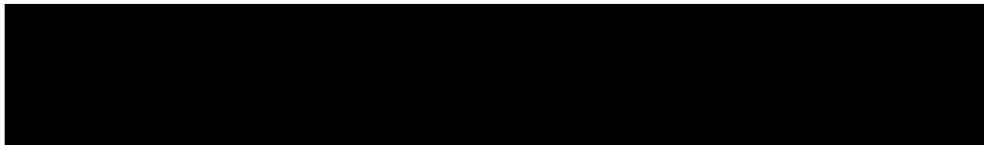# The Creative Writing MFA Value Proposition: The Connection Between Program Design, Student Experience and Publishing Rates

Joshua Evans

VANDERBILT
UNIVERSITY

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This capstone project is dedicated to the memory of Bill Horst.
I am forever thankful for his friendship.

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Executive Summary

Creative Writing MFA programs have historically faced a great deal of criticism and critique including the argument they have a low return on the students educational investment and lack relevance in industry and economic terms (*Guardian*, 2014) to the notion that writing in the creative sense cannot actually be taught (Gallagher, 2010). Naropa University and Oregon State University-Cascades campus both offer Master of Fine Arts in Creative Writing programs for students whose goal is to become a professional writer. Both programs offer a workshop-based or studio approach to writing with a focus on cohorts of students engaging with faculty and other peers to hone, craft, and compose creative works of writing for publication.

MFA in creative writing programs have no collective governing body or accrediting agency and are therefore developed individually by institutions of higher education (IHE). This has led to wide variation and challenges in offering programs that align with the student goal of becoming a published writer (Vanderslice, 2014). This quality improvement research project sought to gather and analyze information from both the program and student perspective in order to determine what is currently being done to support student publication and what challenges exist within the program design system that could be strengthened in order to add value to the student MFA experience.

Two educational design frameworks, Systems theory from Peter Senge's The Fifth Discipline (1990) and Pierre Bourdieu's theory of social fields applied to educational systems (Sullivan, 2002), were used to explore how systems analysis, power dynamics within the system, and amplifying student voice are and could be used for program improvement.

The project investigated the following questions:

RQ1: What do MFA in creative writing programs communicate to students as program design, student supports, and outcomes?

RQ2: What do MFA in creative writing program students value from their experience in these programs? What do they not value?

RQ3: What elements/supports are absent from MFA in creative writing programs that would increase publishing rates for students and alumni? Are student experience and program design aligned?

Through the collection and analyzing of student experience surveys from both MFA students and alumni as well as utilizing Natural Language Processing to collect and analyze MFA in Creative Writing Programs' web presence, three distinct findings emerged.

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Finding 1: Website Presence
Naropa and Oregon's States program websites contain very similar language regarding student value proposition to the number of other reviewed MFA program websites. The two program's websites currently offer little description of specific value to students as compared to other program websites.

> ### Recommendation 1
> Reverse design website and program marketing collateral based directly on formal program model, anticipated outcomes, and evaluation and analysis over time with an emphasis on student experience and ongoing program value proposition.

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Finding 2: Supports for Publishing
Although students do have a high satisfaction with their growth as writers through the program (survey response evidence), almost 90% of students want more supports and assistance regarding publishing while students of the program. Students also indicated they want more one-on-one time with faculty (or other staff) as mentors and coaches not just as teachers of writing.

> ### Recommendation 2
> Incorporate a publishing mentorship and coaching program embedded in MFA creative writing curriculum.

> ### Recommendation 3
> Develop quantitative measures of program outcomes regarding publishing. Include a way to gather this data from alumni for both data analysis and program marketing.

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Finding 3: Program Design and Student Experience
Programs also demonstrated variation in program design from the student perspective resulting in a lack of cohesive and standard student experience.

> ### Recommendation 4
> MFA in Creative Writing programs should focus on student feedback as a pre/post survey and interview protocol in an effort to align student experience feedback with program design in an effort to improve student experience and align program goals with student goals to strengthen the overall program value proposition.

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Introduction

Master of Fine Arts programs in Creative Writing began with the creation of the Iowa Writers Workshop at the University of Iowa in 1936. Over the next three decades, graduates of "The Workshop" went on to open other MFA programs across the country set in the same image. In 2020 there are over 360 MFA in creative writing programs. These programs have evolved in some ways as many low residency and online programs increase, and a small number of programs have evolved from the traditional workshop-focused to differentiating program design and student experience (Vanderslice, 2011).

However, the majority of program design has stayed siloed within models specific to Creative Writing MFA's based on the Iowa workshop model. MFA in Creative Writing programs continue to gain in popularity demonstrating a direct market value to individuals across socio-economic and demographic spectrums interested in pursuing the writing life. However, Creative Writing MFA programs continue to demonstrate a lack of ability to support student and alumni publishing during and directly after their MFA experience.

Creative Writing MFA programs have historically faced a great deal of criticism and critique including the argument they have a low return on the students educational investment and lack relevance in industry and economic terms (*Guardian*, 2014) to the notion that writing in the creative sense cannot actually be taught (Gallagher, 2010). MFA in creative writing program design often does not take into account specific student-centered goals particularly student and alumni publishing as a main component of curricular and program support.

To better understand The MFA in Creative Writing curriculum and framework and how it is experienced by students in regards to program alignment of publishing outcomes with student goals, I have partnered with two MFA programs from Naropa, and Oregon State Universities.

Partner Organizations Overview

The MFA in Creative Writing

MFA in creative writing programs are considered terminal professional degrees similar to other MFA programs in other art mediums. The MFA in creative writing offers a study in craft in the areas of fiction, creative nonfiction, poetry and to a lesser extent subgenres such as memoir, children's fiction and nonfiction, and popular fiction. Programs consist of a two-to-three-year program that are offered traditionally as full-time graduate students on campus, full time hybrid programs, full time only online programs, and some part time programs that increase the length of study to up to four years or more. Across the United States more than 270 active MFA in Creative Writing exist with every state having at least one program expect for the Dakotas. MFA in Creative Writing programs continue to be popular with over 20,000 student applications per year taking place and approximately 3,500 MFA in Creative Writing graduates annually (Simon, 2015).

Naropa University

Naropa University was founded in 1974 by Chogyam Trungpa, an exiled Tibetan tulku. The university, located in Boulder, Colorado, is a nonprofit university and certified with the Higher Education Learning Commission. It has roughly 1,000 students annually of which 40 percent are graduate students. Graduate degrees include psychology with therapist licensure, a K-12 Education licensure program, wilderness therapy, environmental studies, and two distinct MFA

in Creative Writing programs. The Jack Kerouac School of Disembodied Poetics housed at Naropa University offers both a traditional on-campus and low residency MFA program as well as its Summer Writing Program, which is integrated into the curriculum of both Naropa MFA experiences.

The entire MFA in Creative Writing program faculty and staff of Naropa partnered in this research project. When conducting preliminary questioning, the area of publication support and program alignment with student goals was discussed with the student support staff of the Naropa MFA program. Stakeholder group members were specifically interested in capturing information about student experience to determine if programming met the needs of most students in the area of publishing and goal support. The MFA program is a 48-credit hour two-year program offering a combination of workshop with faculty and peers, residencies in the form of the Summer Writing Festival and program with literature and writing seminars taught by faculty, more details are available in the addenda regarding requirements and courses. Naropa University has five fulltime faculty members in the MFA program and twelve part time faculty members. The Summer Writing program offers more opportunities for MFA students to meet with up to ten visiting faculty and readers throughout the two-week period.

Oregon State and Oregon State-Cascades Universities

Located in Bend, Oregon the University of Oregon State-Cascades campus is a part of the Oregon State University System. Opened in 2016, the campus serves 1,400 students annually with expansion plans in the next five years to increase to over 5,000. Of this 1,400 students the majority are undergraduate making up 90% of the total student body. Graduate programs on

campus make up the other 10% focusing on forestry, ecology, and a small hybrid MFA in Creative Writing.

Oregon State University has two MFA in Creative Writing programs. The traditional program located on campus in Corvallis, Oregon and the OSU-Cascades campus low-residency program. The Oregon State program began in 1952 and has a traditional workshop format similar to other MFA programs.

Oregon State University-Cascades is a relatively new low-residency model MFA program located near Bend, Oregon having started in 2016 with a hybrid model focusing on distance education over the course of six semesters with two in person sessions where faculty and students engage in face-to-face classes, seminars, and cohort workshops, more details are available in the addenda regarding requirements and courses.

The program director and a faculty member were partner stakeholders with the College Dean approving of the research project being interested in student experience feedback and issues with publishing in the field.

Stakeholders and the Project

Both programs, departments, and the universities were active stakeholders with representation from all levels of the university. However, primarily the project points of contact were a support staff member and coordinator for Naropa University and a fulltime faculty member for OSU-Cascades. Both members of this team had direct knowledge of the program and an interest in understanding the perspective of student experience as it related to program design and if there was alignment between student goals, specifically publishing, and the design

and curriculum of the program. Both programs were to use this research to determine what possible changes in the program might be beneficial to student experience. The program leadership was also interested in creating specific supports to assist students with their goals of publishing and building a career as a writer.

Problem of Practice

I was an MFA student many years ago, and my first lecture was from a poet and program director telling me and my classmates we will not become writing professors. As I reflect back on that moment, I wonder: Did the majority of these students have a long-term goal of being a professor of creative writing?, Did those who did have an understanding of what goals we should have for the chance to make that happen?, and did others shrug off that lecture knowing they were there for other reasons? In that cohort of 15 students, some likely did enter with the goal of teaching at the university. In general, across my MFA experience, I often saw this type of disconnect between students' goals and the program's offerings, messaging, and support. The program focused so much on writing and workshopping that what was neglected was a constant mentoring toward my personal goals and purpose for being in the program. I attempted to publish one piece of work my entire time in the program. It was rejected, and I left the program with no connections or understanding of how to go from MFA graduate to published author.

According to academia, an MFA writing program is about literature and the writing life, but in practice students want to be published and they would prefer to be published sooner rather than later (Scalzi, 2010). Yet, creative writing programs rarely teach students about publishing or the process to do so (Anderson, 2012). This misalignment is perhaps most prevalent

regarding publishing – students enter expecting to learn how and programs don't see it as crucial to their mission.

As institutions of higher education (IHE) continue to face pressures of funding and accountability, MFA in Creative Writing programs must formulate a strong value proposition for students. With the marketization of education that took place beginning in the 1980s, higher education was exposed to as an industry, service, or process impacted by market forces (Wilkinson, 2020). These forces created competition across higher education but what caused more issues in creative industries such as the MFA in Creative Writing as relational programs were shaped by hierarchal forces of the marketized institution (Wilkson, 2020). This created a schism between the MFA in Creative Writing program and the marketized institution. With competition ever increasing in higher education and in the new education ecosystem created by online programming and nontraditional organizations offering an array of educational opportunities and services, programs should be able to articulate to potential students as well as literary agents and publishers the demonstratable outcomes that should take place with completion of an MFA degree. A majority of programs utilize outmoded or historical processes in the development of MFA in Creative Writing programs and isolate these programs in English Departments instead of a component of the Creative Industries (Mayors, 2016).

Programs of Creative Writing, no matter where they are situated from the long-standing historical program to newly conceptualized, must develop processes of program design that integrate some accountability to student value beyond creativity or community. Some programs celebrate their successful students, as evidenced by stories on their websites or alumni newsletters, but the majority do little to nothing in regards to tracking student and

alumni publishing. The majority of programs do not offer a ratio for the number of these successes compared to the total number of their students. Other programs offer rhetoric that defines publishing and similar student outcomes as unimportant to the student experience. Often faculty and staff believe each student enters wanting something different in terms of goals and reasons for entering a program, and may be unaware of what is best for them (personal communication, 2021).

With programs focusing design principles on esoteric pedagogies or qualitative and subjective student experiences over some basic data driven metrics, it is difficult to ascertain program value to students. Students enter MFA programs for a variety of reasons and no one reason should be valued more over the other, but universities should base program design, iteration, and evaluation on a mixture of metrics instead of the precarious position of unique experience based on unique student needs without measuring the success of these needs in the form of outcomes.

Literature Review

Before embarking on my work with Oregon State and Naropa universities, I first reviewed the relevant literature pertaining to the history of the MFA in Creative Writing, Criticisms and challenges of the MFA, and higher education program design and improvement models to gain direct understanding of how history has shaped and impacted creative writing in the academy, what current criticisms exist regarding creative writing programming, and how are these programs and programs like them designed initially and improve over time (if they do at all). The review of this literature offered two distinct lenses of investigation. Dominant concepts and elements of MFA programs and their impact on publishing and how program development and

improvement frameworks are adapted in the area of creative industry graduate programs (Wilkinson, 2020). Overall, both fields offer limited literature as an overlooked area of inquiry. However, across the literature of these two areas tension and a lack of consensus dominates what research and professional writing have been done in this area.

History of MFA in Creative Writing Programs

In researching the problem with low publishing rates for MFA in Creative Writing programs, I began to investigate how these programs first began through the history of creative writing program in the United States. As these programs began to spread across the world, but particularly in America most programs downloaded similar models from other programs or hired faculty of other programs to build their own in past image of founding programs (Fenza, 2009). This led me to investigate current trends in program design frameworks and models and how they are implemented in higher education particularly in the creative industries.

