship. Study with faculty members who are committed to integrating, with academic rigor, diverse perspectives, and multiple ways of knowing.
- Leading-edge graduate programs in the School of Professional Psychology & Health and the School of Consciousness and Transformation.
- A unique School of Undergraduate Studies that features a Bachelor of Arts Completion (BAC) program offered on weekends in a cohort format. The BAC program enables students with previously earned college credit to earn an undergraduate degree in Interdisciplinary Studies.
- Online graduate programs in the groundbreaking fields of Transformative Studies and Transformative Leadership that expand our borders beyond the Bay Area. Online students benefit from an international community of learners and their reflective interaction with one another.
- A dynamic and supportive learning community—the perfect incubator for innovative ideas and study. The personal attention of faculty and our small classes enable students to express themselves with confidence.
- Internships in the six award-winning CIIS counseling centers and affiliated sites located throughout San Francisco. Students learn by practice under the guidance of trained supervisors.

**Engaged and Innovative Community**

Creative, curious, mindful, and socially aware—these are just a few of the words that describe the people of CIIS. What sets us apart is how we put those characteristics to work. We're passionate about intellectual inquiry and disciplined in our practice. We engage fully with our studies, one another, and our communities. Above all, we're open to new learning experiences, and we draw on the opportunities CIIS offers us to transform the world.

**A Pioneering Vision**

In 1968, San Francisco was the scene of a national revolution in music, politics, culture, and self-awareness. That same year Professor Haridas Chaudhuri and his wife, Bina, established CIIS, developing an equally revolutionary approach to education. They envisioned an integral approach to higher education that drew on the inspiration of the renowned Indian philosopher Sri Aurobindo. Originally focused on the integration of Asian and Western studies, CIIS has grown to include programs that offer a broad array of multicultural perspectives. While expanding the range of its programs, CIIS has retained the intimacy of an academic community rare in U.S. higher education. At the intersection of global and personal responsibility, CIIS has been committed to fulfilling Professor Chaudhuri’s vision: “Humankind can no longer be divided into exclusive segments so that the fortune of one will not affect the fortune of the other.”

**Admissions**

We begin accepting applications for the spring semester in September and for the fall semester in November. It is highly recommended that you submit all application materials at least two weeks before the February 1 priority deadline in order to avoid delays in having your application reviewed. Applicants who apply by the fall priority deadline will be notified of the admissions decision by April 1, with enrollment deposits required by May 1. If you are mailing your application from outside the United States, mail it at least thirty days before the department deadline. Applications are accepted after the posted deadline on a space-available basis.

For information on application requirements, procedures for admissions, and program-specific application deadlines, or to complete an application online, please visit www.ciis.edu/admissions. Admissions counselors (415.575.6154, admissions@ciis.edu) are pleased to answer your questions.
Department of Writing, Consciousness, and Creative Inquiry

MFA in Creative Inquiry, Interdisciplinary Arts and
MFA in Writing and Consciousness

Academic Years 2012–2014
Program Description
visit us online at http://www.ciis.edu/wcc

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Contact the admissions counselor responsible for this program at www.ciis.edu/admissionsteam
or visit our website: www.ciis.edu.
Welcome to the Department of Writing, Consciousness, and Creative Inquiry. This department houses two full-time MFA programs—the MFA in Creative Inquiry, Interdisciplinary Arts and the MFA in Writing and Consciousness. These two-year, 48-unit degrees are accomplished entirely through six weekend intensives per semester and supplemental online work.

All students in our department develop frameworks for understanding their art, which enable them to articulate the values that guide it, the heritages that influence it, and the purposes they have for it. We believe that artists who are aware of all the contexts that inform their work—and can articulate them well—not only create authentic and deeply felt work; they are also able to use them to establish or enhance their professional practices.

Our department encourages a deep engagement with diversity of all kinds; we value all forms of art as well as the rich, complex range of human experience. Our programs welcome artists of all disciplines (literary, visual, performing, media, and interdisciplinary). The interdisciplinary nature of our programs and an emphasis on reflective inquiry and transformation (for the artist and our society) make our MFA programs a laboratory for innovative, surprising, collaborative, and multi-genre work. Students exit as a community of artists, with valuable connections to our MFA faculty—all are working artists—and local Bay Area guest artists and mentors.

Students in our MFA programs:
- Thrive in small classes, supplemental online conferences, and one-on-one work with mentors, guest artists, and faculty advisors
- Benefit from individual and group feedback, arts theory and practice, studies in consciousness and creative inquiry, and professional development courses (please see page 8)
- Combine a strong curricular structure with a flexibility that allows them to pursue their own priorities
- Are able to customize their course of studies to fit their individual needs and interests by taking coursework across programs

The MFA in Creative Inquiry, Interdisciplinary Arts welcomes artists trained or practicing in single or multiple disciplines ready to do the following:
- Place their own art work at the center of a creative inquiry, which allows them to claim an arts heritage and reflect on the interrelationship between personal values and aesthetic choices
- Explore how artists can collaborate with and feed each other across disciplines
- Experiment with inter-arts and cross-disciplinary approaches to art-making
- Learn to contextualize their art and investigate how it can reflect or aid social change
- Acquire additional skills and add a credential to expand their job options or open up new professional opportunities

The MFA in Writing and Consciousness welcomes writers who are ready to do the following:
- Enhance their art, craft, and knowledge of both literature and consciousness, while taking their writing to a deeper level
- Acquire professional skills such as teaching, grant writing, editing, publishing and freelance writing
- Develop experimental, multigenre, and/or multimedia projects or
- Work primarily within a single genre, whether fiction, poetry, or creative nonfiction, staying open to developing their art and craft through the exploration of other genres
- Discover new frameworks and meanings for their work as they claim their own literary lineages
The only word an artist needs to hear is “Yes.”
—Gertrude Stein

Where can I find the courage and the discipline to make the work only I can make? Where can I become part of a diverse, international group of artists who challenge traditional ways of seeing and moving in the world? Where can I pursue the personal, spiritual, and social values at the heart of my work, while advancing my life as a working artist?

These questions are at the core of the curriculum for the MFA in Creative Inquiry, Interdisciplinary Arts. We prepare artists—visual, literary, performing, and inter-arts practitioners—for lives of art making and active engagement in the world.

Our interdisciplinary arts salon for adult learners meets six times a semester in an intensive weekend format where we invite artists into two interrelated conversations—(1) a personal arts inquiry and (2) an ongoing dialogue (beyond and across disciplines) within a multi-perspective arts community. We ask artists to name and expand upon their own artistic lineages and influences and inquire deeply into the possibilities for bolder, more conscious work.

Our students are exposed to a richly diverse group of artists and their understandings, tools, strategies, art, and ways of being in the world. This exposure through art gives them much to apply to their own art and makes them more dexterous, flexible, insightful, and accomplished. Students work deeply in their personal art disciplines while also testing new processes, forms, skills, and ways of engaging others through art. They get clear about what is urgent for them as artists and more able to create art in support of their values.

We invite artists ready for an MFA to join us. While our students have single-discipline or interdisciplinary art practices and a range of art experiences and backgrounds, all enter with commitment to and curiosity about their art—ready to work and learn as artists. Students work closely with faculty members—in class, in one-on-one sessions, and online—and are mentored by artists working in the Bay Area and nationally. Visiting artists give workshops and often present at Saturday Night @ CIIS, so our students’ experiences are enriched by diverse arts perspectives that embrace cultural studies, new technology, and questions of art and power in the context of gender, sexuality, race, and class.

Students create an MFA project—a portfolio or body of work—that will allow them to step fully into their artist’s identity. MFA students also take “The Artist in the World,” a course in which they create a professional portfolio—and online presence—to launch themselves as artists. We know that most writers will live a hybrid life, so we commit to offering professional development from editing and publishing coursework, in which students work on our acclaimed inter-arts magazine, Mission at Tenth, to classes in teaching and art activism, through community arts practice.

For more information on Saturday Night @ CIIS, see page 8. For more information on professional development through the MFA, see page 8.
MFA in Creative Inquiry, Interdisciplinary Arts Curriculum

This 48-unit degree results from two full-time years of coursework, which can be accomplished entirely through weekend intensive and online work, and culminates in completion of a substantial artistic project, developed with and supervised by an MFA faculty member. The curriculum offers students four different kinds of educational experiences: (1) MFA Workshop for Interdisciplinary Artists, (2) Creative Inquiry coursework, (3) Arts Practice and Interdisciplinary Arts seminars, and (4) the Artist in the World (professional development for interdisciplinary artists).

**Core Requirements:** All students complete the minimum units in each category. All students complete 18 units of Workshop (includes MFA Workshop and MFA Project).

