An invitation to academic exploration

We invite you to think of this catalog as your guide to a year of adventure and exploration at the University of California, Riverside, part of the world’s most prestigious public research university.

In these pages you will find information that will help you plot the course of your academic journey at UCR, where you will meet and work with outstanding faculty, dedicated staff and engaging students.

Many of the scientific and artistic accomplishments that are making news today are built on the research and creative endeavors of University of California faculty and students, past and present. UCR faculty are conducting research that holds promise for improving human eyesight, protecting California’s citrus industry and halting the spread of deadly diseases. Professor Emeritus Juan Felipe Herrera, a fixture on the UCR campus, was recently appointed to a second term as U.S. Poet Laureate.

The achievements of these UCR faculty members and the recognition they receive reflects on the quality of the degree you will earn at our campus. Our history of providing a quality education to our diverse student body helps ensure that you will succeed during the time you spend with us.

Your education is important to you. It is to us, too. Even as our campus has grown in recent years, our faculty has remained highly accessible. UCR faculty involve you in their work, allowing you to contribute to advances in research and innovative forms of expression.

UCR offers opportunities to help you reach your own academic aspirations, whether those involve undergraduate research, specialized study or mentorships.

Our standards are high, as are our expectations. We hope that during your time here, you will grow intellectually, socially and personally, becoming well-rounded citizens of the world.

With your help, UCR will also continue to build its relationships with the off-campus community, both down the street and across the globe. UCR students have long been recognized for their contributions to community service. You can be part of that, too.

So, please join us on this journey of adventure and exploration. We look forward to seeing the contributions each of you will make to UCR, and to the greater good.

Kim A. Wilcox
Chancellor
Creative Writing
and Writing for the Performing Arts

Subject Abbreviation: CWPA, CWLR
College of Humanities, Arts, and Social Sciences

Main Campus Traditional M.F.A
Katie Ford, M.F.A., M.Div., Director
Rickerby Hinds, M.F.A., Advisor (Theatre, Film and Digital Production)
Allison Benis White, M.F.A., Advisor (Creative Writing)
Program Office, ARTS 124
(951) 827-5568
writingmfa.ucr.edu

Main Campus Traditional M.F.A Faculty
Professors
Steve Erickson, M.A. (Creative Writing)
fellowships, as well as fellowships for
may include teaching assistantships and
For students in the Main Campus
disciplines with traditional workshop formats,
integrates scholarly studies of narrative, style,
writing, including the genres of poetry, fiction,
moves fluidly within various arenas of creative
Arts (CWPA) offers writers the ability to
Deanne Stillman, (Creative Writing)
John Schimmel, M.F.A. (Theatre, Film and Digital
Robert Roberge, M.F.A., (Theatre, Film and Digital
William Rabkin, M.F.A., (Theatre, Film and Digital
Mark Haskell Smith, M.F.A. (Creative Writing)
Tod Goldberg, M.F.A., (Creative Writing)
Kaiju Park, M.F.A. (Theatre, Film and Digital
Mike Davis, C.Phil. (Creative Writing)
Juan Felipe Herrera, M.F.A. (Creative Writing)
Reza Asian, Ph.D. (Creative Writing)
Josh Emmons, M.F.A. (Creative Writing)
Michael Jayme, M.F.A. (Creative Writing)
Keun-Pyo “Root” Park, M.F.A. (Theatre, Film and Digital
Andrew Winer, M.F.A. (Creative Writing)
Allison Benis White, M.F.A. (Creative Writing)
Charmaine Craig, M.F.A. (Creative Writing)
Emily Rapp Black, M.F.A. (Creative Writing)
Palm Desert Low Residency M.F.A.
Tod Goldberg, M.F.A., Administrative
Directors (760) 834-0928
Agam Patel, Program Manager
(760) 834-0926
palmdesertmfa.ucr.edu
Low Residency M.F.A. Core Faculty
Elizabeth Crane-Brandt, B.A. (Creative Writing)
Jill Alexander Essbaum, M.A., M.A.R. (Creative Writing)
Tod Goldberg, M.F.A. (Creative Writing)
Mark Haswell Smith, M.F.A. (Creative Writing)
Stephen Bam Jones, Ph.D. English, (Creative Writing)
Joshua Malkin, M.F.A. (Theatre, Film and Digital
Anthony McCann, M.F.A. (Creative Writing)
Mary Ots, (Creative Writing)
William Rabin, M.F.A., (Theatre, Film and Digital
Robert Roberge, M.F.A. (Creative Writing)
John Schimmel, M.F.A. (Theatre, Film and Digital
Deanne Stillman, (Creative Writing)
David Ulin, B.A. (Creative Writing)
Mary Yukari Waters, M.F.A. (Creative Writing)