The history of creative writing programs entered into higher education at the graduate level. The following graphic highlights the main historical progressions in the formulation, expansion, and spread of graduate MFA in Creative Writing programs beginning with the return of World War two veterans returning home with access to full funding for higher education degrees.
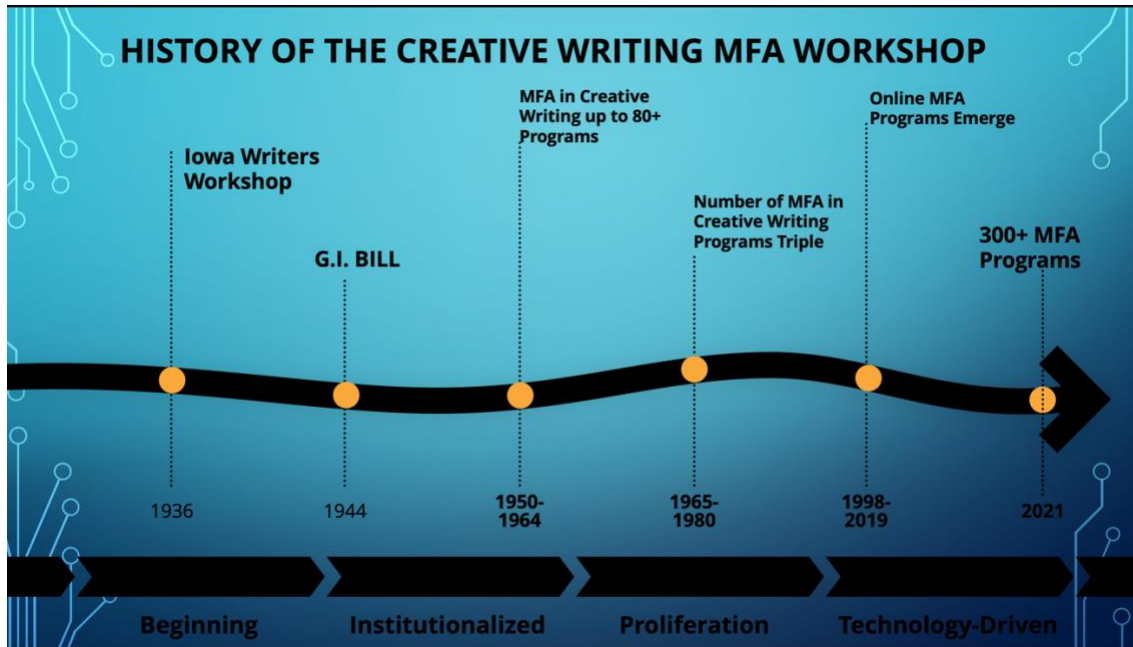
Figure 1. History of the Creative Writing MFA Workshop

In the earlier years of these programs, they were developed from the perspective of

accepting students who demonstrated being gifted or capable (Mayers, 2016) as opposed to

being designed to support student growth in creative writing from any skill level. The majority

of these programs and the programs that designed their own models based on the historical

models and frameworks utilize what Rick Moody (2005) called the contemporary workshop

model and is derived from outdated organizational and corporate theories of the 1950s (Miller,

2013).

Many may have criticisms of the workshop model (Vanderslice, 2016) (Mayers, 2016)

(Harper ed., 2013), but an equal number of writers defend the workshop as an element of

program success (Miller, 2013). From a program design and improvement perspective most

programs use existing models and frameworks to create MFA program designs with a majority

of programs demonstrating the same basic elements described above. Jill Olthouse (2013)

found through her investigation into MFA in Creative Writing student experience that being in a program focused on being overloaded with responsibilities and being rejected 90% of the time in publications that do not even pay for accepted pieces (2013. P.270). Existing MFA programs rarely take student feedback into account for continuous improvement and iteration of program design. Specifically, feedback about student goals and if programs align to offer support into these unique and individual goals.

Higher Education Program Design & THE MFA in Creative Writing

Higher education new academic program design processes demonstrate considerable variation across universities and colleges (Schoolcraft & Sax, 2018). Often faculty are charged with the development of program design, and while they are experts in their respective disciplines they often lack the expertise in the areas of program design, evaluation, data collection and analysis, and business plan development to name a few skill sets necessary to successfully create a program model that functions in the desired way (Schoolcraft & Sax, 2018). Across the literature, two themes emerge regarding higher education program design. The first theme focuses on how, as mentioned above, leveraging faculty for program development without necessary access to expertise and resources outside of narrow content expertise can result in problematic programming that do not meet quality standards, but worse have the inability to iterate and improve due to lack of mechanisms built in for aligned evaluation and market needs (Phillips KPA, 2017). The tension arises with the second theme in program design that began in the early 2000's with outside entities. This new approach to

program design taking place focuses on change in the use of external accreditation standards and models (Phillips KPA, 2017).

Factions still exist regarding best practices for program design from the utilization of models and external standards to the focus on individual faculty member input in developing programming (Pegg, 2013). However, examinations of both approaches demonstrate models that may work in some fields yet fail in others or tend to not work at all when later assessed (Chamorro-Premuzic & Frankiewicz, 2019).

Higher Education Program Design and Improvement

As programs assess and iterate program design many do request and receive student feedback, however as depicted in, My MFA Experience by Kevin Larimer, in Poets & Writers (2019) programs seek student feedback, but the focus is on class and instructor feedback more often than not and often is an informal and incomplete process. Michael Dean Clark, Trent Hergenrader, and Joseph Rein in their book, Creative Writing in the Digital Age: Theory, Practice, and Pedagogy (2016) state academic creative writing has adhered unconsciously to the unexamined notion of valorized human selfhood. With such an emphasis on replication over innovation in unexamined, and outdated program models the same flaws prohibit a student-centered reverse-design or design thinking framework from being employed to align student goals with student experience, at least fully.

With the shift in higher education to a marketized educational economy (Wilkinson, 2020) a great deal of pressure is placed on creative industry programs to focus on the marketing aspect of programs in order to enroll students in a highly competitive landscape over the traditional

higher education paradigm. However, both paradigms offer little ability to MFA program directors to engage in a design thinking process from a student-centered perspective. How does higher education in the arts deal with a new cultural and worldwide shift in creative industries that includes creative writing? Perhaps by developing new frameworks and models for program iteration and continuous improvement that take into account a design thinking approach to MFA in Creative Writing goals and the programmatic attributes that best align with supporting these outcomes.

The Baldridge model has been used extensively in higher education for program creation and improvement (Baldridge Performance Excellence Model, 2015). This model evolved into the Excellence in Higher Education (EHE) model (both frameworks can be seen in the figures below). The EHE model take the Baldridge model utilized specifically for for-profit organizations in the commerce sector and adapted it to the systems of higher education as seen in below.
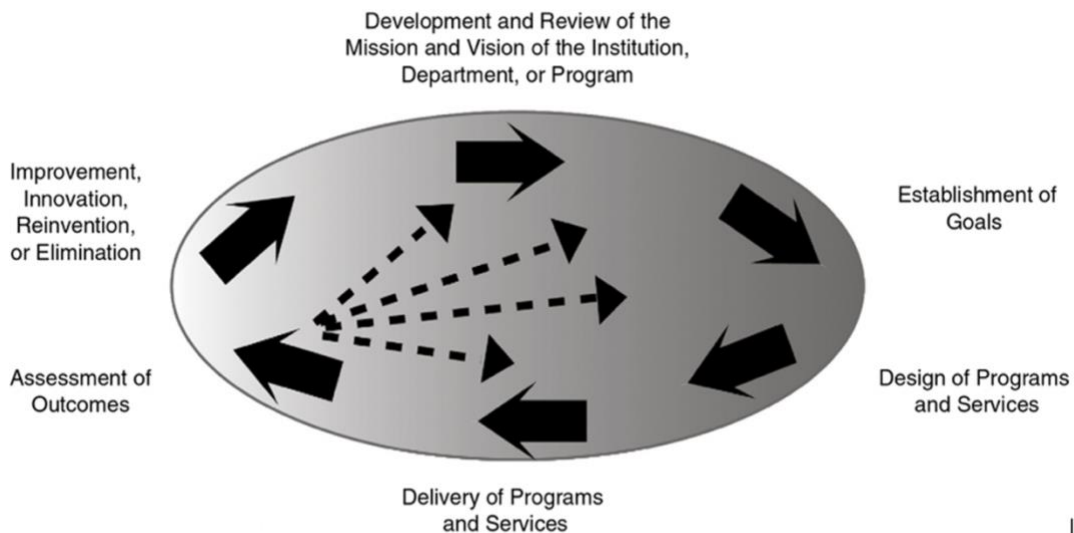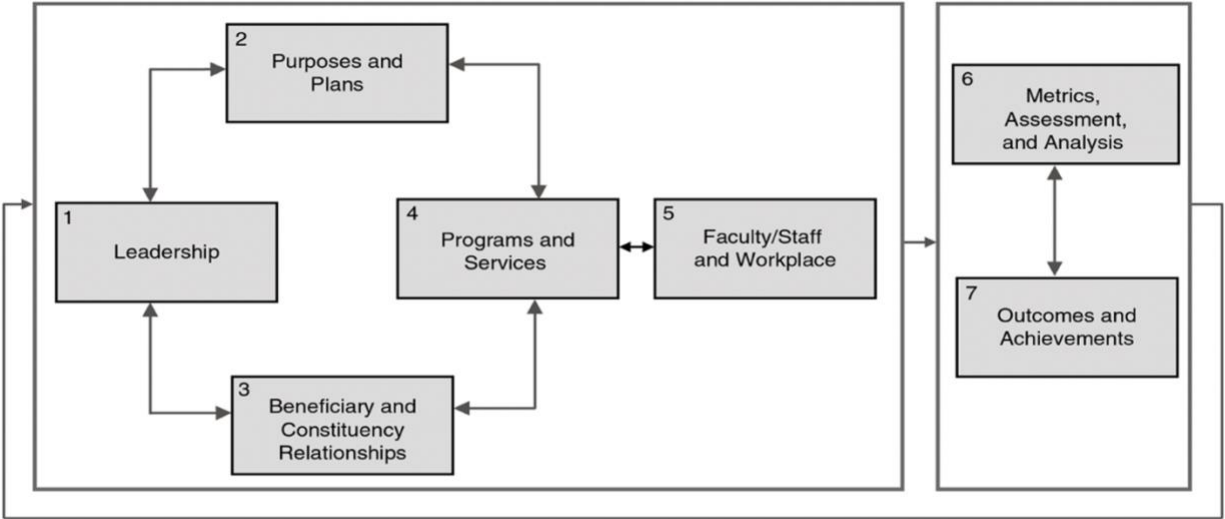

Figure 2: Baldridge Framework

Figure 3: Excellence in Higher Education Framework and Categories

Brent Ruben's Excellence in Higher Education framework demonstrates the process for assessment and improvement as well as the process used by many departments and institutions to develop new programs (Ruben, 2016). These program models are tools used for program creation but are limited for programs that have a more qualitative or subjective program experience.

Synthesis of Literature Review

Through the gathering of literature from areas of MFA in Creative Writing programs history, higher education program design models, and higher education continuous improvement a connection between the MFA in Creative Writing value proposition to students from a long-term historical perspective and how program design and continuous improvement in higher education lack effective strategies to deliver program design alignment between student needs and program models. Although tension exists within the literature regarding higher education program design and improvement models it is clear research of these models in the context of

MFA in Creative Writing programs and other creative industry professional degrees is warranted in order to better understand the issue of low student and alumni publishing rates and how student experience seems to be misaligned with perceived program outcomes.

Conceptual Framework

The conceptual framework used for this project on MFA program design and iteration includes the Baldridge Framework for Educational Excellence coupled with social field and systems theories. The Baldridge is useful for providing an overview of the lens in which MFA programs' operate. Social field theory brings a lens of power and ownership of decision-making processes into the framework allowing for a more robust assessment of stakeholders' and their inherent power to change program design or drive improvement. Systems theory then addresses complex systems from the prospective of systems themselves and not people.

The systems embedded in higher education program design including faculty, provost and leadership, department chairs, external industry partners, and others to create the outcomes and outputs that currently manifest. Together the Baldridge framework with the incorporation of the two theories allow this research to look into the experience of students within a program as individuals holding less power to offer change. It also gives more depth and nuance to program design frameworks in order to understand each component of input as well as the sum of its parts (Senge, 1998)., and how they interact and create the outcomes both intended and unintended. The comparison of these two groups offers an assessment through the research on if program design is aligned or unaligned with student experience and the goal of publishing.

The Baldridge model has been used extensively in higher education for program creation and improvement (Baldridge Performance Excellence Model, 2015). The Baldridge framework for excellence was created in the late 1980's to increase competitiveness of American manufacturing firms and was then modified in the 1990's for healthcare organizations and later institutions of higher education (Furst-Boew and Bauer, 2007). Over the course of the next two decades over 100 institutions of higher education adopted the Baldridge framework as a part of their accreditation process (Houston, 2002). Although the Baldridge framework is widely used it has limitations and presents a limited perspective with issues of concept transfer between organizational types (Houston, 2002). Specifically, it does not take into account the construction of higher education institutions as a complex association of diverse stakeholders (Coates, 2006). Overall, The Baldridge Performance Excellence Model is widely used in higher education for strategic planning, program design, and continuous improvement but its application is most often at the organizational level and does not take into account the other diverse components of the university limiting its usefulness (Houston, 2002).