### MFA in Creative Inquiry, Interdisciplinary Arts (48 units)

#### I. Interdisciplinary Arts Workshop and MFA Project (18 units)
- CIA 7091 MFA Workshop I (6 units)
- CIA 7092 MFA Workshop II (6 units)
- CIA 7712 MFA Project (3 units)
- CIA 7712 MFA Project (3 units)

#### II. Creative Inquiry (6 units)
- CIA 7105 Creative Inquiry for Artists (3 units)
- CIA 7071 Aesthetics of Value (3 units)

#### III. Interdisciplinary Arts Seminars: Inquiry and Practice (9 units)
   A. CIA 7223 Interdisciplinary Arts Seminar (3 units)
   B. Arts Practice Seminars or Special Topics* (6 units), see examples below
      - Select from the following:
        - CIA 7202 Arts Practice: Inter-Arts (3 units)
        - CIA 7203 Arts Practice: Performance Arts (3 units)
        - CIA 7204 Arts Practice: Sound Arts (3 units)
        - CIA 7205 Arts Practice: Visual Arts (1–3 units)
        - CIA 8888 Special Topics (1–3 units)

*Students with a writing practice can substitute courses offered in the MFA in Writing and Consciousness curriculum for some Arts Practice requirements. (See the Art of Writing seminars listed on page 7.)

#### IV. The Artist in the World (6 units)
- CIA 7056 The Business of Art (3 units)
- WRC 7128 The Artist in the World: Preparing the Artist’s Portfolio (3 units)
- CIA 7038 Interdisciplinary Pedagogy (3 units)

#### V. Sample Electives** (9 units)
   - Select from the following:
     - CIA 7106 Art History and Meaning (3 units)
     - CIA 7218 The Artist as Administrator (3 units)
     - CIA 7301 Teaching Practicum (3 units)
     - CIA 7302 Community Arts Practice I (3 units)
     - CIA 7303 Community Arts Practice II (3 units)
     - CIA 8799 Independent Study (1–3 units)
CIA 8888  Special Topics (1–3 units), examples include: Movement and Metaphor, The Craft of Choreography, Creating the Artist’s Voice, Text and Image, Photography, The Art of Directing, Funding Your Arts Projects, Memoir, Poetry and Performance, Nonfiction Writing for the Soul
WRC 7085  Editing and Publishing (3 units)

** Students may also take courses from the “Writing and Consciousness” and “Elective” categories of the MFA in Writing and Consciousness curriculum, and from other CIIS programs as approved by their advisor.

## Overview: MFA in Writing and Consciousness

*If writing is thinking and discovery and selection and order and meaning, it is also awe and reverence and mystery and magic.*

—Toni Morrison, “The Site of Memory”

Where can I find the courage and the discipline to make the work that only I can write? Where can I become part of a diverse, international group of writers and artists who challenge traditional narratives? Where can I develop a deep sense of identity as a writer and advance my life as a working artist?

In the MFA in Writing and Consciousness, we help literary artists commit to and sustain their writing practice, while also preparing them for life as writers actively engaged with the larger world.

We create an interdisciplinary writing salon that invites writers into two interrelated conversations—(1) an arts inquiry and (2) a workshop in which writers talk across forms and genres as part of a multicultural and multivocal literary community. Inquiry into consciousness—both personal and collective—is fundamental to our program. We ask writers to name and expand upon their own literary lineages and influences, and to inquire deeply into the possibilities for bolder, more conscious work. In the writers’ salon, we bring together fiction and nonfiction writers, poets and scriptwriters. We share tools and strategies, expanding our capacities. The exposure students get to so many forms of writing and inter-arts disciplines gives them much to apply to their work; helping them extend their range, voice, and ways of engaging others through writing.

We meet six times a semester in an intensive weekend format and invite aspiring and practicing writers to join us. Students may have a range of backgrounds and writing experience, but all arrive ready to commit deeply to their writing, learning and literary practice.

We encourage the writer to develop intellectually and artistically in conversation with diverse artists across disciplines. Students work closely with faculty members—in class, in one-on-one sessions, and online—and are mentored by artists working in the Bay Area and nationally. Visiting artists give workshops and often present at Saturday Night @ CIIS, so our students’ experiences are enriched by diverse arts perspectives that embrace cultural studies, new technology, and questions of art and power in the context of gender, sexuality, race, and class.

Students create an MFA project—a culminating portfolio or book—that will allow them to step fully into their writer’s identity. MFA students also take “The Artist in the World,” a course in which they create a professional portfolio—and online presence—to launch themselves as artists. We know that most writers will live a hybrid life, so we commit to offering professional development from editing and publishing coursework, in which students work on our acclaimed inter-arts magazine, *Mission at Tenth*, to classes in teaching and art activism through community arts practice.

For more information on Saturday Night @ CIIS, see page 8. For more information on professional development through the MFA, see page 8.
**MFA in Writing and Consciousness Curriculum**

This 48-unit degree results from two full-time years of coursework, which can be accomplished entirely through weekend intensive and online work, and culminates in completion of a book-length literary or text/image project. The curriculum offers students four different kinds of educational experiences: (1) Writing workshops, (2) Seminars on the Art of Writing, (3) Consciousness coursework, and (4) The Artist in the World (professional development for literary artists).

**Core Requirements:** All students complete the minimum units in each category. In addition, all students complete 18 units of Writing Workshop (includes MFA Workshop and MFA Project).

**MFA in Writing and Consciousness (48 units)**

I. *Writing Workshop and MFA Project (18 units)*

- WRC 7093 MFA Workshop I (6 units)
- WRC 7094 MFA Workshop II (6 units)
- WRC 7712 MFA Project (3 units)
- WRC 7712 MFA Project (3 units)

II. *Writing and Consciousness (6 units)*

- CIA 7105 Creative Inquiry for Artists (3 units)
- WRC 7124 Contemporary Literature: Perspectives and Practices (3 units)

III. *The Art of Writing* (9 units)

Select from the following:

- WRC 7087 Writing as Art: Text and Image (3 units)
- WRC 7131 The Art of Poetry: Poetic Forms (3 units)
- WRC 7138 Invention and Revision: The Art of Fiction (3 units)
- WRC 7142 Re-creating the Real: The Craft of Nonfiction (3 units)
- WRC 8888 Special Topics (1–3 units), see examples below

*Students with interdisciplinary arts interest or experience can substitute courses offered in the MFA in Creative Inquiry, Interdisciplinary Arts curriculum for some Art of Writing requirements. (See the Interdisciplinary Arts seminars or Arts Practice seminars listed on page 4.)*

IV. *Professional Development: The Artist in the World (6 units)*

- WRC 7128 The Artist in the World: Preparing the Artist's Portfolio (3 units)
- CIA 7038 Interdisciplinary Pedagogy (3 units)

V. *Electives** (9 units)*

Select from the following:

- CIA 7301 Teaching Practicum (3 units)
- WRC 7083 The Art and Craft of Teaching Writing (3 units)
- WRC 7085 Editing and Publishing (3 units)
- WRC 8799 Independent Study (1–3 units)
- WRC 8888 Special Topics (1–3 units), examples include: Movement and Metaphor, Creating Scene and Dialogue, The Art of Dramatic Writing, Creating the Artist's Voice, Text and Image, The Art of Directing, Funding Your Arts Projects, Memoir, Poetry and Performance, Nonfiction Writing for the Soul

- CIA 7218 The Artist as Administrator (3 units)
- CIA 7301 Teaching Practicum (3 units)
- CIA 7302 Community Arts Practice I (3 units)
- CIA 7303 Community Arts Practice II (3 units)
- WRC 7206 Editing and Publishing Practicum (3 units)
** Students may also take up to six Writing and Consciousness and/or elective units from any graduate CIIS program with advisor approval.

** Sustaining a Life as an Artist: Professional Development within the MFA

“I was given the tools not only to create and expand my art but also the wherewithal to promote and market my offerings, a vital step that is often ignored or overlooked in other master’s programs.”

—Julianne Reidy, MFA 2008

The MFA Opportunity
Rarely do artists have a place where they can concentrate on their own creative work, talk deeply with other artists, and find new mentors and ways of engaging their art. The MFA programs at CIIS create these opportunities and also prepare you for professional life after graduate school. Our Master of Fine Arts programs provide you with protected time that allows you to immerse yourself in artmaking, develop a professional-level body of work, and create a vision for thriving as an artist in the world.

An MFA degree at CIIS offers you:
- Two years to develop frameworks for your art, which will sustain your art practice and your life as an artist
- Professional development coursework that includes The Artist in the World, Community Arts Practice, Interdisciplinary Pedagogy, and Editing and Publishing
- Connections to a network of local artists, MFA faculty, guest mentors, and guest artist presenters and speakers

Preparation for a Your Life As an Artist
The MFA in Creative Inquiry, Interdisciplinary Arts and the MFA in Writing and Consciousness prepare you uniquely for professional life after graduate school. Courses in The Artist in the World and Teaching Practicum are cornerstones of the curriculum. Our MFA faculty also assists you in developing the frameworks for understanding your art that will enable you to articulate the values that guide it, the heritages that influence it, and the purposes you have for it. Our programs believe that artists who are aware of all the contexts that inform their work—and can articulate them well—not only create authentic and deeply felt work, they are also able to use them to establish or enhance their professional practices.

