

Which writing program?
Studied creative writing under Southern writer Paul Ruffin at Sam Houston State University and interned for the Texas Review.
MFA program at Lesley University
MFA at Fairleigh Dickinson University
National Writing Project provided time for collaboration of writers, allowed apply time to write, read, and receive feedback. Also opportunities to publish.
Ohio State MFA. Workshops, literature classes, forms (craft classes). Great faculty and peers.
MFA in Writing Program at Queens University of Charlotte, NC. Excellent instruction, interesting students in an age range of 18-60+ with a ratio of 4 to 1, max. You meet at Queens U the first week of each semester to meet students and faculty, attend lectures, and workshop two pieces: one in a group of 10 and one in your core on-line group of 3-4 students. Then the rest of the term you email each other your work, comment on it, sending copies to everyone including the instructor, then the instructor sends their comments to all on each piece after everyone else has contributed their feedback. There is also extensive reading in all writing genres required each semester and short papers due from those readings. It's a 2-year program. I've given it a 'quite' useful as opposed to 'very' simply because I realized an MFA program and I were not a match and dropped out of the program in the second semester.
Through Writer's Digest
I went to a public arts school for middle and high school.
University of Michigan
Memoir writing. I do a lot of this kind of work, selling and also used it as basis for my two books, which are humorous family cook books. Also have presented seminars in memoir writing. Have conducted TV interviews and classes on the in-house channel for the 1000 plus residents of our senior village. Also chaired a writing class for beginners and did editing, teaching and finding markets for some.
University of Iowa Writers' Workshop
BA English with writing emphasis at University of Washington in Seattle, academic coursework and workshops in various genre at undergraduate level
MFA in poetry at the University of Washington
Bradley University (Peoria, IL) has a very underrated English program. George Chambers, Kevin Stein (former IL poet laureate), Thomas Palakeel, Rob Prescott and D. Worley all work there. What's nice is that you get a very rounded view of the writing world, from fiction artists, to contemporary poets, to romantic poets. Ancient to Postmodern. You can get an intelligent view of all aspects of literature and then choose who you would like to follow and study deeper. These professors respect intelligent students. In fact, intelligent students are what drive them to work so hard. And it's a small enough school that they are ALWAYS there for you. I'll never forget any of them. -dan b., chicago
MFA in Fiction from Spalding University in Louisville. Wonderful program. Absolutely amazing what I learned about the craft of fiction, and about reading other writers' fiction.
UC Davis, MA in CW program. The best thing about Davis was diversity. We had writers from all over the world. Hearing how they interpreted a scene or sentence or metaphor was incredibly revealing – both about my own work, and about theirs.
Professional/Technical Writing Degree Program at University of Arkansas at Little Rock (UALR), with a minor in English. The student could choose the Dept. of Journalism or English: I chose English.

Creative writing graduate courses through U New Orleans in Prague-- hated sitting in classes, working with others who are par or worse is not helpful to me.
MFA program at Lesley University. Was fortunate to be matched up with Alex Johnson, a phenomenal teacher, editor and person.
An MFA program. Sometimes I feel that one day I'll go to my school and only some overturned office furniture will be left and they'll be gone with my tuition.
I have a B.A. in writing and literature.
The chance to write constantly against deadline pressure and also to get feedback from (and sometimes argue with) a more experienced literary mind were all useful. Eventually I think I learned how to learn by myself.
The University of Colorado at Boulder. There were quite a few skittish egos attending the fiction workshops; I often felt as though I had to suit up for the game whenever I went to class. However, I did have the opportunity to work with a couple of fine and generous writers/professors in Lucia Berlin and Marilyn Krysl; they taught me a lot and gave me much needed encouragement.
I taught in the Writing Program at Stony Brook University on Long Island for 20 years. I taught all kinds of writing, fiction/nonfiction.
I completed an MFA at Colorado State University. The two things I liked about this program were: it was small, so I felt like I could make a contribution, and I graduated without any debt, thanks to a GTA stipend. Its biggest gift, though, was teaching me how to work: how to finish stuff, but also how to leave behind something that wasn't working. I'd spent the three years previous to the MFA working on ONE STORY.
Presently in the low-residency MFA program at the University of Nebraska. I love it. I chose the low-residency approach because I prefer mentoring to workshop. I've very pleased thus far (just finishing up my second semester.)
My teachers in the English Department at Wright State University in Dayton OH were (are) passionate and accomplished teachers. They became friends, mentors and my cheerleaders.
MFA at LSU. Gave me great, consistent time to write. Instruction varied, as did fellow students, but the time to dedicate to the writing – and the feedback – was invaluable.
I worked with a writer and teacher in Canada on a one to one basis. My agent asked me to work with her. I love her. She told me I was good. Change this change that. You are good. Draw word feelings with your descriptions. She told me I was going to be a great writer. I better hurry up and be.
I attended the Writers' Workshop at the U of I, and I wish I'd saved my money, stayed where I was, and kept writing. My disappointment – it could be sour grapes – sidetracked me for a decade or more. Perhaps, it was because I was not considered a star or someone of talent. I do not think those teachers at the Workshop had a clue how to nurture beginning talent. It was competitive and the other students were upper class rich kids. I was working class and had worked two jobs to save the money to attend. I wanted help, camaraderie and encouragement, maybe a few ideas about how to survive as a writer. I was told repeatedly, 'No one likes downer stories.' The U of I story is upbeat, hopeful, and bland. I do not say I ever went there. That would be a downer.
Stonecoast MFA at University of So. Maine, low-residency nonfiction
I volunteered for a summer youth writing program which focused me to write as well.
Amherst Writers Group, Orlando Florida
I only go to writing events that I teach. My students say that they are extremely useful so that makes me happy. I tend to deal with practical information and only peripherally with the text of what my students write. Everything in art is relative but nothing in the outside world is. You have