Bourdieu's Social Field Theory

Field theory posits that systems tend to drive toward homeostasis and reducing change within a field from a power perspective. Incumbent actors within a field by nature externalize insurgent actors so to keep systems operating with little change to outputs and outcomes of the system. This is done through the components of the field inhabited by the more powerful actors, called incumbents, leveraging that power willfully but also often unintentionally to minimize disruption of the field. This is called *habitus* in Bourdieu's Field Theory and states it is

a powerful force to disable disruption and keep those with inherent power in the field resistant to change or input from other fields or within its own field (Hilgers & Mangez Ed., 2015). Other actors called insurgents according are often externalized from the fields due to lack of power. However, some fields may have insurgent forces or actors within it while others have fields of insurgent forces that are interrelated but separate. When this takes place incumbents will minimize the insurgent input into the field to retain status quo and attempt to reduce any information that could create drastic change.

Organizational Systems Theory

The Baldridge model of excellence offers a simplistic system for program design and improvement. With the integration of organizational systems theory into program design and improvement models attempts to assess organizational systems including programs allows for a more complex systems of interrelated parts to be mapped and assessed within a program improvement framework such as the Baldrige Excellence framework. These systems change through negative feedback causing disruption then, over time, change. This change can be beneficial or detrimental to the systems depending on the feedback itself. Systems theory also points out many systems or feedback loops are positive feedback loops meaning that the feedback incorporated back into the systems tends to reify its current makeup. Positive feedback loops are detrimental to systems as they over time lead to breakdown and decline by being impenetrable to feedback that improved the system over time through change (Senge, 1990).

Systems and Field Theory in Higher Education Program Design

　　With the combining of Organizational Systems Theory and Social Field Theory as a combined lens for adapting models of higher education program design and improvement a conceptual framework has been built to collect and analyze data for this research project. The figure below adapted from Thomas Medvetz article Field Theory and Organizational Power (2015) utilizes the concepts of fields to organize organizational power and how modes of influence and power dynamics within fields create boundaries within and across organizational fields that shape the information and opinions ascribed to each organizational structure. For the MFA in Creative Writing this means it is both a field isolated from other fields as well as sharing boundaries with other fields that have different levels of power and influence.

　　The figure portrays a higher education program framework of excellence that focuses not only stakeholder groups involved with the project but also the power, influence, and relationship within and across stakeholder fields and how best to negotiate data input into this development and improvement framework to build a program that adjusts and evolves through negative feedback in multiple forms to elicit positive change to program outcomes over time.
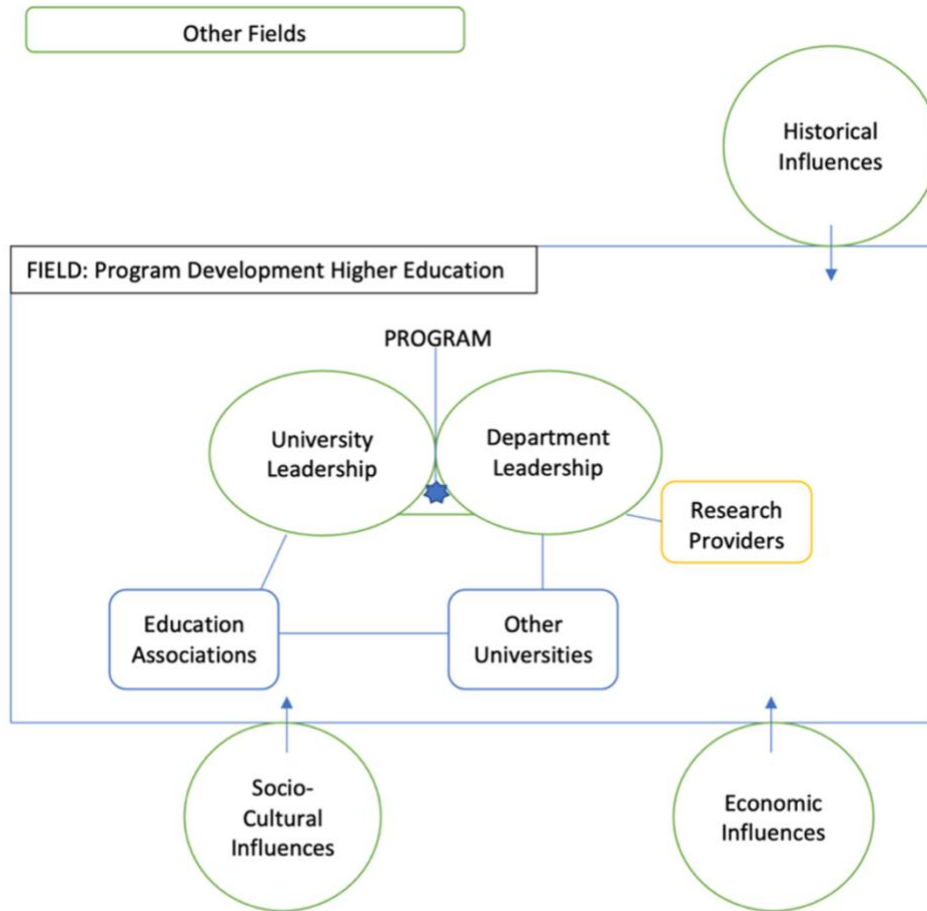
Figure 4: Social Field Theory Program Improvement

Research Questions

To understand MFA in creative writing program curriculum, and outcomes, and how they relate to student experience and publishing rates, this study incorporates Bourdieu's theory of social fields applied to program design in order to assess the key program elements of MFA in creative writing programs. To achieve this understanding three questions were posed with a final third sub-question.

RQ1: What do MFA in creative writing programs communicate to students as program design, student supports, and outcomes?

RQ2: What do MFA in creative writing program students value from their experience in these programs? What do they not value?

RQ3: What elements/supports are absent from MFA in creative writing programs that would increase publishing rates for students and alumni?

RQ3A: Are student experience and program design aligned?

Project Design

To answer my project questions, I conducted a survey and website content analysis to assess program design and intended outcomes, student experience of program design with an emphasis on publishing support, opportunities and mentorship, and if there is demonstrated alignment between program design and student experience. The website analysis data was used to answer research question 1. Through a data science analysis utilizing frequency and tf-idf processing website analysis gave a clear picture of program communication to students regarding student value proposition and program architecture. The survey of student experience was used to directly determine research questions 2 and 3. The data gave rich qualitative responses regarding MFA student experience specifically around what they valued and what they felt was lacking. The survey was tailored to get responses regarding all aspects of student experience but particularly about publishing and its importance to students and the supports they received to make publishing possible as a student and alumni. Research Question

4 was answered through a comparative analysis between the survey data coded to determine words and concepts in the survey of high value and then overlaid website data to determine if the value proposition of what students experienced was aligned with the perceived value proposition of the MFA program's program design intention. Overall, this research is preliminary in nature due to small sample sizes in the survey population. However, it offers an in road into comparing programs intended value proposition for students with direct student experience offering a possible solution to higher education continuous improvement framework implementation that is targeted and sustainable to over time improve a program by strengthening program design and in turn the student value proposition.

Survey Design

Surveys were designed for current students and program alumni. The initial development of survey questions was completed using the dissertation survey model of Carla Caglioti of St. John's University-New York titled The MFA in Creative Writing in the United States: Teaching the "Unteachable" (2010). Survey questions were developed and assessed by three past MFA students through a cognitive analysis of the survey that was completed and sent back to the researchers to determine if the questions asked specifically what researchers were trying to acquire regarding data and responses. Minimal changes took place through this process in regards to rewording questions, but two open-ended questions were added through this process regarding publishing support and overall MFA student experience. You can find the full survey in the appendix.

The survey was administered through RedCap, a survey data analysis online cloud-based application. The survey was sent through both partner organizations to current students and

recent alumni (less than 5 or less years removed from programming). A total of 70 responses

were logged with 100% of current Oregon State University students responding and only 15% of

current Naropa Students. Both programs had a large percentage of alumni respond, 60% for

OSU-Cascades and 100% for Naropa University MFA in Creative Writing program.   The total

number of MFA student survey responses broken out by partner organization and type of

student (current or alumni within 5 years) is below.

Student Designation	Oregon State Cascades	Naropa University
Current Students	10	1
Alumni	18	42
Total	28	43

Table 1: Student Designation

Survey questions were coded using magnitude coding due to the descriptive and qualitative

nature of the survey questionnaire (Saldana, 2016). Magnitude coding adds notations that

focus on both intensity and evaluative content. For the purpose of this coding process two

types of magnitudes were used for coding, one set for intensity and another set for weight or

importance. The following figure delineates this coding process (Fielding, 2008).

Magnitude Table	Code Type	Intensity	Importance	Direction
Indicator 1		STR=Strongly	3=High	P=Positive Self Image
Indicator 2		MOD=Moderately	2=Medium	N=Negative Self Image
Indicator 3		NO=No Opinion	1=Low	

Table 2: Coding for Student Intensity

The next step in survey data analysis was the compiling of data as tables of each question

coded for intensity, importance, and direction. These tables give information on students'

experience of specific MFA in Creative Writing program elements, what students valued within

their program experience, what was most impactful to their program experience, and how they viewed themselves upon completion of the program with a focus on publication supports and experience.

MFA Program Website Analysis

To understand program intent and alignment with student experience, natural language processing was used to collect and analyze data from MFA program websites. Python platform design methods were created to locate and webscrape 112 MFA in Creative Writing sampled from each of the 50 states within the U.S. with a maximum of five per state to collect an equal proportion of programs across geographic locations as well as program type, with 60% being hybrid or online programs and 40% being in person or traditional MFA programs. All MFA in creative writing programs have a designated web presence that gives information about the program, its design, curriculum, and other information for students. Natural Language Processing or (NLP) offers and array of data collection and analysis methods. This study focused on two specific methods of NLP to assess program sequencing, general perceived student experiences, and the most important elements of program design and student outcomes.

Before the application of tf-idf analysis of all 96 websites that created 481 pages of text across all sites an IDF of 1 means a term appears in every document. Terms that in a frequency distribution skew the distribution by being common across documents are removed from the frequency distribution before being analyzed. These are defined as stop words and are automatically removed from the frequency distribution through the use of a list of common stop words utilized across the NLP industry and are free open-source software packages. One of

these packages, Scikit-learn stop-list, was used in this this NLP application prior to performing

tf-idf (Nothman et al. 2018).

One hundred and twelve MFA in Creative Writing Programs pages titled About Us, Our

Program, or The Main Page of the site depending on program website construction were

scraped utilizing Python and turned in text documents after all HTML, Java Script and hidden

characters were removed leaving only the text in line form. Of the 112 websites scraped 96

were successfully pulled and formatted into text due to blocks by web pages not allowing the

webscraping to take place. The 96 text documents were then combined into a single corpus to

be used in NLP analysis. The corpus was then run through the NLP code for Zipf's Law. This

process is to validate the corpus by rank and frequency by the parsing and tagging of the data.

The below figure demonstrates the MFA program corpus meets the criteria for expected

occurrence (Powers, 1998) allowing it to be used for tf-idf processes.
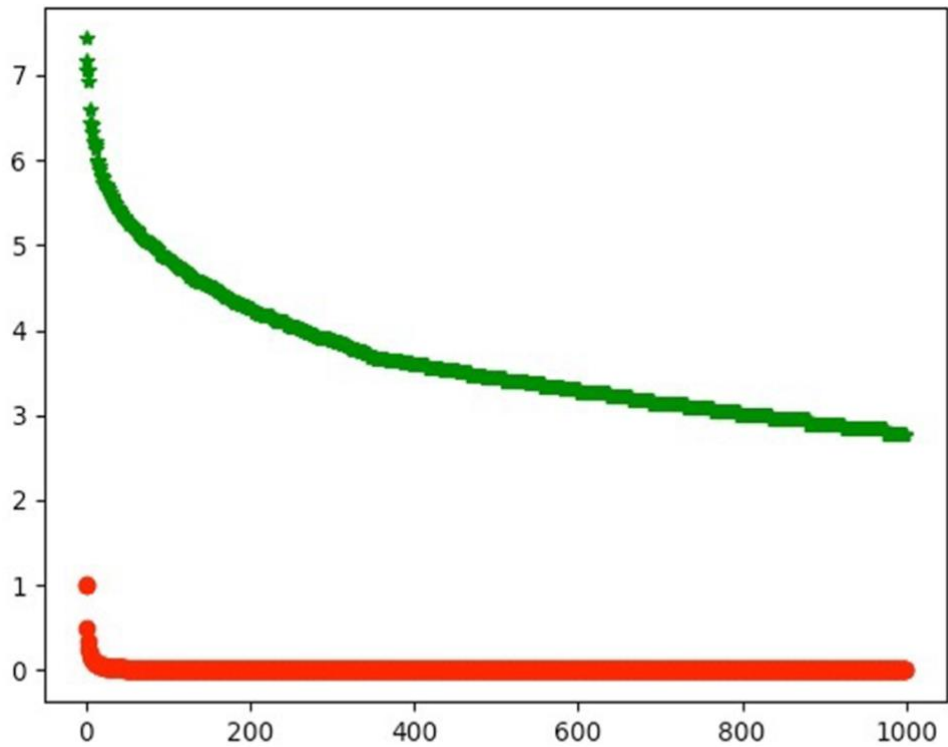
Figure 5: Zipf's Law and the MFA Corpus

Frequency Distribution

Upon validation of the corpus, it was then run through Python Bag of Words script and a frequency distribution. The purpose of this is twofold. First, the Bag of words script allows for the creation of word clouds to be used to demonstrate top frequency of words. Second, the stop-word utilized distribution of words creates two lists for analysis. The top 25 used words and the bottom 25 used words (screened with stop-words). Term frequency within the corpus is mathematically defined in the graphic below.

$$idf(t, D) = log \frac{|D|}{|\{d \in D : t \in d\}|}$$

Figure 6: Mathematical Definition of Term Frequency

Term frequency-inverse document frequency categorizes importance of a term by taking the

word or term and defining its importance in a single document (term frequency-*tf)* then deriving

its importance across all documents through inverting the frequency distribution across all

documents (*idf).* The following formula demonstrates the process the Python platform utilizing

the open access sklearn tf-idf transformer code (scikit-learn developers, 2021). The following

formula in figure __ is the mathematical definition of *tf-idf* where t=term, d=document, and

D=set of documents or the corpus.

$$tfidf(t, d, D) = tf(t, d) \cdot idf(t, D)$$

Figure 7: Mathematical Definition of TF-IDF

Comparative Analysis: TF-IDF and Eclectic Coding of Survey Data Key Word Themes.