Defining Your Goals as an Artist
During your two years of study, you identify professional opportunities and develop an MFA project and portfolio that act as companion pieces, illustrating how you map and engage the world both during your time at CIIS, and beyond. The foundation of our teaching is that an artist’s life is a hybrid life—and we prepare you for it. More often than not, as an artist, you’ll assume multiple roles as you build your life, some of which may include grant writer, consultant, editor, nonprofit arts administrator, freelancer, curator, and community artist. If your professional goal is to be a teacher, our MFAs offer a curriculum through courses like Interdisciplinary Pedagogy and Teaching Practicum that will prepare you to teach art courses at the college level.

** Intensive Weekend Format and Saturday Night @ CIIS

Our MFA programs meet on an intensive weekend schedule, and students are in residence six weekends per semester—in general, on Saturday from 9:00 a.m. to 8:00 p.m., and on Sunday from 9:00AM to 6:00PM. Some students will have courses that meet Friday evenings (usually 6:15PM to 9:15PM).
Students complete 75% of coursework during weekend residencies and the other 25% through online conferences (via Caucus) and/or individual meetings with advisors/mentors. Hybrid and online electives will be available for some courses.

**Saturday Night @ CIIS**
On Saturday evenings, from 6:00PM to 8:00PM (on the weekends they are in residence), students attend Saturday Night @ CIIS, a guest artist series open to the entire community. These lively events include panel discussions on sustaining a life as an artist, salon talks on artistic collaborations, and readings and performances by local and visiting guest artists, MFA alums, and MFA faculty. Students experience the diverse range of professional artists in the Bay area and beyond, and learn firsthand how these artists live and work. See “Guest Artists, Mentors, and Teachers” for a list of our Saturday Night @ CIIS presenters (page 17).

**Supplemental Online Work**
Before the first weekend and between weekend meetings, students participate in Caucus, the online conference used at CIIS. Online activities may include: reading and responding to other students’ writings or artwork, preparing critical reflections as a follow-up to weekend experience, participating in small group conversations, preparing for group projects, or responding to discussion items posted by instructors.

**Working with Mentors and Faculty Advisors**
Every semester, students meet with mentors (visiting or CIIS faculty). These meetings will be in person, via phone call, and/or via Caucus. In the first year, Writing and Consciousness students have individual meetings with workshop leaders. Faculty oversee the work that Creative Inquiry, Interdisciplinary Arts students do with outside mentors. These guest artist mentors document their work with students by preparing a narrative assessment at the end of the semester. During the second year, all MFA students have a WCC faculty advisor for their MFA project and an outside mentor/advisor. Students work with the same faculty advisor and mentor/advisor for both terms.

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**Student Learning Outcomes**

**Student Learning Outcomes for the MFA in Creative Inquiry, Interdisciplinary Arts**

**Goal 1:** Students become more sophisticated and accomplished artists.
- Students demonstrate that they can reflect on and make use of multiple art forms in their original work.
- Students’ MFA project proposal documents an understanding of their own work, including its accomplishments, areas for further development, artistic goals, values, and lineage.
- Students complete a final MFA project that meets contemporary standards.

**Goal 2:** Students enhance their craft through exposure to new skills and by integrating diverse interdisciplinary or inter-arts perspectives, forms, or approaches into their artwork.
- Students develop a vocabulary for talking about their craft to others and develop skills in at least two new craft elements or forms.
- Students are aware of diverse arts perspectives and traditions and can successfully analyze and critique the art and craft of professional works and the work of their peers.

**Goal 3:** Students can place their work in a historical and contemporary aesthetic context and learn to frame their own creative work as a form of inquiry.
- Students display deep insights into the personal, historical, contemporary, aesthetic, moral, and social issues that inform their work and can critically reflect on the relationship between their own work and diverse traditions, genres, and disciplines.
- Students can write or present cogent analyses or reflections that demonstrate an understanding of diverse traditions, genres, and disciplines.
- Students develop the ability to deliver nuanced cross- or multi-genre presentations that explore the intersection of art and creative work as a form of inquiry.
Goal 4: Students develop the capacity to create sustainable lives as artists.
- Students develop a portfolio of work that prepares them for professional advancement.
- Students develop an artist's business plan, career objectives, and ways to implement them.
- Students acquire skills and knowledge of the field to begin or develop careers in teaching, administration, community arts, or freelance work.

Student Learning Outcomes for the MFA in Writing and Consciousness

Goal 1: Students become more sophisticated and accomplished imaginative writers.
- Students demonstrate that they can reflect on and make use of multiple genres in their writing.
- Students’ MFA project proposal documents an understanding of their own work, including its accomplishments, areas for further development, artistic goals, values, and lineage.
- Students complete a final MFA project that meets contemporary standards.

Goal 2: Students enhance their craft through exposure to new skills and by integrating multi-disciplinary forms or approaches into their artwork.
- Students develop a vocabulary for talking about their craft to others and develop skills in at least two new craft elements or forms.
- Students are aware of diverse literary perspectives and traditions and can successfully analyze and critique the art and craft of professional works and the work of their peers.

Goal 3: Students develop an understanding of historical and contemporary approaches to literature and consciousness.
- Students display deep insights into the personal, historical, contemporary, aesthetic, moral, and social issues that inform their work and can critically reflect on the relationship between their own work and diverse traditions, genres, and disciplines.
- Students can write or present cogent analyses or reflections that demonstrate an understanding of diverse traditions, genres and disciplines.
- Students develop the ability to deliver nuanced cross- or multi-genre presentations that explore the intersection of writing/literature and consciousness.

Goal 4: Students develop the capacity to create sustainable lives as artists.
- Students develop a portfolio of work that prepares them for professional advancement.
- Students develop an artist's business plan, career objectives and ways to implement them.
- Students acquire the skills and knowledge of the field to begin or develop careers in teaching, editing and publishing, performance, gallery work, community arts, or freelance work.

Course Descriptions

MFA in Creative Inquiry, Interdisciplinary Arts

CIA 7038: Interdisciplinary Pedagogy (3 units)
Interdisciplinary Pedagogy will explore and define our philosophies of teaching and learning; i.e., how do we conceive of the learning environment, the teacher-student relationship, the aim of our education practices? We will look at a wide variety of teaching environments as they apply to different art forms as well as academic teaching. Students will learn how to design courses and workshops, write syllabi, and articulate their own pedagogy. Students will gain experience teaching, facilitating discussion, and evaluating themselves and their students—and develop, plan, and teach in an environment (from classroom to community organization) that meets their career goals. As teachers, we will attempt to use ourselves as examples of different pedagogic methods and tools. We will interrogate our histories, our philosophical points of view, and our practices as part of the class.
CIA 7056: The Business of Art (3 units)
As artists, we need to bring as much heart and creativity to the business of survival as we do to our art itself. The class encourages students to think and identify as visionary entrepreneurs, who are responsible for sourcing how to transform their “dream” into a reality. They will develop a plan of action and an overview for the next steps they need to take to make their vision into a lifework that supports them financially. They will also have the seed information needed to go on to create a more traditional business plan. Grounded in the vision plans, we will collectively develop boilerplate materials that can be used for fund-raising, promotion, web design, etc. The Business of Art is designed to provide an environment in which each student is supported in looking both inward and outward, bringing together what may be disparate aspects of their creative life into a comprehensible whole, rooted in their deepest values. Students will begin to envision the various possibilities of generating a livelihood that grows organically from their intentions to the students’ various performing art interests.

CIA 7071: Aesthetics of Value (3 units)
An interdisciplinary inquiry into aesthetics that explores the ideas, principles, and preconceptions that drive artists, and culminates in their articulating and preparing their own aesthetics statement. What is the internal geometry of one's work, of any given work? How does an artist go about manifesting a vision, made of what choices of palette, rhythm, or vocabulary; what harnessing or releasing of emotion; what tone of voice toward what effect, for what harmonic or disharmonic purpose? The Indian description of rasa as sap, juice that can be savored in a piece of art, is about the ranges of emotion and other more subtle relationships within a single piece of art, or a body of work. Much has been written about aesthetics, and we will intersect with some of this material (from Sappho and Plato to artists and aestheticians in the current artistic discourse) and critically reflect on our own points of view. Students will learn how to articulate the lens through which they view art and prepare an aesthetics statement.