to know what to do with your writing once it is finished to your satisfaction, how the world works.
'The portable MFA in creative writing'; The New York Writers Workshop, 2006.
A Master's degree at the University of Utah which I enrolled in in order to be around writers. The best thing about the program was the wealth of very good literature professors.
Iowa Writers' Workshop
The Michener Center for Writers MFA program at UT. Mostly workshop classes of 3-12 students (a mix of MFA and MA creative writers, with occasional polymath geniuses from other departments included) plus one fabulous instructor.
It's a free one via email. I can't think of the name of it at the moment. It was quite useful with regard to some of the tips, but a lot of it is about trying to persuade you to buy books on writing, self-publishing, finding an agent, and so on.
MFAW School of the Art Institute. It wasn't what I needed. The assumption was that if you were accepted to the program, you knew your own process pretty well; however, I got into the program writing poetry and wanted to write fiction. No one was both willing and able to help me make that transition. I guess the one thing I took away from the school is the ability to take myself seriously as a writer.
I got an M.A. in Writing and Publishing at Emerson College in Boston and found the program to be integral to my evolution as a writer. It's embarrassing to think of the state of my writing prior to these classes. I learned to crave criticism and to want to revise my work. Workshops averaged 12 students, and typically 3 people submitted a piece of writing to be workshopped the next week. Everyone was expected to weigh in on the piece and provide written feedback to the author. If I have any criticism, it's that my courses really lacked study of the fundamentals like reading an author who's particularly good at dialogue and applying that in a writing exercise, or reading exclusively to study scene mechanics. Overall though, I found the classes to be stellar and the network of writers to be a huge support. It's so rewarding to be surrounded by people who have the same commitment to writing.
I am studying at Wesleyan University. It is not an MFA program, rather a self-designed major within the Humanities concentration in the Graduate Liberal Studies Program. I have found the workshop portion the most useful, but it is also good to study with working writers, who are both students and teachers in the program, to work at assignments and to come up with ideas, and to have my work edited by others. The program has been (for the most part) gentle, in that the expectation in the workshops has been for a positive approach, even though the teachers and students also give constructive criticism when necessary. I have been exposed to writers I might not have read on my own. I have learned about the process of sending work out, and some professors even require that as part of the program, which I have found integral to my self-confidence and growth as a writer. I like being with other creative people who want to write a lot.
I actually taught for a writing program--and I learned more about writing by teaching it than I did as a student. Seeing poor examples and trying to figure out how to improve them taught me a great deal.
My MA is in English with an emphasis in fiction writing. It was useful in countless ways, but best of all it made me part of a community of writers who had the same interests and ambitions that I did. Even conversing with 'English folk' who are interested in literature or composition or linguistics, etc. isn't the same as connecting with other writers. Not that creative writers are better or smarter or lonelier than people in other areas of English – but they do have experiences and concerns that are unique to producing creative text and trying to find an audience for it.