First the TF-IDF processing of the corpus of weighted vectors was ranked by word within and

across all webpage documents and analyzed individually and collectively. Utilizing scores from

the TF-IDF processing where significance by word is noted by a score closest to one. All of these

key words were weighed and assigned importance based on the TF-IDF model.

Upon completion of the TF-IDF processing an eclectic coding process was utilized (Saldana,

2016) to code for student survey themes based on thematic key words. This is an exploratory

method used to analyze MFA program website content as compared to student experience and

program value regarding publishing support and other distinct elements of MFA in Creative

Writing program design.

Findings

The findings of this capstone project are directly related to the research questions that

informed the framework, design and analysis of this capstone project. For the purpose of

clarity, the findings are delineated based on each research question that guided the section of

the overall project.

RQ1: What do MFA in creative writing programs communicate to students as program design, student supports, and outcomes?

The first step of analyzing MFA program websites was the utilization of the python script

"Bag of Words" that increases size based on word frequency across the corpus. This process

does not weight word importance. This gives a basic snap shot of the most frequently used

words across all MFA in Creative Writing program websites.

Figure 8: Word Cloud of Term Frequency

A more detailed distribution of the top 25 most frequent words and top 25 least frequent words after the input of stop-words is below. A frequency distribution does not weight or vector the words and only demonstrates total frequency across the corpus of text data. Comparing the two-distribution list you can see less frequent more descriptive words that also align more with student survey data presented earlier in this paper. This will be discussed in detail later in this section.

Website Frequency Distribution
(Utilizing Stop-Words)
Frequency Distribution Top 25 Words

rank	word	frequency
1	Student(s)	1864
2	Writing	1685
3	MFA	1168
4	Program	1167
5	Creative	1027
6	Graduate	734
7	Faculty	629
8	University	619
9	Writers	501
10	Work	500
11	English	484
12	Arts	460
13	Poetry	375
14	Degree	338
15	Fiction	338
16	Online	333
17	Literary	330
18	Application	310
19	Teaching	255
20	nonfiction	245
21	Thesis	231
22	Academic	222
23	Admissions	218
24	School	215
25	Book	207

Figure 9: Website Frequency Distribution-Top 25 Words

Frequency Distribution Bottom 25 Words
(Utilizing Stop-Words)

rank	word	frequency
1	Mentor	82
2	World	77
3	Fellowship	71
4	Diversity	67
5	Careers	57
6	Publications	54
7	Editing	46
8	Employment	42
9	Advising	39
10	One-on-one	38
11	Variety	36
12	Expand	32
13	Become	29
14	Equity	28
15	Create	28
16	Memoir	28
17	Book Length	28
18	Equity	28
19	Create	28
20	Publish	27
21	Intensive	27
22	Conferences	24
23	Interdisciplinary	23
24	Rigorous	17
25	Accomplished	17

Figure 10: Website Frequency Distribution-Bottom 25 Words

(RQ1) Finding 1: Website Presence and Value Proposition

MFA program partner websites demonstrate little to no differentiating language from other

MFA program websites regarding student value proposition and offer little description of

specific value to students as compared to other program websites (corpus).

RQ2: What do MFA in creative writing program students value from their experience in these programs? What do they not value?

As discussed earlier in the literature review, the MFA in Creative Writing historically focuses on the workshop model as the key component of student experience. The following tables demonstrate student feedback on the workshop and other key elements of the MFA experience.

Figure 11: Student Experience-Workshop Frustration

Students of both MFA programs did not specify intense frustration in the workshop setting, and although the workshop model was not valued as much as other aspects of the program most students found engaging in the workshop format beneficial to some extent, and not a cause for frustration.

A majority of MFA in creative writing programs including the two researched in this study imbed public readings as a component of graduation. Although this is true 13 students still

answered no to the question. This may be to the public reading not meeting their definition of public. Often programs have on campus readings for students. Some students may not believe these venues constitute a public reading. Follow up information would be useful to determine why some do not feel this is offered when a majority do.

For other responses in program support regarding program opportunities and publishing it can be offered that although all aspects of support are apparent in some form it is informal and not standardized across the program design. Furthermore, when looking directly into publishing supports an overwhelming majority of students believe they were offered no support in publishing in general or with literary journals. This snapshot into program supports is preliminary and further investigation is needed. It does offer limited insight into student experience and how these programs are designed.
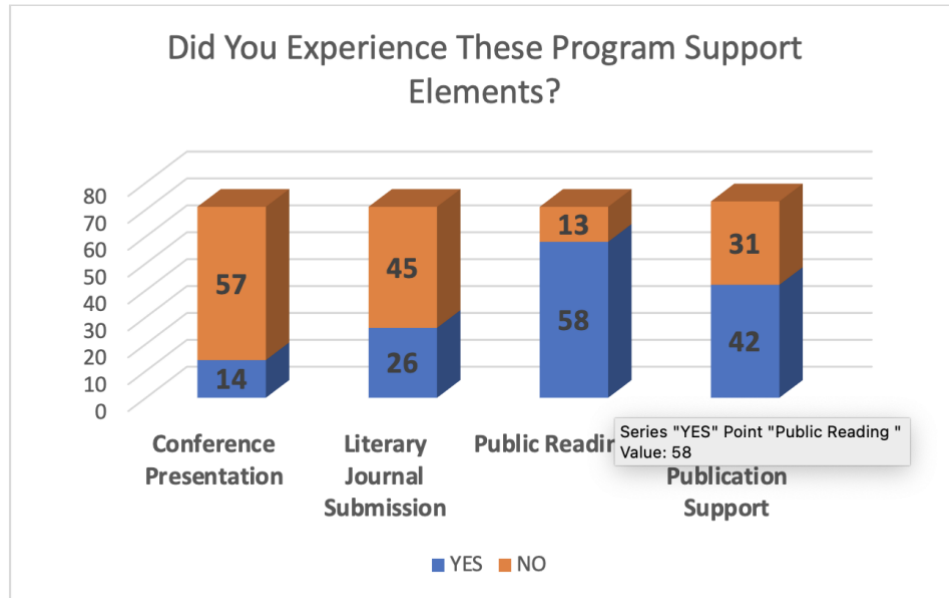

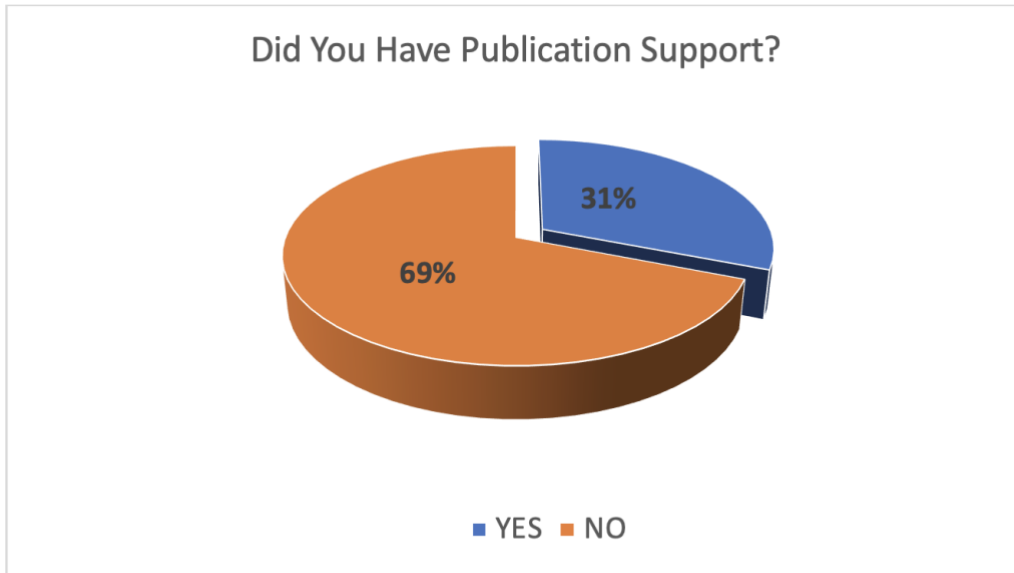*Figure 12: Student Experience-Program Supports*

Figure 13: Student Experience-Publication Support

In the following figure all goals that apply to the students surveyed becoming a published author was the highest in regard to student value. However, a close second was being in a community of writers. When asked an open-ended survey question, did you create or feel you belong to a community of writers due to your MFA experience? This student goal was seen throughout the survey as a successful and aligned program element with one student writing, "Yes, I built a network of deep impactful friendships with a core group of peers." Another student said, "I became more collaborative with other writers and experienced a profoundly enriching sense of community." A complete breakdown of student goals in these MFA programs is as follows.
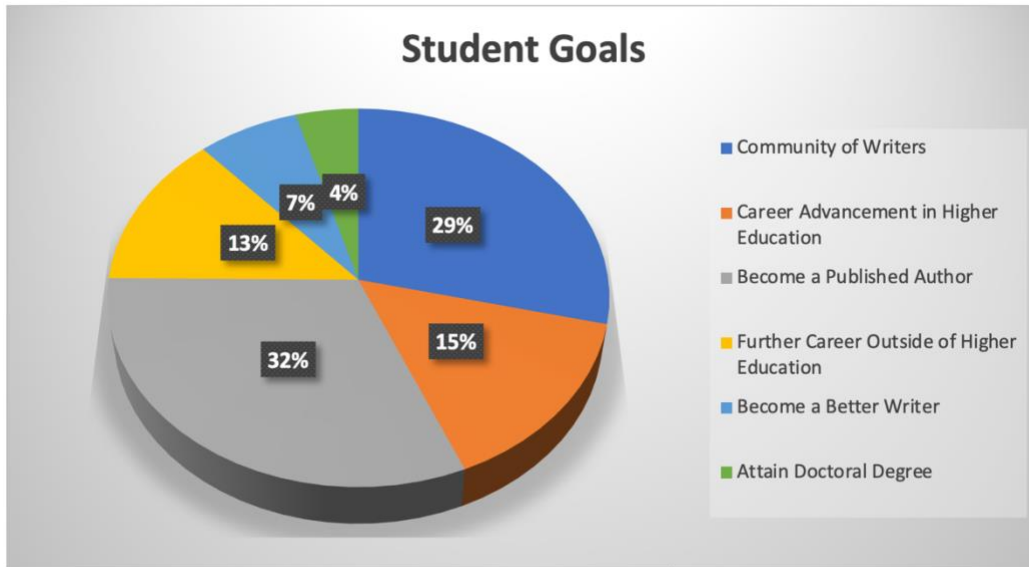
Figure 14: Student Goals