CIA 7091: MFA Interdisciplinary Arts Workshop I (6 units)
In this workshop, the students’ artwork serves as the primary course text. Each class meeting, students from diverse disciplines (writing, performance, music, visual art, for example) present their work so that workshop members become aware of the formal applications used, the techniques the artist has drawn on, the artistic process, and influences on the work. The work presented and in-class exercises become the platform for an interdisciplinary arts inquiry into how the arts intersect, interrelate, and rely on each other. Students keep “journals” allowing them to reflect on how their artwork grows and changes over the semester, and study texts from a variety of art forms, to further add to their range and capacity. In addition, faculty workshop leaders draw on expert mentors who meet individually with students during the semester and also attend as guest lecturers. Students may work with one mentor throughout their degree or shift to a new one the second semester. Each semester, the student plans and completes an arts project with his or her expert mentor and presents it to the workshop.

CIA 7092: MFA Interdisciplinary Arts Workshop II (6 units)
A follow-up to MFA Interdisciplinary Arts Workshop, this course allows students to build on the skills and expertise of the first semester, while offering a new perspective and approach. Students’ artwork continues to serve as the primary course text. Students also prepare for and respond to each other’s work, continue to work with outside mentors, keep online journals, and read and reflect on texts from a variety of art forms. But they also begin to focus on the development of a body of their own work, and their culminating project for this course is a plan for developing their MFA Project.

CIA 7105: Creative Inquiry for Artists (3 units)
This course helps students to discover their artistic heritages and to locate the social, political, historical, psychological, and spiritual factors at the center of their art making. Students learn how to turn these factors into creative inquiry, a discovery-oriented process, which ultimately expands and deepens their art practice. They explore a variety of questions: What do I care about as an artist? What are the concerns embedded in my work, and how can I be curious/learn more about them? Who are my artistic ancestors and peers—and what can their creative inquiry/art work teach me? Creative inquiry may also include exploration of myth, dreams, reality, illusion, and the roles of trust, confidence and taking risk in creative work. WCC students only or by WCC chair permission.
CIA 7106: Art History and Meaning (3 units)
An interdisciplinary inquiry into art history that culminates in students “claiming” a lineage for their art-making. Students explore art history from an interdisciplinary perspective, examining historically how the arts have inter-related and informed each other and how the work of other artists makes their work possible. Drawing from diverse fields of art, students become more expert and fluent in the history of their own art form and related arts, discover and claim their particular lineage, and become more able to reflect critically about the evolution of the arts. Students teach the art history that grounds and shapes their work to class members.

CIA 7202: Arts Practice: Inter-Arts (3 units)
This course, offered on a rotating basis with other arts practice courses, fosters students’ aesthetic and skill development in their inter-art practice through arts instruction, intensive artwork, class sessions, and individual and/or small-group meetings (with faculty or mentors), as well as readings on the history and practice of inter-art forms. Students will integrate at least two art disciplines and/or develop collaborative work with another artist. Focus is on artistic process, purpose, and discipline and/or specific craft elements (across genres), as well as essential techniques and current practices.

CIA 7203: Arts Practice: Performance Arts (3 units)
This course, offered on a rotating basis with other arts practice courses, fosters students’ aesthetic and skill development in performance arts (movement, dance, theater, and other dramatic arts) through arts instruction, intensive artwork, class sessions, and individual and/or small-group meetings (with faculty or mentors) as well as readings on the history and practice of performance. Students may examine choreography or performance, exploring, challenging their patterns of expression, increasing their movement/performance “tools,” and expanding their movement/performance technique and style. Focus is on artistic process, purpose, and discipline and/or specific craft elements (across genres), as well as essential techniques and current practices.

CIA 7204: Arts Practice: Sound Arts (3 units)
This course, offered on a rotating basis with other arts practice courses, fosters students’ aesthetic and skill development in uses of sound (voice, tone, music, electronic, or others) through arts instruction, intensive artwork, class sessions, and individual and/or small-group meetings (with faculty or mentors) as well as readings on the history and practice of performance. Students develop their voices or their ability to make, capture, or manipulate sound in their work. Focus is on artistic process, purpose, and discipline and/or specific craft elements (across genres), as well as essential techniques and current practices.

CIA 7205: Arts Practice: Visual Arts (3 units)
This course, offered on a rotating basis with other arts practice courses, fosters students’ aesthetic and skill development of a visual or craft object through arts instruction, intensive artwork, class sessions, and individual and/or small-group meetings (with faculty or mentors), as well as readings on the history and practice of visual arts. Students explore uses of image, symbol, or theme in their work or expand their technical skills. Focus is on artistic process, purpose, and discipline and/or specific craft elements (across genres), as well as essential techniques and current practices.

CIA 7218: The Artist as Administrator (3 units)
This course focuses on helping artists to develop their skills and capacities as arts managers and administrators—so that they can initiate or further develop their own arts business or nonprofit organization. Topics covered may include opportunities with arts organizations, the realities of and challenges of today’s economy, management skills, and practical information such as developing business plans or establishing and managing a nonprofit organization. In additional, students will learn how to collaborate successfully with community or arts organizations or businesses.

CIA 7223: Interdisciplinary Arts Seminar (3 units)
Sample Course Description
Intersections of the Arts with Science and Spirituality: Gertrude Stein, H.D., and Zora Neale Hurston.
Each of these groundbreaking 20th-century writers had powerful relationships with equally groundbreaking scientists of the era. Stein was influenced by psychologist William James and the “process philosophy” of mathematician/philosopher Alfred North Whitehead; poet H.D. was psychoanalyzed by Sigmund Freud, and
then turned him into a character in *Helen in Egypt*; Hurston studied with Franz Boas and utilized anthropological techniques to gather Southern black folktales and speech patterns, which she worked into her fiction. All three writers participated in influential art movements: Cubism, Imagism, and the Harlem Renaissance, respectively. And all three of them explored spiritualities other than those with which they were raised. In this course, we will intersect with these women's lives; their poetic, prosaic, and theatrical writings; their philosophical and spiritual explorations, while engaging the major science and art movements of their era. We'll explore the insights and questions that arise through the medium of our own arts.

**CIA 7301: Teaching Practicum (3 units)**
In this course, students further develop and implement the interdisciplinary teaching philosophy they articulated and perspectives they acquired in Interdisciplinary Pedagogy—identifying the writers, artists, or groups/learners they want to reach and focusing on articulating and practically implementing their career goals as teachers. Students develop a career plan and a set of workshops or courses as well as portfolio of readings, exercises, and assignments. They will interview and meet with learning organizations and will offer a course or workshops either as a community class or through one of these organizations. Students will also receive a teaching assessment and acquire the skills to assess their own work as teachers.

**CIA 7302: Community Art Practice I (3 units)**
Becoming a community artist is a valuable skill that artists in all disciplines can develop in addition to the technical expertise and professional experience they already have. Community art is based in the belief that cultural meaning and creativity reside with the community and that the task of the community artist is to aid community members in freeing their imaginations and giving form to their creativity. In this class, students will learn about the history of community arts practices and current trends in the field, and will embody a community arts project through group process, exercises, and working collaboratively. Students will only design and implement arts projects in the community.

**CIA 7303: Community Art Practice II (3 units)**
Building on the community artist skills and experience they acquire in Community Art Practice I, this course focuses on helping students to develop the skills they need to create sustainable partnerships and collaborations in their communities. Students identify social, political, cultural, or spiritual issues central to their communities and organizations, artists, and community members who may be collaborators or partners, and they envision, develop, and present a significant community arts project. Students explore the funding opportunities available to community artists.

**CIA 7712: MFA Project (3 units x 2 semesters)**
Over two semesters, student-artists develop an artistic project that reflects their core values and expands the possibilities for their lives as artists. Students work with a single faculty advisor throughout the year. Students include a statement of their aesthetics in the project. Examples of MFA projects:
- A completed book-length manuscript
- A fully produced dance concert or theatrical or musical performance
- An original song cycle written and performed
- An art exhibit
- A collection of poetry suitable for publication
- An original CD or DVD suitable for distribution

**MFA in Writing and Consciousness**

**CIA 7105: Creative Inquiry for Artists (3 units)**
This course helps students to discover their artistic heritages and to locate the social, political, historical, psychological, and spiritual factors at the center of their art making. Students learn how to turn these factors into creative inquiry, a discovery-oriented process, which ultimately expands and deepens their art practice. They explore a variety of questions: What do I care about as an artist? What are the concerns embedded in my work, and how can I be curious/learn more about them? Who are my artistic ancestors and peers—and what can their creative inquiry/art work teach me? Creative inquiry may also include exploration of myth, dreams,
reality, illusion, and the roles of trust, confidence and taking risk in creative work. WCC students only or by WCC chair permission.