Both MFA in creative writing programs have some element of mentoring or coaching taking place to support student growth as writers. It seems this mentoring is not standardized across the program from the variety of responses and mentoring and coaching are less than a part of the program system and more connected to informal relationships between faculty and students. One MFA student wrote regarding their one-on-one mentorship meetings that, "It was very informal and we discussed thesis completion usually with some discussion of writing." Another student had a similar experience, "I rarely met one-on-one with faculty—and only about my creative thesis," to another student simply stating it was done rarely and "only through email". However, other students respond that one-on-one meetings took place often and were invaluable. The spectrum of responses from nonexistent to often and helpful establishes a lack of formal programmatic design standardizing the mentoring experience across all student MFA experience.
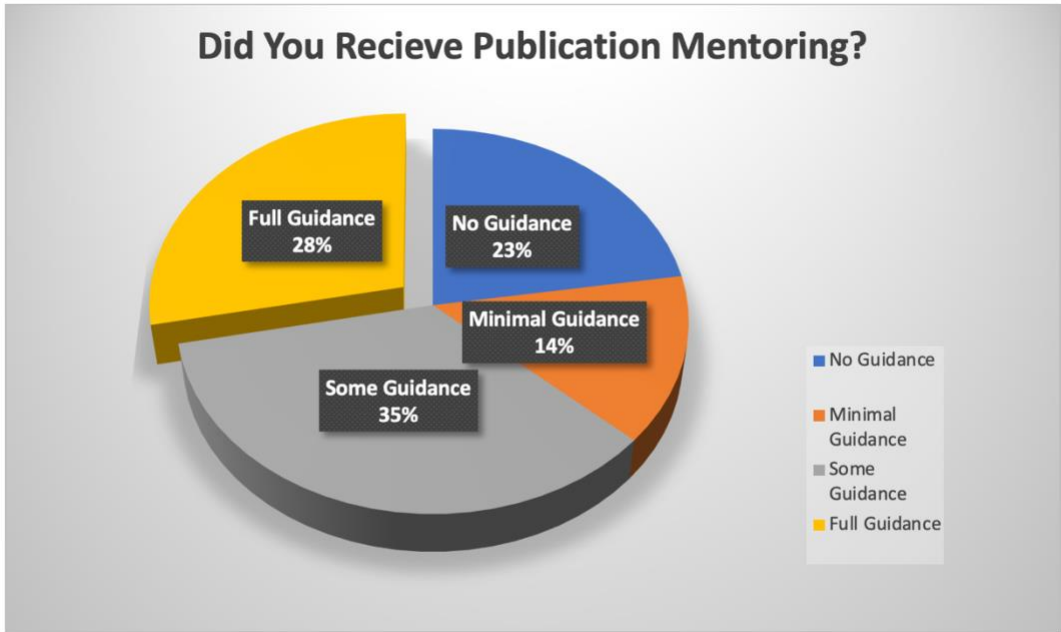
Figure 15: Student Experience-Publication Mentoring

(RQ2) *Finding 2:* Supports for Publishing

Although students do have a high satisfaction with their growth as writers through the program (survey response evidence) almost 90% of students responded they wanted more supports and assistance regarding publishing while students of the program. Students also indicated they want more one-on-one time with faculty (or other staff) as mentors and coaches not just as teachers of writing.

Figure 16: Student Experience-Support to Publish Successfully

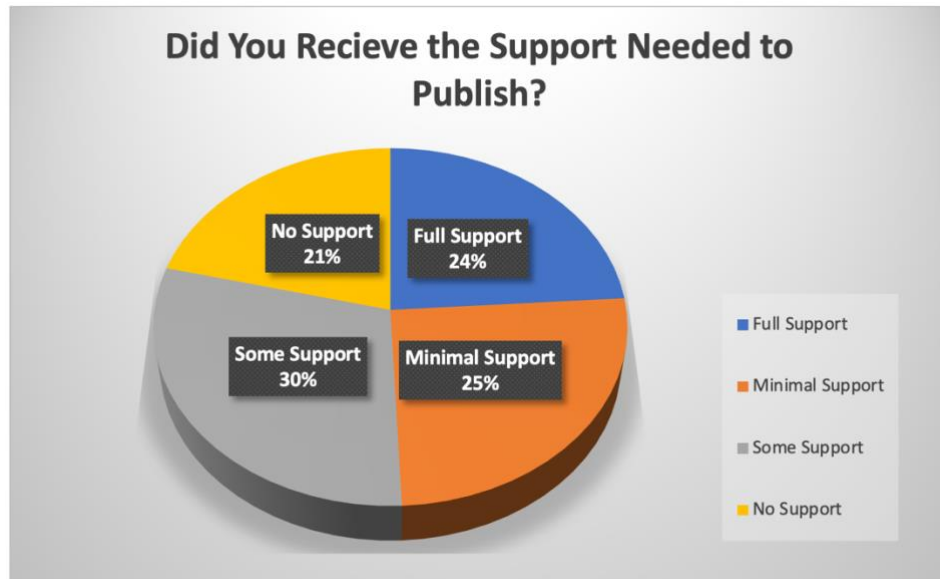**RQ3A: What elements/supports are absent from MFA in creative writing programs that would increase publishing rates for students and alumni?**

A similar example exists when directly asking students if publishing support was given at the level to accomplish this goal. Student responses state more support was necessary or none was given (51%) while only 24% responded they received the support necessary to publish. These responses are of course far too small in number to conclude publishing support did not take place in a meaningful way. Instead it is important to look at this from the student perspective regarding program models. This does seem to give some level of indication publishing support is not standardized in regards to student experience, and student feedback demonstrates a wide range of perceived outcomes regarding support in the form of mentoring, instruction and resources in order to publish.

Although publishing was chosen as the most important goal across all possible goals offered in the survey, student perception of publishing importance offers context to publishing in relation to the entire program outside of the concept of goals. When asked if MFA students felt publishing was the most important to them in context of their entire experience as an MFA student most students considered it important, but not with singularity. MFA students care about the opportunity to publish. They also care about the other elements of their experience.

How Important is Publishing?

- Not Important 9%
- Minimally Important 7%
- Very Important 29%
- Important 55%

Legend:
- Not Important
- Minimally Important
- Important
- Very Important
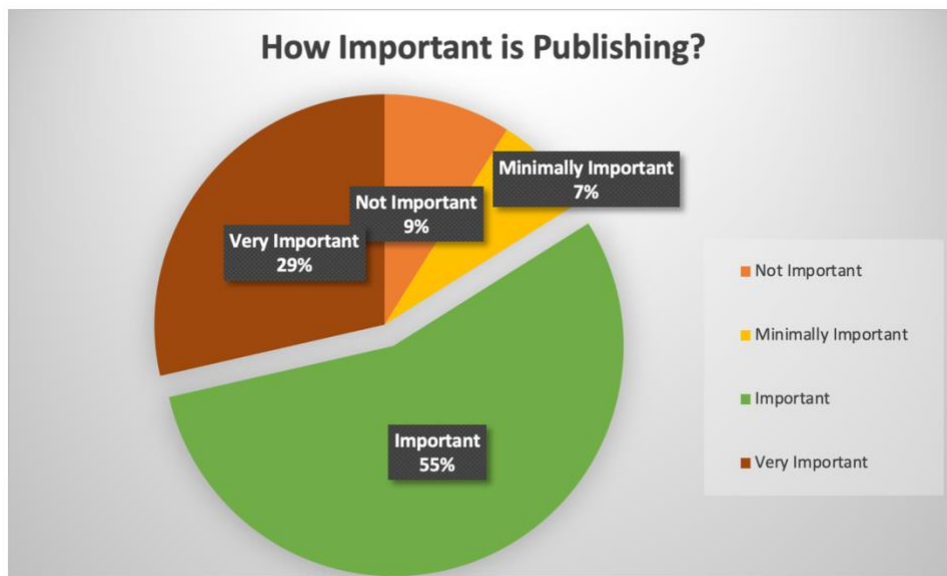
Figure 17: Importance of Publishing

The goal of publishing for students is something they value greatly in regards to program design and offerings, however most students also have confidence they will be published at some point including after leaving the program. This data does not tell the story of if they actually did or will publish. In fact, it has been shown that the majority of MFA graduates do not publish (Poets and Writers, 2020). However, in relation to student experience they do feel they grow as writers while in the program and they have confidence publication is a possible outcome.
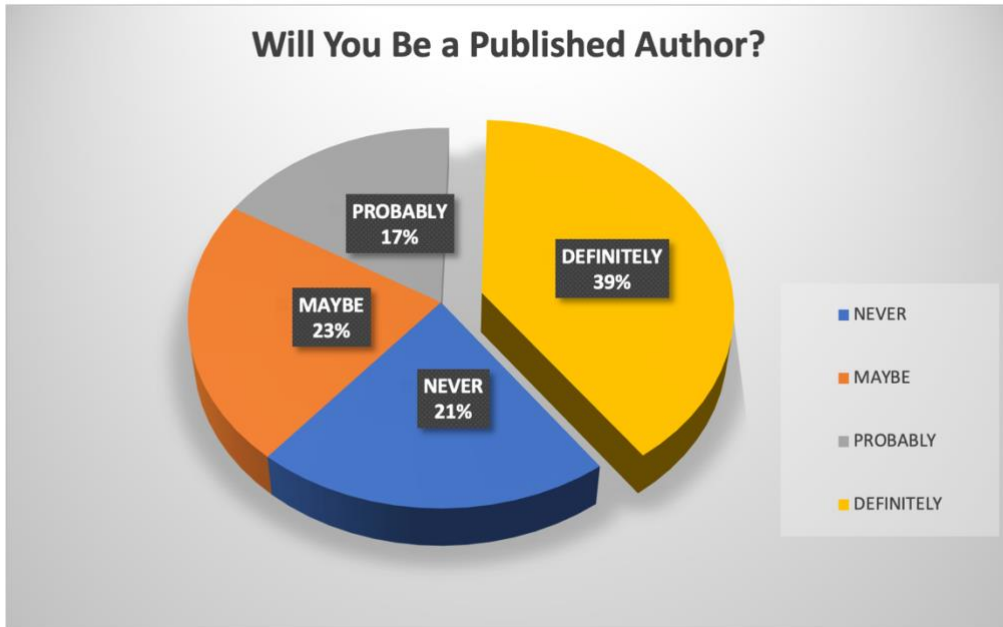
Figure 18: Publishing Confidence

The next two figures offer an understanding of program design in regards to student experience and perceived value. Although not specifically related to publishing until the final two questions, these survey questions delineate student values based on their direct experience of the MFA in Creative Writing program. The main takeaway being that students' prefer working with faculty over peer collaboration and to some extent workshopping each other's' work, albeit anecdotally.

Figure 19: Program Elements of Value

Figure 20: Overall Program Experience

RQ3B: Are student experience and program design aligned?

Using the coded TF-IDF results across MFA in Creative Writing web page content and coding the words across the corpus using eclectic coding techniques of the descriptive words from survey data in the form of key words the following figure was created. The focus of these key words allow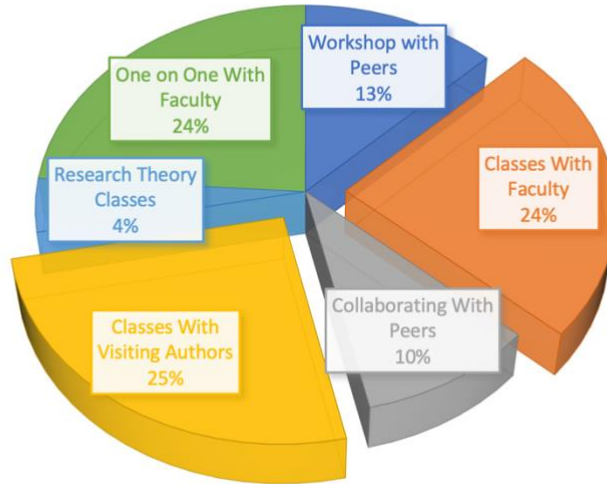ed for both measurement of the importance of each word according to the TF-IDF processing which gave words that had significance (or at least high frequency across the corpus) coded by significance based on high to low program value. The survey data was then coded based on intensity of theme and attributed to key words from the survey that student experience feedback demonstrated low to high value. These words were then plotted based on the relationship between the TF-IDF program value and the survey program value.

This eclectic coding process is exploratory in nature, but did offer insight into the comparison of program design perceived value and program design outcomes from the student experience. Overall, this process demonstrated an unalignment between many aspects of student experience versus the intended program design value, signaling a poor student value proposition.
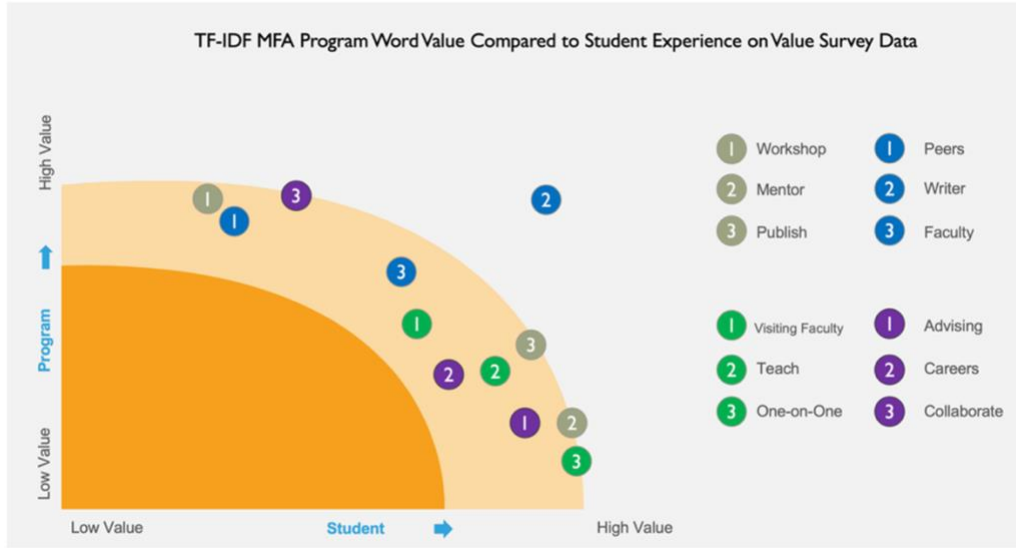
Figure 21: TF-IDF MFA Program Value Compared to Student Experience

Through the analysis of student experience survey data and over 100 MFA in Creative Writing programs websites, including the two partner organizations, the following findings were established.

(RQ3A & RQ3B) *Finding 3: Program Design and Student Experience*

A comparative analysis of survey data as compared to website analysis showed a misalignment with some aspects of program design, outcomes, and student experience. Programs also demonstrated many informal processes that caused variation in program design from the student perspective resulting in a lack of cohesive and standard student experience.

Recommendations

The following recommendations were derived from the research and findings of this paper. Each recommendation should be implemented for a period of time and assessed individually before making a decision to their impact.

Recommendation 1. Imbed a publishing one-on-one or small cohort mentorship program to focus on publishing and the writing life.

Although students do have a high satisfaction with their growth as writers through the program (survey response evidence), almost 90% of students responded they wanted more supports and assistance regarding publishing while students of the program. Students also indicated they want more one-on-one time with faculty (or other staff) as mentors and coaches not just as teachers of writing. Naropa and Oregon State-Cascades universities should incorporate a publishing mentorship and coaching program embedded in MFA creative writing curriculum. Similar to an executive education program, the coaching program should move away from providing functional and general knowledge it instead should focus on skills for adaptation and facilitating change (McCarty et al., 2016). In this instance the change is not organizational in nature but is personal, however the same fundamental components of executive coaching can be used. The utilization of a robust thinking and behavioral preferences assessment that focuses on thinking and attributes will assist the program in supporting students through change in creating heuristics to develop and sustain a writing life. The coaching is to support publishing; however, the focus should be similar to an executive coaching model regarding the goal of publishing and aligning thoughts, actions, and goals in a way to create new patterns of behavior based on one's particular strengths while being aware of personal challenges impeding success (Emergentics, 2021).

Recommendation 2. Program websites should offer a student value proposition that explicitly details program design and anticipated outcomes. Website information should include data on publishing and other outputs and outcomes of student performance.

Naropa and OSU-Cascades MFA program websites demonstrate little to no differentiating language from other MFA program websites regarding detailing the components of a student value proposition and offer little description of specific value to students as compared to other program websites (corpus). Program websites also offer little program data of historical outcomes such as publishing.

Programs should develop quantitative measures of program outcomes regarding publishing, and include a way to gather this data from alumni for both data analysis and program marketing. Leadership should design a program system of data collection and analysis that acquires student experience data to assess the program impact and value proposition to students. This research will allow the program and institution to gather information on student expectations and goals as they enter the program and assess if those goals and the intended outcomes of the program are in alignment.

Recommendation 3. Create a model of continuous improvement that focuses on student value proposition and alignment with student experience.

Data analysis of this research showed a misalignment with some aspects of program design, outcomes, and student experience. Programs also demonstrated many informal processes that caused variation in program design from the student perspective resulting in a lack of cohesive and standard student experience.

Naropa and OSU-Cascades MFA in Creative Writing programs should focus on student feedback that is not semester or summative based. Student feedback should be continuous,

formative, and embedded in the student experience in an effort to align student experience

feedback with program design in an effort to improve student experience and align program

goals with student goals to strengthen the overall program value proposition (Palazzo, Miller,

and Salvatierra. 2016). Program design and iteration without measuring certain universally

applicable outcomes such as publishing rate of students and alumni (as well as integrating

program design processes to meet these requirements) lead to stagnation, lack of informed

direction, or improvement. MFA in creative writing programs offer students an amazing

experience and deliver a unique value proposition to its students, however with the integration

of a new program design and continuous improvement model it would drive program iteration

and new program opportunities to support student achievement in the areas of creative writing

and in the creative industries. Incorporating a student feedback process that is embedded in

the program and used immediately to improve program value leads to student engagement

that empowers students to be active members of the program instead of passive participants

(Merry, Price, Carless, and Toras. 2013). By reconceptualizing student feedback processes,

program and university leadership can build a holistic model of program improvement that

focuses on strengthening value proposition, engaging all program stakeholders, and delivering

long term alignment and value within the professional studies ecosystem.

Conclusion

This capstone project began from the author's own experience as an MFA in Creative Writing

student and looking back on that experience and the willingness of two MFA in Creative Writing

programs to assess their own programs from a perspective of program value and publishing

outcomes for students. This research project attempted to take a wide view of MFA in Creative

Writing programs from the perspectives of both the students who attend them and the programs themselves to ascertain what areas of these programs support student writing goals and where are there opportunities for improvement. Combining the Baldridge Educational Excellence Framework with Systems theory and Bourdieu's Social Field theory a rigorous assessment of program design and student experience data was collected using survey data from current students and program alumni and Natural Language Processing of MFA in Creative Writing program webpages resulting in a number of key findings for program improvement. While limited in participant size of the survey, and using exploratory methods for TF-IDF processing through qualitative coding the study overall amplified the voice of student experience and offered robust information regarding program offerings through the analysis of web content for each program and in comparison to a large set of other MFA programs to analyze value proposition and test it for alignment with student experience.

A value proposition must be tested for credibility continuously. When developing an MFA in creative writing value proposition for students an organization must have both a differentiated position strategy as well as a clear benefit to its students (Golding, 2017). This means it must deliver a unique value compared to its direct competitors and that unique value is clearly aligned with student goals. Program development and improvement should follow a value delivery system utilizing the recommendations offered in this study to continuously align value between program delivery and student goals.
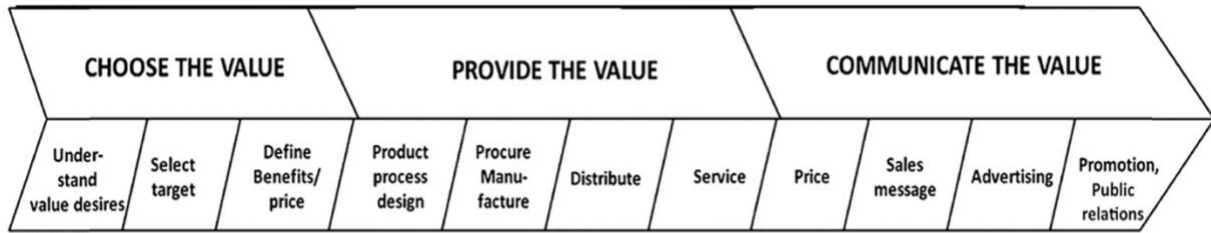
Figure 22: Value Delivery System

This study offers a starting point in the construction of meaningful higher education program development and improvement program models over time based on value proposition. The recommendations offered to the stakeholder agencies support the process of creating and strengthening a student centered, holistic, program design model that focuses on student outcomes and continuous improvement in order to deliver an aligned value proposition that is both differentiated from competitors and most importantly the proposition is aligned with student experience to validate a meaningful value proposition for prospective and current creative writing students.

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List of Figures and Tables

Addenda

Survey

MFA program experience survey

As a member of the MFA writing community you are being asked to participate in a short survey on your MFA in Creative Writing expererince. All information is used for program improvement and your time is appreciated. The survey should take no longer than 20 minutes and for each survey completed $5.00 will be donated to The Wildlife Conservation Society up to $500.00.

Thank you for your time and participation in this study.

You have been invited to take part in a research study of MFA in Creative Writing programs as a current or former student. This study is being conducted as research for a doctoral dissertation at Vanderbilt University. Please take 15-20 minutes to complete this survey. It will be used for program improvement purposes only, and your feedback is greatly appreciated in order to support this process.

1 I am a...
- ○ Current MFA in Creative Writing student
- ○ Alumni of an MFA in Creative Writing Program

reset

2 The MFA program I attend or attended....
- ○ Naropa University MFA in Creative Writing (Low Residency)
- ○ Naropa University MFA in Creative Writing (Residency)
- ○ Oregon State University-Cascades MFA in Creative Writing
- ○ Other low residency program
- ○ Other residency program

reset

3 As a student I feel frustrated in workshop settings

[▲▼   ]

4	**As a student I was/am offered the following**	☐ Writers conference presentation application support
		☐ Literary journal submission support
		☐ Public reading of my own work opportunities
		☐ Accountability and one-on-one coaching on my writing life
		☐ Preparing work for publisher submission

5	**Choose your personal goals for attending an MFA in Creative Writing Program (choose all that apply)**	☐ I wanted to be a part of a community of writers
		☐ I have aspirations of becoming a professor of Creative Writing
		☐ I want to become a published author
		☐ I chose an MFA in creative writing to further my career beyond just writing
		☐ I have no specific goals except to become a better writer
		☐ I plan to get a doctoral degree after completing my MFA

6	**Did you have a formal mentor in your program to assist you in navigating the process of becoming a writer?**	○ Yes, a faculty member gave me clear guidance and coaching on becoming a writer
		○ Yes, I received some guidance and coaching from faculty on becoming a writer
		○ Yes, I had some informal mentoring from faculty on becoming a writer
		○ No, my MFA program did not supply mentoring or coaching as a part of the program
		reset

7	**As a student I valued this part of my program the most.**	[▲▼]

8	**As an MFA in Creative Writing Student I experienced:**	☐ Meeting alumni of the program as a student
		☐ Meet formally with students in other graduate programs
		☐ Meet with non-faculty to support my student experience
		☐ Meet with program director to support my student experience

9	Do you feel your program offered the support and learning necessary to become a published writer?	⬍

10	Has your MFA experience changed how you view yourself as a writer? If so, please explain.	

Expand

11	As a student I am/was always surrounded by a positive and productive environment focused on supporting my growth as a writer	○ True ○ False

reset

12	I have published a piece of my writing because of my attending an MFA program	○ Yes ○ No

reset

13	As an MFA student I feel more prepared as a writer than I did before attending he program	○ True ○ False

reset

14	I felt connected to the university as a student of the MFA program	○ True ○ False

reset

15	When meeting one-on-one with faculty what was the topic(s) of discussion or what did you work on specifically?	

Expand

16	Do you believe writing can be taught?	○ Yes ○ No

reset

| 17 | I have received the support I need from my MFA program to publish my work professionally. | ○ True
○ False |
| | | reset |

18	Due to my MFA I am confident in my ability to be published by a journal, or publishing house in the future	I have no confidence this will take place I am uncertain if I can publish in the future I am confident I will publish my work or I already have
		Change the slider above to set a response
		reset

19	Publishing my creative work is my most important goal as a writer	It is not important to me It is somewhat important It is most important to me
		Change the slider above to set a response
		reset

| 20 | I would like to be contacted to be interviewed by the researchers. | ○ Yes
○ No |
| | | reset |

| 21 | My name and contact information to schedule an interview is (if not interested in an interview please leave blank). | [   ] |

| 22 | Please choose an interview date. If you would prefer to schedule after speaking with the interview team simply leave this blank. | [   ] 📅 [Today] Y-M-D |