**WRC 7083: The Art and Craft of Teaching Writing (3 units)**
The teaching of writing offers a combination of pleasure and play, of patient progress interspersed with sudden insights and new levels of ability. The craft of teaching writing involves learning the skills to manage and lead discussions, to develop effective syllabi and assignments, to understand different learning styles and modes of teaching, and to create and sequence lesson plans. The art of teaching writing involves exploring differing philosophies about what it means to teach writing, from innovative pedagogical practitioners like Paolo Freire, bell hooks, and Dorothy Allison. In this class, students will have a chance to develop and practice hands-on teaching as well as to write their own syllabi, assignments, and statements of teaching philosophy. Participants will learn how to create collaborative learning communities that allow their students to transform their reading, writing, and understanding of themselves and the world.

**WRC 7085: Editing and Publishing II (3 units)**
In this course, students will have the opportunity to learn every aspect of independent publishing and will learn about the literary world in its many permutations (including trade, academic, independent, and fine press publishing). The course will cover such issues as copyright, contracts, and submitting work within the current publishing industry. One of the greater goals of this course is to aid writers in beginning to locate their own work within the contemporary publishing landscape.

**WRC 7087: Writing as Art: Text and Image (3 units)**
Much contemporary teaching about writing focuses on the writing process as a tool for self-discovery and personal growth, or on writing as a process of effective communication. This course explores writing as an art process. We'll examine the relationship between word and image in writing—and students will complete projects that allow them to develop writing as art objects and writing pieces that actively make use of aesthetic elements. Students develop and create various writing as art objects—such as postcards, visual/written maps, illustrated “books,” and boxes built from text and image.

**WRC 7093: MFA Workshop I (6 units)**
This workshop focuses on learning to read as a writer, to write as a reader (of literature and life), to offer helpful and respectful responses to work in progress, and to challenge old habits and assumptions. This is a multi-genre workshop, which inspires cross-fertilization of ideas and techniques. Participants bring in their most current and urgent writing for responses that support the writer, explore the nature and lineage of the work, and provide questions and suggestions for revision. The primary focus of this course will be the consideration of course participants' work, but writing exercises and pertinent readings will further open us up to a wide range of aesthetics, voices, and artistic and craft techniques. The aim in this workshop is not to reach consensus, or to establish a particular aesthetic or set of rules, but to expand each writer’s self-awareness and capacity to develop a unique, extraordinary voice and body of work.

**WRC 7094: MFA Workshop II (6 units)**
A follow-up to MFA Workshop I, this course allows students to build on the skills and expertise of the first semester by offering a new perspective or approach. Students' artwork continues to serve as the primary course text. Students also prepare for and respond to each other's work, continue to work with outside mentors, keep online journals, and read and reflect on texts from a variety of art forms. But they also begin to focus on the development of a body of their own work, and their culminating project for this course is a plan for developing their MFA project.

**WRC 7124: Contemporary Literature: Perspectives and Practices (3 units)**
This course asks students to engage modern and contemporary literature through the social, psychological, and spiritual movements of the modern/postmodern eras. Making use of interdisciplinary perspectives, the course invites students to consider how new ideas, cultural events, and social or technological developments have sparked or inhibited creative work and how/when/why art shapes or shifts culture.
WRC 7128: The Artist in the World (3 units)
In *The Gift*, Lewis Hyde writes that, in the modern world, “works of art exist simultaneously in two ‘economies,’ a market economy and a gift economy.” Artists, writers, and performers all have additional tasks, beyond the making of the art itself: to find ways to survive emotionally and financially, to develop the ability to continue making art despite all the usual challenges of life, and to discover not only how they want to bring their projects into the public realm, but how they want to engage the world politically, socially, and imaginatively. Depending on student needs and interests, subjects covered may include artist’s statements; book proposals; CVs and cover letters; grants, fellowships, and residencies; emotional resilience in the face of the world’s responses to our art; and ways of identifying not only the types of day job that work well for different temperaments and skill sets, but also the agents, publishers, galleries, and performance venues most likely to be interested in a given artist’s work. This course will mix this practical information with a chance for participants to reflect on themselves, their learning, their creative processes, and how they want to use what they’ve learned in the future.

WRC 7131: The Art of Poetry: Poetic Forms (3 units)
This class offers an intensive survey of poetics designed to give writers more tools for approaching the sound, rhythm, and adhesive nature of language, with attention to the strategies of contemporary experimental and avant-garde poetics. All writers, whether their primary modes are fiction, nonfiction, or poetry, benefit from the close study of language, sound, and image. Poets have actively used writing as a means to change our perceptions and society. From the disruptive mosaics of the modernists to the mathematical permutations of the Oulipo, the avant-garde has sought change through the reshaping of form, thereby disrupting meaning’s tendency toward rhetoric and the curtain of its untruth.

WRC 7138: Invention and Revision: The Art of Fiction (3 units)
In order to create writing that successfully engages with the world, we each need to invent our own approaches to the art of storytelling. In this methods/workshop course, students experiment with the imaginative possibilities of such narrative elements as traditional and alternative structures, points of view, language and imagery, complications of character, the handling of time, and significant detail. The class analyzes selections from a diverse, international group of writers and texts—traditional and experimental, classic and contemporary, insider and outsider—in the process of expanding our tools and abilities as writers. Each writer’s unique vision, subject matter, and voice is honored and strengthened in the course of this work as participants discover the artistic implications of their own narrative choices and how these relate to the deeper meanings of their work.

WRC 7142: Re-creating the Real: The Craft of Nonfiction (3 units)
An in-depth study of the art and craft of nonfiction, including the personal essay, travel writing, the spiritual autobiography, social and political commentary, cultural critiques, stories of place, and more. In our reading of both published essays and the work of participants, we will examine the methods, stylistic possibilities, and ethics of writing about real people and real situations, and the boundaries of fiction/nonfiction. We will also consider the place of nonfiction in constructing a literary life, nonfiction as a persuasive tool for change, and the audiences for various kinds of nonfiction.

WRC 7206: Editing and Publishing Practicum (3 units)
In this course, students expand on the work of the first semester by (1) deepening their exploration of the publishing landscape and their own potential places within it; and (2) publishing Mission at Tenth, the department’s inter-arts magazine. Working with the Mission at Tenth editor, students edit and design the magazine and develop a plan for distribution.
Prerequisite: WRC 7085. WCC students only or by WCC chair permission.

WRC 7712: MFA Project (3 units x 2 semesters)
Over two semesters, participants work with a single faculty advisor as they develop their thesis: a minimum of 70–100 pages of fiction, creative nonfiction, poetry, or cross-genre work, and a substantial self-reflective essay.
Faculty Profiles

Randall Babtkis, MFA (Columbia University) is the founder of an early free media, cross-city/cross-genre work, The Telephone Project, produced in Venice, California. He is currently at work on a novel called The Originals, which was selected by Phillip Lopate as a prize-winner in the 2011 Summer Literary Seminars in Vilnius, Lithuania. He served as editor of Columbia: A Magazine of Poetry and Prose, and has organized colloquia combining film, digital media, spoken word poetry and performance at the Roxie Theater in San Francisco. Babtkis also taught writing workshops for the Academy of American Poets, curated a reading series at the Donnell Library, and read for the Academy’s Walt Whitman Award in New York. He codirected the graduate writing program at New College of California and has published a chapbook, Banister. His work has appeared in national publications ranging from The Quarterly to Slash Magazine, and can be found in The Columbia Review, Five Fingers Review, and Danse Macabre. He currently serves as editor of Mission at Tenth, the MFA program’s inter-arts journal.

Anne Bluethenthal, MFA, is founder and artistic director of ABD Productions, a multiethnic and multicultural modern dance company, committed to activism in the arts. A woman-centered, collaborative dance ensemble, ABD is dedicated to creating a language of movement that breaks the ordinary paradigm of Western dance and to presenting choreographies that face difficult issues with eloquence and passion. Through her choreography and community collaborations, Bluethenthal has presented work on subjects such as Palestine-Israel, globalization, the environment, genocide, and the gift economy. ABD received the San Francisco Chronicle’s Best of 2001, San Francisco Weekly’s Black Box, the San Francisco Bay Guardian’s Goldie Award for Achievement in Dance, and the Rhinette Award for Best Choreography. Bluethenthal founded and produced the San Francisco Lesbian and Gay Dance Festival as well as the Dancing the Mystery series, a festival of dance, music, and poetry celebrating women’s spiritual traditions. Certified by the American and London Societies for Teachers of the Alexander Technique, Bluethenthal maintains a private teaching practice. She is on the faculties of the MA Women’s Spirituality Program at Institute for Transpersonal Psychology and the Acting Program at Academy of Art University. From 2005 to 2008, she served as codirector of the MFA Creative Inquiry, Interdisciplinary Arts Program at New College of California. http://www.abdproductions.org/.