Submit

Save & Return Later

List of Websites in Corpus

MFA Name	Program Type	Page Address
University of Alabama	Low	https://cw.english.ua.edu/mfa-overview/
University of Alaska-Fairbanks	Full	https://mfacreativewriting.community.uaf.edu/overview/
Northern Arizona University	Full/Low	https://nau.edu/english/programs/masters-degrees/mfa-creative-writing/
University of Arkansas-Monticello	Low	https://www.uamont.edu/academics/arts-humanities/mfa-cw.html
University of Central Arkansas	Full	https://uca.edu/ftcw/mfa-in-creative-writing/
California State-Long Beach	Full	https://cla.csulb.edu/departments/english/mfa/
Mills College	Full	https://www.mills.edu/academics/graduate-programs/creative-writing-literature/graduate-english-degrees/mfa-creative-writing.php
University of California Riverside (Palm Desert)	Low	https://palmdesertmfa.ucr.edu
Sierra Nevada University	Low	https://www.sierranevada.edu/academics/humanities-social-sciences/mfa-in-creative-writing/
Naropa University	Full/Low	https://www.naropa.edu/academics/graduate-academics/mfa-creative-writing-poetics-low-residency/about-the-program/
Western Colorado University	Low	https://western.edu/program/graduate-program-creative-writing/
Fairfield University	Low	https://www.fairfield.edu/graduate-and-professional-studies/college-of-arts-and-sciences/programs/mfa-in-creative-writing/
Western Connecticut University	Low	https://www.wcsu.edu/writing-mfa/program-overview/
American University	Full	https://www.american.edu/cas/literature/mfa/
Stetson University	Low	https://www.stetson.edu/other/academics/graduate/creative-writing.php
University of Florida	Full	https://mfa.english.ufl.edu/about-us/
Reinhardt University	Low	https://www.reinhardt.edu/academics/graduate-programs/mfa-cw/mfa-cw-low-residency-model/
University of Idaho	Full	https://www.uidaho.edu/class/english/academics/graduate/mfa-creative-writing/about
DePaul University	Full/Online	https://las.depaul.edu/academics/english/graduate/creative-writing-and-publishing-mfa/Pages/default.aspx
University of Notre Dame	Full	https://english.nd.edu/creative-writing/mfa-curriculum/
Iowa State University	Full	https://engl.iastate.edu/graduate-students/mfa-program-in-creative-writing-and-environment/mfa-coursework-program-of-study/
University of Iowa	Full	https://writersworkshop.uiowa.edu/graduate-program
University of Kansas	Full	https://englishcw.ku.edu
Eastern Kentucky University (BluegrassWriters Workshop)	Low	https://creativewriting.eku.edu/greeting-director
Spalding University	Low	https://spalding.edu/school-creative-professional-writing/master-of-fine-arts-in-writing/
University of New Orleans	Low	https://www.uno.edu/academics/colaehd/la/cw-lr-mfa
University of Southern Maine (Stonecoast MFA)	Low	https://usm.maine.edu/stonecoastmfa/stonecoast-difference
Goucher College	Low	https://www.goucher.edu/learn/graduate-programs/mfa-in-nonfiction/
University of Maryland	Full	https://english.umd.edu/academic-programs/graduate/creative-writing
Emerson College	Full/Online	https://www.emerson.edu/majors-programs/graduate-programs/creative-writing/summary
Western New England University	Low	https://wne.smartcatalogiq.com/en/2020-2021/Catalogue/Graduate-Programs/Graduate-Programs-in-Arts-and-Sciences/Creative-Writing/Masters-of-Fine-Arts-in-Creative-Writing
University of Massachusetts-Boston	Full	https://www.umb.edu/academics/cla/english/grad/mfa
Northern Michigan University	Full	https://nmu.edu/english/mfa-program#Prospective
University of Michigan Ann Arbor	Full	https://lsa.umich.edu/writers/graduate-students/prospective-students.html
Minnesota State University-Mankato	Full	https://grad.mnsu.edu/all-graduate-programs/creative-writing/
Hamline University	Full/Online	https://www.hamline.edu/cla/master-fine-arts-writing/
Mississippi University for Women	Low	https://www.muw.edu/as/llp/english/graduate
University of Mississippi-Oxford	Full	https://english.olemiss.edu/mfa-in-english/
Washington University (Missouri)	Full	https://english.wustl.edu/mfa-program
University of Missouri-Kansas City	Full	https://cas.umkc.edu/areas-of-study/english/mfa-creative-writing-and-media-arts.html
University of Missouri-St. Louis	Full	https://www.umsl.edu/~mfa/About%20Our%20Program/index.html
Lindenwood University	Full/Online	https://www.lindenwood.edu/arts-and-humanities/writing-mfa/about/
University of Montana-Missoula	Full	https://hs.umt.edu/creativewriting/graduate/default.php
University of Nebraska-Omaha	Low	https://www.unomaha.edu/college-of-communication-fine-arts-and-media/writers-workshop/mfa-program/semester-work.php
University of Nevada-Reno	Full	https://www.unr.edu/english/graduate-program/mfa
University of Nevada-Las Vegas	Full	https://www.unlv.edu/degree/mfa-creative-writing
Southern New Hampshire University (Mountainview)	Low	https://www.snhu.edu/online-degrees/masters/mfa-in-creative-writing
New England College	Low	http://www.necmfa.com
University of New Hampshire	Full	https://cola.unh.edu/english/program/mfa/writing
Farleigh Dickinson University	Low	https://www.writingfdu.org/overview/
Rutgers University-Newark	Full	https://sasn.rutgers.edu/academics-admissions/graduate-programs/mfa-creative-writing
Institute of American Indian Arts in Creative Writing	Low	https://iaia.edu/explore-programs/creative-writing-mfa/
New Mexico State University	Full	https://english.nmsu.edu/graduate-programs/mfa.html
Bard College	Low	https://www.bard.edu/mfa/program/
Columbia University School of Arts	Full	https://arts.columbia.edu/writing
Cornell University	Full	https://english.cornell.edu/mfa-creative-writing
New York University-Paris	Low	https://as.nyu.edu/content/nyu-as/as/departments/cwp/low-residency-mfa.html
Queens College	Full	http://english.qc.cuny.edu/graduate-programs/mfa-in-creative-writing/
Sarah Lawrence College	Full	https://www.sarahlawrence.edu/writing-mfa/
St. Francis College	Low	https://www.sfc.edu/academics/graduateprograms/mfawriting
Syracuse University	Full	https://thecollege.syr.edu/degree-programs/mfa-creative-writing/
Queens University-Charolotte	Low	https://www.queens.edu/academics/majors-minors-programs/creative-writing-mfa.html
University of North Carolina-Wilmington	Full	https://uncw.edu/writers/mfa/faqprospective.html#why
University of North Carolina-Greensboro	Full	http://mfagreensboro.org/the-program/
NC State University	Full	https://english.chass.ncsu.edu/graduate/mfa/
Warren Wilson University	Low	https://www.wwcmfa.org/mfa-program-overview/#requirements
Ashland University	Low	https://www.ashland.edu/cas/master-fine-arts/program-overview
Ohio State University	Full	https://english.osu.edu/graduate/mfa
Oklahoma State University	Full	https://go.okstate.edu/graduate-academics/programs/masters/creative-writing-mfa.html
Oklahoma City University (Red Earth)	Low	https://www.okcu.edu/artsci/departments/english/redearthmfa
Eastern Oregon University	Low	https://www.eou.edu/mfa/
Oregon State University	Full	https://liberalarts.oregonstate.edu/feature-story/mfa-creative-writing
Oregon State University-Cascades	Low	https://osucascades.edu/mfa/program-details
Pacific Northwest College of Art-Williamette University	Low	https://pnca.edu/academics/bfa/creative-writing/requirements-curriculum
University of Oregon-Eugene	Full	https://crwr.uoregon.edu/graduate_studies/
Arcadia University	Low	https://www.arcadia.edu/programs/creative-writing-mfa
Chatham University	Full/Low	https://chatham.edu/academics/graduate/creative-writing/
DeSales University	Low	https://www.desales.edu/academics/graduate-studies/MFA-in-creative-writing-and-publishing/about-the-program/mfa-cw-curriculum
Seton Hill University	Low	https://www.setonhill.edu/academics/graduate-programs/writing-popular-fiction-mfa/about-the-program/
Wilkes University	Low	https://wilkes.edu/bulletin/current/graduate/degrees-programs/creative-writing/master-fine-art/index.aspx
University of Pittsburgh	Full	http://www.writing.pitt.edu/graduate
Brown University	Full	https://www.brown.edu/academics/english/nonfiction-writing-program
Salve Regina University (Newport MFA)	Low	https://salve.edu/graduate-and-professional-studies/mfa-creative-writing?gclid=Cj0KCQjw4eaJBhDMARIsANhrQADEffqq_Lgd5O-zFkEWm7RbSWgZd81z_eRy1sgdsIvqNNvx2P2kbAIaAgtiEAL
Converse College	Low	https://www.converse.edu/program/master-of-fine-arts/
University of South Carolina	Full	https://sc.edu/study/colleges_schools/artsandsciences/english_language_and_literature/study/graduate/mfa_program/letter_from_mfa_director.php
College of Charleston	Full	https://english.cofc.edu/graduate-programs/master-fine-arts-creative-writing/
Sewanee School of Letters	Low	https://letters.sewanee.edu/programs-of-study/mfa-in-creative-writing/mfa-curriculum-overview/
University of Memphis	Full	https://www.memphis.edu/english/graduate/mfa/creative_writing.php
University of Tennessee	Full	https://english.utk.edu/grad/mfa-creative.php#
Vanderbilt University	Full	https://as.vanderbilt.edu/english/mfa-admissions/
Sam Houston State University	Full	https://www.shsu.edu/academics/english/creative-writing/about-the-program.html
University of Texas-El Paso	Full	https://www.utep.edu/liberalarts/creative-writing/academic-programs/online/mfa-online-program.html
University of Texas	Full	https://michener.utexas.edu/our-mfa/
Texas State University	Full	https://www.english.txstate.edu/mfa/Program/About-Us.html
University of Utah	Full	
Brigham Young University	Full	https://gradstudies.byu.edu/program/creative-writing-mfa
Bennington College	Low	https://www.bennington.edu/mfa-writing
Goddard College-Vermont	Low	https://www.goddard.edu/academics/master-of-fine-arts-in-creative-writing/
Vermont College of Fine Arts	Low	https://vcfa.edu/programs/mfa-in-writing/
George Mason University	Full	https://creativewriting.gmu.edu/programs/LA-MFA-CW
Hollins University	Full	https://www.hollins.edu/academics/graduate-degrees/creative-writing-mfa/
Old Dominion University	Full	https://www.odu.edu/englishdept/mfa-creative-writing
Randolph College	Low	http://mfa.randolphcollege.edu/program.html
University of Virginia	Full	https://creativewriting.virginia.edu/about
Virginia Tech University	Full	https://liberalarts.vt.edu/departments-and-schools/department-of-english/academic-programs/master-of-fine-arts-in-creative-writing.html
Pacific Lutheran University	Low	https://www.plu.edu/mfa/program-overview/
Seattle Pacific University	Low	https://spu.edu/academics/college-of-arts-sciences/mfa#BACE09A9679E47F6876061BBF22EBD86
Western Washington University	Full	https://wp.wwu.edu/englishgraduateprograms/mfa-creative-writing/
West Virginia University	Full	https://english.wvu.edu/students/graduate-students/m-f-a-in-creative-writing
West Virginia Wesleyan College	Low	http://www2.wvwc.edu/mfa/?page_id=44
University of Wisconsin-Madson	Full	https://creativewriting.wisc.edu/masters.html
University of Wyoming	Full	https://www.uwyo.edu/creativewriting/mfa-program/mfa-student-handbook/program-overview/

MFA in Creative Writing & Poetics Degree Requirements—Naropa

The Master of Fine Arts in Creative Writing & Poetics requires a total of 48 credit hours distributed among the following courses:
Summer Writing Program: 12 credits
- WRI651–653 Summer Writing Program I (6)
- WRI751–753 Summer Writing Program II (6)

Writing Workshops: 9 credits
Semester-long courses in creative writing workshops require regular submission of original work for critique, oral presentation, and editing. Creative reading and writing courses have distinct literature and creative writing components.
- WRI614 Prose Workshop: Memoir/Anti-Memoir (3)
- WRI625 Multigenre Workshop: Adaptation (3)
- WRI629 Multigenre Workshop: Translation (3)
- WRI671 Prose Workshop: Narrative Practices (3)
- WRI715 Poetry Workshop: Experimental Poetry (3)
- WRI720 Prose Workshop: Experimental Prose (3)
- WRI722 Poetry Workshop: Eco-Poetics (3)
- WRI729 Multigenre Workshop: Collaborative Texts (3)
- WRI730 Multigenre Workshop: Performance Art and Writing (3)
- WRI731 Prose Workshop: The Novel (3)
- WRI739 Poetry Workshop: Contemplative Poetics (3)
- WRI744 Multigenre Workshop: Somatic Writing (3)
- WRI748 Multigenre Workshop: Activist Writing (3)
- WRI749 Multigenre Workshop: Text and Image (3)
- WRI758 Poetry Workshop: Documentary Poetics (3)
- WRI763 Multigenre Workshop: Notes on Architecture (3)
- WRI770 Multigenre Workshop: Cross-Genre Forms (3)
- WRI775 Multigenre Workshop: Cross-Disciplinary Writing (3)
- WRI793 Special Topics: Writing Workshop (3)

Poetics Seminars: 9 credits
These examine a single writer's work or specific topics in literary history, or encompass a survey of historical or theoretical orientations, and require critical papers in standard academic format. Students must take WRI617 in their first semester.
- WRI617 Poetics Seminar: Writers in Community (3)
- WRI640 Poetics Seminar: Women Writers (3)
- WRI656 Poetics Seminar: The Archive (3)
- WRI677 Poetics Seminar: Critical Theory (3)
- WRI707 Poetics Seminar: Major Authors (3)
- WRI727 Poetics Seminar: Cross-Cultural Literature (3)
- WRI733 Poetics Seminar: Queer Lit (3)
- WRI740 Poetics Seminar: Film Poetics (3)
- WRI757 Poetics Seminar: Lineages (3)
- WRI761 Poetics Seminar: Contemporary Trends (3)

- WRI796 Special Topics: Poetics Seminar (3)

Electives: 6 credits

Students have ample choices to fulfill the 6-credit elective requirement and may choose courses from a wide range of offerings (including taking extra poetics and workshop courses). The Creative Writing and Poetics program also offers the following electives:

- WRI789W Fall Writers Practicum (1)
- WRI791W Spring Writers Practicum (1)
- WRI794W Writers Practicum with Anne Waldman (1)
- WRI795W Writers Practicum with Allen Ginsberg Visiting Fellow (1)

Professional Development Requirement: 3 credits

There are a variety of courses available that provide professional development in teaching and publishing.

- WRI602 Professional Development: Letterpress Printing: Well-Dressed Word (3)
- WRI603 Professional Development: Letterpress Printing: First Impressions (3)
- WRI607W Professional Development: Teaching Practicum: Designing a Writing Workshop (2)
- WRI672 Professional Development: Book Arts (3)
- WRI700 Professional Development: Writing Pedagogy Seminar (3)
- WRI705 Professional Development: Small Press Publishing (3)
- WRI781 Professional Development: Project Outreach (3)
- WRI797 Special Topics: Professional Development (3)

Contemplative Requirement: 3 credits

There are a variety of courses available that satisfy this requirement, including, but not limited to, Taijiquan, sitting meditation, aikido, ikebana, sumi brushstroke, thangka painting, and yoga. Each of these disciplines provides training in an art form that cultivates mindful awareness. The Creative Writing and Poetics program offers the following 3-credit contemplative courses:

- WRI739 Poetry Workshop: Contemplative Poetics (3)
- WRI744 Multigenre Workshop: Somatic Writing (3)

MFA Thesis: 6 credits

In their last semester, MFA students submit an MFA thesis, which includes creative and critical components. Additional information about the MFA thesis and extended thesis is available in the JKS office.

- WRI875 MFA Critical Thesis Seminar (3)
- WRI880 MFA Creative Thesis (3)
- WRI881 Extended MFA Thesis (0.5)

Total Credits: 48

MFA in Creative Writing & Poetics Degree Requirements—OSU-Cascades

Program Details

OSU-Cascades' Low Residency MFA in Creative Writing is a two-year 77 credit program comprised of four intensive ten-day residencies (with pre-residency independent-study and weekly workshop meetings as preparation) followed by three term-length individual mentorships, and one thesis mentorship.

To complete the course of study for the Low-Residency MFA in Creative Writing, the student's record must indicate the following:

- Full participation in four residency sessions
- Successful completion of three mentorship quarters
- Successful completion of one thesis quarter
- A minimum accumulation of 77 graduate credits in the following categories:
    - 48 credits in Residency (WR 500)
    - 23 credits in Mentorship (WR 513)
    - 6 credits in Thesis (WR 503)
- Completion of ethics training seminar
- Broad reading in literature and contemporary letters, as evidenced by the critical introduction to the thesis and the annotated bibliography of 15-18 texts
- A thesis manuscript of literary merit and publishable quality
- Completion of oral examination, per graduate school guidelines

Sample Coded TF-IDF Results

		academic	access	accessfaculty	accessibility	accomplishment
	Oklahoma_State_University	0.03405808	0	0	0	0
	University_of_Notre_Dame	0	0	0	0	0
	University_of_Michigan_Ann_Arbor	0.01358441	0	0	0	0
	Northern_Arizona_University	0.02246913	0	0	0	0
	Bard_College	0.00908907	0	0	0	0
	Seton_Hill_University	0.04239006	0	0	0	0
	University_of_New_Hampshire	0.00173834	0	0	0	0
	Sierra_Nevada_University	0	0	0	0	0
	University_of_Pittsburgh	0	0	0	0	0
	NC_State_University	0.01016409	0	0	0.01485397	0
	University_of_Massachusetts-Boston	0.02992172	0	0	0.01093203	0
	Spalding_University	0	0	0	0	0
	University_of_Oregon-Eugene	0.01300816	0	0	0	0
	Sewanee_School_of_Letters	0.03413544	0	0	0.02494305	0
	Columbia_University_School_of_Arts	0.01589852	0	0	0	0
	New_York_University-Paris	0.01375876	0	0	0.00335121	0
	Eastern_Kentucky_University_(BluegrassWriters_Workshop)	0	0	0	0	0
	University_of_Memphis	0.05629536	0	0	0	0
	Queens_College	0	0.01503964	0	0	0
	Lindenwood_University	0.04479698	0	0	0	0
	Texas_State_University	0.02623622	0	0	0	0
	University_of_Texas-El_Paso	0.01359885	0	0	0.00993679	0
	University_of_Montana-Missoula	0	0.02316381	0	0.02283434	0
	University_of_Florida	0	0.18534191	0	0	0
	University_of_Nevada-Reno	0.01379044	0.02044438	0	0.01007679	0
	Pacific_Northwest_College_of_Art-Williamette_University	0.02090407	0.00774759	0	0	0
	University_of_Idaho	0.02160169	0.03202457	0	0.01052302	0
	University_of_Kansas	0	0	0	0	0
	Ohio_State_University	0.00856728	0	0	0.00178862	0
	Fairfield_University	0.00660896	0	0	0	0

	Western_New_England_University	0.07168557	0	0	0	0
	Vanderbilt_University	0	0	0	0.01630312	0
	New_Mexico_State_University	0	0	0	0	0
	California_State-Long_Beach	0.03486519	0	0	0.05095257	0
	Salve_Regina_University_(Newport_MFA)	0.01681367	0	0	0	0
	Southern_New_Hampshire_University_(Mountainview)	0.01317191	0.00781096	0	0.00384993	0
	University_of_Missouri-St._Louis	0.0198231	0.01469391	0	0	0
	University_of_Central_Arkansas	0.01324955	0	0	0.01936312	0
	Stetson_University	0.01203302	0.0089195	0	0	0
	New_England_College	0.05303723	0	0	0	0
	Institute_of_American_Indian_Arts_in_Creative_Writing	0.00577349	0.00427961	0	0.00421874	0
	Ashland_University	0.00271772	0.00402903	0	0.00794344	0
	Oklahoma_City_University_(Red_Earth)	0	0	0	0	0
	University_of_Arkansas-Monticello	0.03062282	0	0	0	0
	Oregon_State_University-Cascades	**0.01048554**	**0.00518162**	**0**	**0**	**0**
	Emerson_College	0	0	0	0	0
	DeSales_University	0.10554183	0.01251729	0	0.01233925	0
	Sam_Houston_State_University	0.0603987	0.01279161	0	0.01260967	0
	Chatham_University	0.01327413	0.01311929	0	0	0
	Vanderbilt	0	0	0	0.01630312	0
	Wilkes_University	0.00862821	0	0	0	0
	Iowa_State_University	0.00569253	0.01687838	0	0.00831916	0
	Cornell_University	0.02637787	0	0	0.00963727	0
	American_University	0	0	0	0	0
	Syracuse_University	0.0796608	0	0	0.02910441	0
	Converse_College	0	0	0	0	0
	University_of_North_Carolina-Wilmington	0.00769059	0.00228027	0	0.00224783	0
	Eastern_Oregon_University	0.00634772	0.00470526	0	0.00463833	0
	Reinhardt_University	0.0598059	0	0	0	0
	University_of_Alabama	0.013037	0	0	0	0
	University_of_Southern_Maine_(Stonecoast_MFA)	0.03095112	0	0	0	0

	ColA	ColB	ColC	ColD	ColE
Arcadia_University	0.03113577	0.02517757	0	0.00827315	0
Minnesota_State_University-Mankato	0.03807135	0	0	0	0
Queens_University-Charollette	0.02444186	0	0	0	0
College_of_Charleston	0.04846789	0	0	0	0
Western_Connecticut_University	0	0	0	0	0
Mills_College	0	0	0	0	0
University_of_Alaska-Fairbanks	0	0	0	0	0
Mississippi_University_for_Women	0	0.00751431	0	0	0
University_of_Missouri-Kansas_City	0.03311247	0.01636312	0	0	0
University_of_Nevada-Las_Vegas	0.01365343	0	0	0.00997667	0
University_of_Nebrsaka-Omaha	0.01034064	0.01533004	0	0.01511199	0
Farleigh_Dickinson_University	0.01132071	0	0	0	0
University_of_Iowa	0	0.02103599	0	0	0
University_of_South_Carolina	0	0	0	0.01408167	0
University_of_Texas	0.01668215	0.02473135	0	0.02437958	0
Oregon_State_University	0	0	0	0	0
Sarah_Lawrence_College	0.02037417	0	0	0	0
Western_Colorado_University	0.01715871	0	0	0	0
University_of_Maryland	0.031599	0.0058557	0	0.00577241	0
University_of_Tennessee	0.01282932	0	0	0.01874898	0
Goucher_College	0.01192044	0	0	0.01742073	0
Hamline_University	0	0	0	0	0
Washington_University_(Missouri)	0	0.01445809	0	0	0
University_of_Mississippi-Oxford	0	0.12878962	0	0	0
University_of_North_Carolina-Greensboro	0	0	0	0	0
Northern_Michigan_University	0.02451921	0.01817491	0	0	0
University_of_New_Orleans	0	0	0	0	0
Naropa University	0.00997331	0	0	0.01457516	0.035340229
St._Francis_College	0.00843686	0.00625384	0	0.00616489	0
Brown_University	0.01061335	0	0	0	0
DePaul_University	0.0309079	0.01527369	0	0	0
University_of_California_Riverside_(Palm_Desert)	0	0.19335269	0	0	0
Warren_Wilson_University	0	0.03382473	0.04042396	0	0
Rutgers_University-Newark	0.03049163	0.01506798	0	0.01485366	0

Sample Coded TF-IDF Results (Mentor)

literature	magazines	manuscript	mentor	mentored	mentoring	mentors	mentorship	mentorships	mfa
0.02295756	0	0	0	0.02780687	0.02163612	0	0	0	0.0382404
0.01522411	0	0.02027138	0	0	0.01434781	0	0	0	0.06973672
0.01373528	0	0	0	0	0	0	0	0	0.02287886
0.03786446	0.01372871	0.02016708	0	0	0	0	0	0	0.05676374
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0.01346459	0.01271115	0	0	0.01189888
0.01054585	0	0.01170178	0	0	0	0	0	0	0.12003589
0	0	0	0	0	0	0	0	0	0
0	0	0.03937332	0	0	0.05573582	0	0	0	0.02462734
0	0	0.0136841	0	0	0.01937085	0.01828691	0	0	0.07703257
0.03025404	0.0274234	0	0	0	0.01425631	0	0	0	0.13858391
0	0	0	0	0	0	0	0	0	0
0.01315263	0	0	0	0	0	0	0	0	0.07667918
0.03451455	0	0.0229786	0	0	0	0	0	0	0.11498176
0.01607509	0	0	0	0	0	0	0	0	0.05355255
0.02318594	0.00420332	0.00308728	0	0.0056167	0	0.00412572	0	0	0.02703457
0.01076802	0	0	0	0	0	0.01916068	0	0	0.01793629
0.01138412	0.02063798	0	0	0	0	0	0	0	0.07585009
0.01025743	0	0	0	0	0	0	0	0	0.12814345
0.0090589	0	0	0	0	0	0	0	0	0.1508941
0.0132638	0	0.01766116	0	0	0	0	0	0	0.11046756
0.01374988	0	0.00915419	0	0	0	0	0	0	0.08016108
0.01579832	0	0.02103596	0	0	0	0	0.06818246	0	0.11841871
0	0	0	0	0	0	0	0	0	0
0.05577441	0.01263901	0	0	0	0	0	0.01504446	0	0.07548404
0.01585217	0	0	0.0092335	0	0.00995981	0	0	0	0.03520661
0.06552479	0	0.00969425	0	0.01763679	0	0	0	0	0.05457232
0.009893	0	0.01317283	0	0	0	0	0	0	0.03295753
0.01113741	0.00224342	0	0	0	0.00233252	0.004404	0	0	0.05050154
0	0.00605714	0.00889777	0.01751539	0.00809387	0.00629772	0.00594532	0.00720994	0	0.13078694

Sample Coded TF-IDF Results (publish)

professors	publication	publications	publish	published	publisher	publishers	publishes	publishing	reading
0	0.02042542	0	0.04161919	0.01591187	0	0	0	0	0.02483954
0	0	0.01132443	0	0	0	0	0	0.01766818	0.0494164
0	0.02444065	0	0	0	0	0	0	0	0.0297225
0	0	0	0	0	0	0.01456856	0	0.00878864	0.02458107
0	0	0	0	0	0	0	0	0	0
0.01346459	0	0	0	0	0	0	0	0.00829028	0.00772907
0	0.01876536	0.00522968	0.01593193	0.10476698	0.00457561	0.00338131	0.00457561	0.00815925	0.01331209
0	0	0	0	0	0	0	0	0	0
0	0	0.04399114	0	0	0	0	0	0	0
0	0	0	0	0.02849185	0	0	0	0	0
0	0.01345856	0.01125221	0.0137117	0.03145358	0	0	0	0.02633325	0.00818354
0	0	0	0	0	0	0	0	0	0
0	0	0.01956713	0	0	0	0	0	0	0.02846168
0	0	0	0	0.02392201	0	0	0	0	0.01867197
0.03029961	0	0	0	0	0	0	0	0	0.01739287
0	0	0.01379746	0	0.03856838	0	0	0	0.00269082	0.01254332
0.04059283	0	0	0	0	0	0	0	0	0.02330148
0	0	0	0.02063798	0.0315613	0	0	0	0	0
0	0	0.03051988	0	0	0	0	0	0.01190415	0.01109829
0	0.01611947	0.0134769	0	0	0	0	0	0.01051321	0
0.05000134	0.0236017	0	0	0.01838626	0	0	0	0.03078633	0
0	0	0	0	0.00953003	0	0	0	0.00797864	0
0	0	0.02350312	0.02864039	0.02189962	0	0.03039247	0	0.01833458	0.01709342
0	0	0	0	0	0	0	0	0	0
0	0.01240567	0.02074386	0	0	0	0	0	0.04045525	0
0	0	0.00786108	0	0	0	0	0	0	0
0	0	0	0	0.02018453	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0.03211197
0	0	0.01104606	0	0.02744652	0.00966455	0.00238066	0.00322152	0.00143616	0.02410084
0	0.01189063	0	0.00605714	0.04631538	0.00869798	0	0	0.03489813	0.01084523