Kris Brandenburger, PhD, earned a doctorate in humanities from CIIS. Her dissertation, The Reddest Rose Unfolds: a girl’s own fish stories, is a multiple genre creative writing piece. Her work has appeared in Zyzzyva, Violet Ink, The Los Angeles Review, and several anthologies. She has performed text-sound work at the San Francisco Conservatory of Music; the University of Massachusetts, Amherst; Ohlone College, Fremont; the Michigan Women’s Music Festival; and several local clubs. She founded The Feminist Bookie, An Author’s Agency—the first West Coast literary agency dedicated to feminist writers. She was also the founder of Select Electrics, a workshop for the repair of electrical systems on vintage race cars and museum-quality restorations. As owner/technician of Select Electrics, she was asked to present in “Women’s Car Links” at the Oakland Museum of California. Her interests are eclectic and centered at the intersections of the literary, visual, and intellectual arts. She sees teaching as the ideal learning vehicle.

Carolyn Cooke’s novel, Daughters of the Revolution (Knopf), was short-listed for the Flaherty-Dunnan Prize for a first novel, and was named among the Top Ten Books of 2011 by the San Francisco Chronicle and the New Yorker magazine’s “Reviewers’ Favorite” books of the year. Her collection of short stories, The Bostons, was named one of the best books of the year by the Los Angeles Times and the New York Times, and was winner of the PEN/Bingham Award for fiction and a runner-up for the PEN/Hemingway. Her short stories have appeared in AGNI, Gargoyle, The Paris Review, Ploughshares, and in two volumes each of Best American Short Stories and Prize Stories: The O. Henry Awards. Her nonfiction has appeared in The Nation, Contemporary Literary Criticism, and in New California Writing 2011. A recipient of fellowships from the National Endowment for the Arts and the California Arts Council, she holds a BA from Smith College and an MFA from Columbia University.

Judy Grahn, winner of the 2009 Lambda Award in Lesbian Poetry for love belongs to those who do the feeling, is a lifetime artist, teacher, and activist, whose work has been foundational to more than one social movement in the United States and internationally, including LGBTQ and women’s spirituality. Her work as a poet and social theorist has been widely published, distributed, anthologized, and translated. She has presented her work in India, England, and Chile. Both of her book-length poems have been staged; many other poems have been
choreographed and put to music in all genres from folk-rock to new music, classical, and rap. Judy performs and collaborates with musicians, dancers, and visual artists. Her latest chapbook is *Mental*, a nine-part poem studying the subject of crazy. Much of Judy’s work centers on the reclamation of stories, values, and methods of sacred feminine traditions and archetypal characters. She teaches all genres of writing, aesthetics, cultural theory, and literature. Also, Judy edits and publishes *Metaformia: A Journal of Menstruation and Culture* ([www.Metaformia.org](http://www.Metaformia.org)). www.judygrahn.org.

**Brynn Saito** is the author of the poetry collection *Bright Power, Dark Peace*, winner of the Benjamin Saltman Award from Red Hen Press and forthcoming in March 2013. Her poetry has been anthologized by Helen Vendler and Ishmael Reed; it has also appeared in *Ninth Letter, Hayden’s Ferry Review, Pleiades*, and *Drunken Boat*. She was born and raised in the Central Valley of California to a Korean American mother and a Japanese American father and received degrees from Sarah Lawrence College (MFA, creative writing) and New York University (MA, religious studies). She’s the recipient of a Kundiman Asian American Poetry Fellowship, the Scotti Merrill Memorial Award from the Key West Literary Seminars, and the Poets 11 Award from the San Francisco Public Library. [www.brynnsaito.com](http://www.brynnsaito.com).

**Cindy Shearer** is the director of Writing, Consciousness, and Creative Inquiry. She has taught at CIIS since 1994, serving since 1998 as the director of the PhD in humanities (individualized pathway) and a faculty member in the Schools of Undergraduate Studies and Consciousness and Transformation. She has also taught at Rollins College (Winter Park FL), University of Minnesota at Mankato, University of Southern Maine, and Antioch University, among others. Shearer practices and teaches writing as art, which she described in a 2003 exhibit as allowing her to “reconfigure the boundaries of writing and visual art,” join “tangible materials with the writing process,” and construct “visual work as I would a written text.” In 2001, she created *Ten Not-So-Tangible Tools for Writers*, a meditation on the writing process in text and image. She has also worked extensively as a workshop leader, freelance editor, consultant, and writing coach. As a curator, she develops exhibits focused on works of text and image and the opportunity to tell story through art. She recently curated Art as Offering: Works of Text and Image (Danville CA) and Telling Stories Through Art (Diablo Valley College, Pleasant Hill CA.) She has a Doctor of Arts (DA) in English from the State University of New York at Albany.

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**Guest Faculty Profiles**

Singer-songwriter **Melanie DeMore** has a remarkable voice, weaving the fibers of African American folk music with soulful ballads, spirituals, and her own original music. DeMore is a founding member of the Grammy-nominated, critically-acclaimed vocal ensemble Linda Tillery and the Cultural Heritage Choir, a group that tours extensively in the U.S. and abroad. She is on the music faculty at St. Paul’s School in Oakland CA where she teaches a cappella singing. In addition to her solo work, DeMore facilitates vocal workshops for professional and community-based choral groups. DeMore was a California Artist in Residence with the Oakland Youth Chorus for ten years and has received an award from the Music Educators National Conference for her work with young singers and artists.

**Daphne Gottlieb** is the author of seven books in three genres, including four books of poetry (most recently, *Kissing Dead Girls*). She is the winner of the Firecracker Alternative Book Award and the Audre Lorde Award for Lesbian Poetry, and is a three-time finalist for the Lambda Literary Award. As acclaimed for her performance as her writing, she has toured coast-to-coast across the United States, with engagements including Bumbershoot, South by Southwest, and Ladyfest Bay Area. She reads and writes in San Francisco.

**Tricia Grame** (MFA, PhD) creates two- and three-dimensional art that is inspired by prehistoric female symbols. Her passion for the sculpted symbol took her to Italy and the islands of Malta, where hundreds of paintings, sculptures, and etchings have been found depicting female energy. The painted word has become more integral in her paintings, as she attempts to decode symbols, expand conventional language, and create her own private language. As an artist, she continues to explore both history, personal issues, and human concerns that stretch her creativity and reach beyond restricted boundaries.
Thomas Robert Simpson is an award-winning actor, director, producer, and writer. He is the founder and artistic director of the critically acclaimed AfroSolo Theatre. For the past sixteen years he has produced the venerable AfroSolo Arts Festival in San Francisco. He has produced over 100 emerging solo artists. He has also showcased celebrity artists such as award-winning actor Ruby Dee; comedian and political activist Dick Gregory; beloved teacher, poet, and social activist June Jordan; sensational black gospel singer Emmit Powell; and many more. He was won numerous awards including a coveted Bay Area Jefferson Award for Public Service and a Certificate of Honor from the San Francisco Board of Supervisor for his artistic and civic contributions. Has served on numerous nonprofit arts boards and is highly sought after as a consultant.

Pireeni Sundaralingham, DPhil, MS, is dedicated to examining the confluence of science and art. She has held national fellowships both in cognitive science and in poetry. Educated at Oxford, Sundaralingham was the founding director of the Number Perception Laboratory at CSULA and has held research posts at Cornell, UCLA, and MIT. She is a former professor of Cognitive Development. Her poetry has been featured in international newspapers, political journals and anthologies, including The Progressive (USA), the Guardian (UK), Masala (Macmillan, 2005), and Contemporary Voices from the East (W.W. Norton, 2008), as well as in college texts such as Three Genres (Prentice Hall, 2006.) A PEN USA Fellow, Sundaralingham was recently named as “One of America’s Emerging Writers” and her work has been featured in such venues as the Barbican Theatre in London, UN headquarters, and the International Museum of Women. She recently completed an artistic residency at the De Young Fine Arts Museum and an interdisciplinary fellowship at Berlin’s University of the Arts (UDK.)

Guest Artists, Mentors, and Teachers

Guest Artists, Saturday Night @ CIIS
Below is a list of guest artists who have participated in recent Saturday night events at CIIS. For full artist biographies, please visit www.ciis.edu/wcc.

FALL 2009
• Reading and performance by poet and MFA faculty member Judy Grahn, musician Anne Carol Mitchell, and musician Jesse Olsen
• The Art of the Story: A conversation with Alonzo King, choreographer and artistic director of LINES Ballet Company, and Lysley Tenorio, fiction writer
• Art and Community: A panel discussion with Thomas Robert Simpson, choreographer and artistic director of AfroSolo; Debby Kajiyama and Jose Navarrete, of Navarrete x Kajiyama Dance Theater; and Keba Konte, photographer
• Artists Salon, hosted by MFA faculty member and fiction writer, Carolyn Cooke with guests: dancer and choreographer Blanche Brown; poet and writer Charlotte Gordon; and Professor Robert McDermott, chair of the Philosophy, Cosmology, and Consciousness program at CIIS
• Workshop and reading with poet and essayist Jane Hirshfield

SPRING 2010
• Performance by composer and musician Pamela Z
• Readings and performances by MFA alums: storyteller/actor Jovelyn Richards; musician MamaCoAtl; writer Judy Jordan; young adult fiction writer Amy Reed; and poet Kelly Lydick
• Representing Reality: A conversation with documentary filmmaker Jenni Olson and memoirist/novelist Stephen Elliott
• Panel discussion on How to Sustain a Life as an Artist, with Joanna Haigood, choreographer and cofounder of Zaccho Dance Theatre; Thaisa Frank, writer; Ellen Sebastian Chang, director and writer; and Keith Hennessy, performer and choreographer
• Artists Salon on interdisciplinary arts, hosted by MFA faculty member and writer Kris Brandenburger with guests: poet/visual artist Truong Tran; poet/performer Genny Lim; and writer/visual artist Tim Stapleton

• Work-in-progress presented by CIIS MFA students

FALL 2010
• Collaborative Art-Making: A conversation with Alonzo King, choreographer and artistic director of LINES Ballet Company

• Poetry and Performance: An evening with poet, performer and MFA faculty member Judy Grahn and poet/performer Daphne Gottlieb.

• Readings by MFA faculty and students at LitCrawl, part of San Francisco’s annual LitQuake Literary Festival

• The Art of Memoir: Writing Personal History, an evening with memoirist/novelist Danzy Senna, award-winning author of Caucasia and Where Did you Sleep Last Night?: A Personal History

• Text and Image: A talk with graphic novelist/comics artist Gene Luen Yang, author of American Born Chinese, the first graphic novel to be nominated for the National Book Award

• The Business of Art: A conversation with arts management consultant Nancy Quinn, MBA; and writer/agent/literary consultant Laurie Fox

SPRING 2011
The opening of ChicaChic, a multifaceted Chicana visual arts exhibit at CIIS Minna Street Center. Guest artists included Ana Teresa Fernandez, Angelica Muro, Mitsy Ávila Ovalles, Favianna Rodriguez, and Shizu Saldamando. Curated by Raquel de Anda, former associate curator of Galeria de la Raza. Cosponsored by The Arts @ CIIS.

The Dog and Pony Show: Bring Your Own Pony: a solo performance at The Marsh by Holly Hughes, feminist performance artist and playwright.

Word & Violin: Poet Pireeni Sundaralingam and composer/violinist Colm Ó Riain exploring the rich tapestry of word and sound.

ChicaChic Arts Panel: An intergenerational conversation about Chicano/a art, social movements, and political power. Cosponsored by The Arts @ CIIS.

Intimate Ecology: A reading and conversation with environmental correspondent and award-winning writer/activist Julia Whitty.

A celebration of graduating MFA student work and the launch of Mission At Tenth, the department’s inter-arts literary journal.

FALL 2011
A celebration of the MFA department’s inter-arts journal, Mission At Tenth. Readings and performances by Stephen Kessler, Daniela Hurezanu, Jaime Roble, Angelica Muro, Kris Brandenburger and more!

Offerings: Work of Text and Image—a juried and invitational exhibit guest curated by MFA Program Chair Cindy Shearer, with works by CIIS faculty, students, and friends.

Daughters of the Revolution: A Reading by Carolyn Cooke

Litquake, the MFA programs at CIIS partner with San Francisco’s Litquake, the largest literary festival west of the Mississippi, for a series of events including “Off the Richter Scale” and “Pitchapalooza.” Litquake culminates in the infamous Lit Crawl, a night of readings in bars and cafes in San Francisco’s Mission District.

Sustenance: Creating a Life as As Artist
An artist’s salon on creating and sustaining your life as an artist. With writer/performer Anthem Salgado, visual artist Dia Penning, musician Cody Giannotti, and poet Traci Brimhall. Hosted by writer Brynn Saito.

Against Longing/Belonging: An Evening with Niloufar Talebi and Bobak Salehi

**SPRING 2012**
Laramie: A Gem City Atlas: Author Rebecca Solnit and students from the MFA program at the University of Wyoming in conversation with MFA students from CIIS about landscape and imagination.


Witnessing: History and the Individual Voice—A conversation between prize-winning novelist/poet Elizabeth Rosner, author of *The Speed of Light* and *Blue Nude*; and filmmaker/author/curator Jenni Olson, director of *The Joy of Life*.

Raising a Voice: A performance by vocal activist and singer/songwriter Melanie DeMore featuring her unique form of spontaneous choir.

Launch party for the Double Helix issue of Mission at Tenth, the MFA inter-arts journal, featuring contributors in conversation about the intersection of science and art, facilitated by editor Randall Babtkis.

**MFA works-in-progress show.**

**Mentors and Guest Teachers**
The following artists, writers, musicians, visual artists, and choreographers have mentored our MFA students, and/or given workshops or short courses for the MFA programs. For full artist biographies, please visit [www.ciis.edu/academics](http://www.ciis.edu/academics).

*Gus Bembery,* dancer, choreographer

*Anshuman Chandra,* composer, musician

*Melanie DeMore,* musician

*Ruth Fraser,* storyteller, performer

*Tricia Grame,* visual artist, curator

*Peggy Hackney,* choreographer

*Shinichi Momo Iova-Koga,* dancer

*Stephanie Johnson,* visual artist, light designer

*Diala Khasawni,* visual artist

*Sarah Kurtz,* web designer

*CK Ladzekpo,* musician, dancer

*Laura Glen Louis,* writer

*Kitty Margolis,* jazz vocalist

*Sue Martin,* body practitioner

*Targol Mesbah,* film and cultural theory

*Jonathan Moscone,* artistic director of California Shakespeare Theater

*Silvia Nakkach,* composer, musician

*Ann Packer,* writer

*Lyssa Palu-ay,* photographer

*Laura Plumb,* body practitioner
Alumni Profiles

**Nathan McAllister Beier** is a composer/musician/writer and recent graduate of the MFA in Creative Inquiry, Interdisciplinary Arts. He writes that the “encouragement and enthusiasm” he received from classmates and teachers at CIIS was “so healing and nurturing.” As a student, he wrote: “The interest in my work is genuine, and the ideas I receive are provocative, scary, and fun. It’s like everyone is saying to me, ‘Yes! And please give me more!’ That creates a deep trust that gives me strength to face my fears and take on challenges. And there’s just more to come.” His final MFA project was a vinyl recording of original solo piano compositions. The pieces for the record were musical exploration of peoples’ names.

**Joie Rey/Jana Lynn Cohen** is fine art/commercial photographer and multimedia interdisciplinary artist. She is a graduate of the MFA in Creative Inquiry, Interdisciplinary Arts. Her MFA project was a solo exhibition—a visual memoir. She said: “I was so glad that I got to experience artists of many media, rather than doing a traditional MFA where everyone in my program would be using the same materials. I find other art forms more inspiring and gain a fresh perspective from them. As a result of this program, I have gone back to my roots as a photographer and I have begun to use other media in my work, such as writing and collage in conjunction with photography.”

**Colette Eloi** is an African diaspora folklorist/choreographer and recent graduate of the MFA in Creative Inquiry, Interdisciplinary Arts. She shared that her experience as an MFA student could be “likened to a feeling of expanding and contracting, of both my mind’s perspective and my knowledge base.” Her MFA project was a libretto, which made use of “styles unconventional for the operatic style yet in close alignment with the aesthetic of an opera.”

**Pauline E. Reif** writer/artist, is a graduate of the MFA in Writing and Consciousness. As an MFA student, she says that she saw her world and her art expand “as a result of the diversity of genres and disciplines held within the program.” She was able to open “creative doors I’d not thought possible before” and develop a “new and essential appreciation for the foundational aesthetics of my artistic lineage and those who’ve influenced my artistry.” Her MFA project was a play, *Stars Through a Blackened Branch*, which explored and gave witness to the remarkable life of Etty Hillesum. A young Dutch-Jewish woman, Etty died in Auschwitz at 29, following an intense spiritual transformation, recorded in her diaries and letters.

**April Serr** is a writer/visual artist who graduated from the MFA in Writing and Consciousness. Of her experience as an MFA student, she says: “Encircled by gifted teachers, mentors and students, I found myself fully immersed in a creatively stimulating environment where I was taken deep into a fully engaged, intellectual, and practical learning experience. As a result of the rich and diverse curriculum, I continue to find my own work opening, deepening, and coming into clearer focus.” Her MFA project, *Journey to Wonder*, was a handmade book made of two mystical novellas and visual illustrations.
Admission and Institutional Policies

The Department of Writing, Consciousness, and Creative Inquiry seeks a diverse student community with a broad range of experience, age, and background. Prospective students should have a demonstrated capacity to learn and work both independently and collaboratively, and to participate in scholarship and research that requires rigorous self-reflection and meaningful engagement with members of a shared learning community. Students are expected to interact creatively with difference, cultivate capacities to think in multiple perspectives, and form alliances in relation to shared concerns. Decisions regarding admission are based on consideration of (1) potential for success in the chosen field of study based upon past academic achievement, maturity, and motivation for educational and personal development; and (2) the congruence of the applicant’s interests with the program’s priorities and purpose.

Applicants must meet the general admission requirements of the Institute. Information about application procedures and deadlines, and transfer of credit can be found in the CIIS catalog. Students must complete their bachelor’s degree before beginning the programs. There is no requirement as to the field of study of the undergraduate degree. Students can demonstrate appropriate levels of accomplishment and commitment to their art by means of work samples and personal statements.

Applicants submit the following:
- Academic transcripts
- Autobiographical statement (5 to 7 pages) incorporating the following questions: What interests you about the MFA at CIIS and what prepares you for it right now? What project or projects are you currently working on? How would you describe yourself as a writer or artist, and what influences or experiences have been central for you?
- Vision statement (1 to 2 pages): What would you like to accomplish during your MFA? Where do you see yourself five years after graduation?
- Two letters of recommendation (one from an art or academic advisor and one from someone who can speak to your professional skills)
- Art sample:
  - **MFA in Creative Inquiry, Interdisciplinary Arts:** Submit a work sample from your art practice (15- to 20-page manuscript for writers, CD for performers or visual artists)
  - **MFA in Writing and Consciousness:** 15- to 40-page sample of imaginative writing (fiction, creative nonfiction, poetry, mixed-genre work, or some combination of the above)

These items and the personal interview are all considered in the Admission Committee’s decision. The Graduate Record Examination (G.R.E.) is not required.

**Application Deadlines**
http://www.ciis.edu/admissions

The Department of Writing, Consciousness, and Creative Inquiry admits students in the fall semester of each academic year. Applications for the fall semester have a priority deadline of February 1. Applications will continue being reviewed beyond the priority deadline on a space-available basis.

**Application Procedures**
Application files are opened through the Admissions Office, which upon completion, and after administrative review, are forwarded to the relevant academic program. Guidelines for application materials are listed on the application.

The Admissions Office must receive all admission materials before the file is forwarded to the Department of Writing, Consciousness, and Creative Inquiry. After all documents have been received by the Department of Writing, Consciousness, and Creative Inquiry, the applicant will be contacted within one week to arrange
an interview. All applicants have personal interviews. An in-person interview at the Institute is preferred; however, an interview by telephone may suffice for students living outside a 500-mile radius of the Institute, and occasionally for students closer to the Bay Area.

Application Forms
http://www.ciis.edu/admissions

Further Assistance
For further assistance, contact the admissions counselor responsible for this program at www.ciis.edu/admissionsteam or visit our website: www.ciis.edu.

International Students
http://www.ciis.edu/students

The Institute welcomes applications from international students. Basic admission guidelines for applying as an international student are listed on the application. For specific questions about being an international student at the Institute, please contact International Student Advisor Jody O’Connor at 415.575.6157, or isa@ciis.edu.

Financial Aid
See: http://www.ciis.edu/admissions/financial_aid.html

Student Loans, FAFSA, CIIS Scholarships
http://www.ciis.edu/admissions

Maintaining Status
Upon admission, students who are recipients of financial aid or certain scholarships must register for a minimum of 9 units each semester to maintain full-time status and for a minimum of 6 units each semester to maintain part-time status. Students who are not recipients of financial aid or certain scholarships and wish to take a different configuration of units must consult with their academic advisor. International students are required to register for a minimum of 9 units each semester to maintain full-time status.

Equal Opportunity
CIIS is an equal opportunity institution. The academic vice president is the officer responsible for overseeing the Institute’s compliance with equal opportunity policy.

Disability
CIIS is in compliance with the provisions of the Americans with Disabilities Act (ADA) of 1990 and with Section 504 of the Rehabilitation Act of 1973. The dean of students is the Institute’s disability officer.

STUDENT EVALUATIONS: Student evaluations are held annually. Based on the evaluations, students may be advised to undertake additional coursework or, if notified of unsatisfactory progress, be placed on academic probation.

STUDENT HANDBOOK: The Program Handbook and California Institute of Integral Studies Student Handbook outline academic procedures and policies of importance to all students.
San Francisco Is Our Campus
San Francisco is a hub of connections—international, cultural, and professional—within one of the world’s most beautiful natural environments. Diverse neighborhoods make up the city, and CIIS is located in the lively downtown area.

Inside our buildings, you’ll find intense learning experiences, a rooftop Zen garden, meditation room, bookstore, art exhibits, and our popular organic café. Outside, a spirit of renewal is invigorating SoMa, our South of Market neighborhood. Parks, shops, and housing are sprouting up in the area between Mission Street and the San Francisco Bay, already anchored by Symphony Hall, the Asian Art Museum, Yerba Buena Center for the Arts, the Museum of Modern Art, San Francisco Public Library, and City Hall.

In the city and throughout the Bay Area, students gain work experience at challenging practicum sites. There’s an exciting synergy here between personal and communal growth you won’t find anywhere else.

Through CIIS Public Programs & Performances, the Institute offers students and the public a dazzling variety of concerts, workshops, conferences, lecture series, and urban retreats—many granting continuing education credit—that showcase leaders in spiritual practice, interfaith dialogue, psychology, social activism, bodywork, performing arts, dance, movement, and many other areas. The Arts at CIIS sponsors numerous art exhibits and events, and travel tours take alumni and friends to such destinations as India and Costa Rica. A recent major conference, “Expanding the Circle: Creating an Inclusive Environment in Higher Education for LGBTQ Students and Studies” attracted participants from colleges and universities throughout the U.S. and internationally.

Open the Door to Your Future
Our place is yours during CIIS open houses and program information sessions—great ways to experience our community and learn about programs firsthand. You can also call or email our admissions counselors who can answer your questions, put you in touch with specific programs, and schedule a classroom or campus visit.

Financial Aid Is Available
CIIS administers a full complement of financial aid programs, including federal student loans, scholarships, grants, student employment, and private loans. Please call the Financial Aid Office for details at 415.575.6122 or visit www.ciis.edu/financialaid

Academic Programs
SCHOOL OF CONSCIOUSNESS AND TRANSFORMATION
• Asian and Comparative Studies (MA, PhD in Philosophy and Religion)
• Anthropology and Social Change (MA, PhD)
• East-West Psychology (MA, PhD)
• Ecology, Spirituality, and Religion (MA, PhD in Philosophy and Religion)
• Philosophy, Cosmology, and Consciousness (MA, PhD in Philosophy and Religion)
• Transformative Leadership (MA, online)
• Transformative Studies (PhD, online)
• Women's Spirituality (MA, PhD in Philosophy and Religion)
• Creative Inquiry, Interdisciplinary Arts (MFA)
• Writing and Consciousness (MFA)

SCHOOL OF PROFESSIONAL PSYCHOLOGY & HEALTH
• Clinical Psychology (PsyD)
• Community Mental Health (MA in Counseling Psychology)
• Drama Therapy (MA in Counseling Psychology)
• Expressive Arts Therapy (MA in Counseling Psychology)
• Integral Counseling Psychology (MA in Counseling Psychology)
• Integrative Health Studies (MA)
• Somatic Psychology (MA in Counseling Psychology)

SCHOOL OF UNDERGRADUATE STUDIES
SACHER OF ARTS COMPLETION (BAC) PROGRAM
• BA in Interdisciplinary Studies

ONLINE DEGREES
• Transformative Leadership (MA)
• Transformative Studies (PhD)

CERTIFICATE PROGRAMS
• Advanced Certificate in East-West Spiritual Counseling
Integral
An approach to life, philosophy, and education that focuses on wholeness and integration of body-mind-spirit. The Sri Yantra symbolizes the integration of the spiritual with the worldly, embracing paradoxes and honoring diversity as part of its method of comprehending unity.

“What happens at CIIS is very nearly unique in the world of higher education. It is also revolutionary...No one is truly educated until heart and mind have been joined with action.”

PARKER PALMER
Author, educator, activist

Accreditation
CIIS is accredited by WASC (Western Association of Schools and Colleges, 985 Atlantic Avenue, Suite 100, Alameda CA 94501; 510.748.9001).

Diversity
California Institute of Integral Studies recognizes and honors the value of a diverse academic community. It is committed by law and by purpose to serving all people on an equal and nondiscriminatory basis.