Graduate Program
Master of Fine Arts
The Master of Fine Arts (M.F.A.) degree in Creative Writing and Writing for the Performing Arts (CWPA) offers writers the ability to move fluidly within various arenas of creative writing, including the genres of poetry, fiction, nonfiction, playwriting, and screenwriting, as well as in multimedia studies. The program integrates scholarly studies of narrative, style, voice, structure, and history of these writing disciplines with traditional workshop formats, forming writers who can actively direct the literature of the 21st century.
For students in the Main Campus Traditional M.F.A. program, financial assistance may include teaching assistantships and fellowships, as well as fellowships for community projects through the Gluck Fellows Program of the Arts.
UCR Palm Desert Center (PDC) An M.F.A. in Creative Writing and Writing for the Performing Arts is offered at UCR’s Palm Desert Center, in the Low Residency program. Students in the Low Residency program can receive limited financial assistance through editorial positions on The Coachella Review, the student run literary journal of the program.
Palm Desert Low Residency Program Students enroll in a prescribed number of units each term. Requirements are similar to the full-time program at UC Riverside, but courses are modified to fit low residency requirements. Low Residency MFA students come to Rancho Mirage, California for two ten-day sessions in the Fall and Spring quarters that include readings, workshops, and seminars (please refer to website palmdesertmfa.ucr.edu for specific dates). Students also attend a final thesis or manuscript residency their last quarter to file. Students also enroll in a unit Professional Development Course during this quarter. During the rest of the academic year, students participate in online workshops and seminars and work individually with faculty. Cross-enrollment between programs is not allowed. Full time enrollment in this program is 8 units per quarter for 7 quarters, and students pay a per unit fee.
Admission Applicants to either program should demonstrate significant professional skill by submitting in thesis or manuscript form one of the following: 10-15 pages of poetry, a maximum of 25 pages of fiction, or nonfiction, or the first act or a maximum of 25 pages of a screen play or play. Applicants must have a B.A. or B.S. degree from an accredited institution and submit 3 letters of recommendation, a self-statement, and original transcripts. Applications for the Main Campus Traditional Program are accepted for Fall quarter only; applications for the Palm Desert Low Residency program are accepted for the Fall and Spring quarters.
Plan I (Thesis or Manuscript) Both M.F.A. programs (Main Campus and PDGC Low Residency) require completion of a thesis or manuscript, the requirements of which are the same. Each student will decide which title - thesis or manuscript - best suits their work.
Main Campus Traditional Program
Consists of workshops in chosen genres, culminating in a final project (the master’s thesis or manuscript) which showcases the writer’s cultivated talents, in the form of a poetry collection, novel, memoir, screenplay, or full-length play. The M.F.A. requires students to major in one genre but encourages them to explore the other genres as well, allowing for creative movement within disciplines. Structure and focus in screenwriting and playwriting can also be applied to fiction and nonfiction, and lyricism and metaphor in poetry can also enhance description and dialogue in the other genres, for example. Students can also engage in course work in varied areas of directing and acting, in film history and literature, in literary criticism and translation, with supplemental courses selected from departments such as Comparative Literature and Foreign Languages, English, Hispanic Studies, and Media and Cultural Studies. Students can gain practical aspects of filmmaking from courses in Studio Art and Theatre.
Course Requirements Minimum requirements consist of 56 units of course work (12 courses) and 8 units of master’s thesis or manuscript project. The core curriculum includes the following:
1. Students in the Creative Writing Track (fiction, nonfiction and poetry) are required to take six workshop courses in their chosen genre (18 units total). Students in the Writing for Performance Arts Track (playwriting and screenwriting) are required to take four workshop courses in their chosen genre (12 units).
2. CWPA 201 (4 units)
3. Two graduate seminars from Creative Writing and Writing for the Performing Arts (8 units).
4. Two graduate seminars from any department(s) outside of Theatre and Creative Writing. Seminar subject matter should be relevant to student’s thesis or manuscript project. Requirement can be met with upper-division courses, with instructor and graduate advisor approval, as an appropriate 292 course (8 units).
5. Three electives in workshop, graduate seminar or thesis or manuscript, with the following limitations: Students may take a maximum of six workshops (24 units) within their chosen genre, and a maximum of 16 thesis or manuscript units within the normative time to degree (six terms). Students are encouraged to take seminars or cross-genre workshops, as available; elective thesis or manuscript units beyond the 8 required units must be approved by the student’s thesis or manuscript advisor and graduate advisor (12 units).
6. Thesis or manuscript (8 units) In the areas of playwriting and screenwriting, the final written project is a full-length play or two three acts (90-130 pages) or screenplay or teleplay (approximately 130 pages). In the areas of poetry, fiction, and nonfiction, the final written project is a poetry collection, novel, short story collection, or essay collection. Each student is paired with one or two faculty members who serve as thesis advisor(s). Two faculty readers, in addition to the advisor(s), evaluate the thesis work. The length of the final project breaks down as follows: Poetry 40 – 65 pages, Fiction 100 – 150 pages, Creative Non-fiction 100 – 150 pages, screenplay, teleplay or play 90 – 130 pages.
Normative Time to Degree Main campus: 6 quarters;
Palm Desert Low Residency Program Consists of workshops in chosen genres and course work culminating in a final project (the master’s thesis or manuscript) which showcases the
Creative Writing and Writing for the Performing Arts / 210

writer’s cultivated talents, in the form of a poetry collection, novel, short story collection, essay collection, memoir, full-length work of nonfiction, screenplay, or full-length play. The M.F.A. requires students to write in two genres, allowing for creative movement within disciplines. Structure and focus in screenwriting and playwriting can also be applied to fiction and nonfiction, and lyricism and metaphor in poetry can also enhance description and dialogue in the other genres, for example. Students engage in course work in varied areas of directing and acting, in film history and literature, in literary criticism and translation. Requirements consist of 56 units of course work.

Course Requirements
1. Six low residency genre workshop courses.
2. Six low residency literature, poetry, and film seminars.
3. Six low residency cross genre workshops.
4. Thesis or manuscript. In the areas of narratives, and public discourse.
5. One unit Professional Fundamentals Course.

Creative Writing Program

Graduate Courses

CWPA 200 Advanced Play Analysis (4) Seminar, 4 hours. Prerequisite(s): graduate standing or consent of instructor. An analysis of dramatic structure from a sophisticated perspective. Covers strategies for dealing with openness, ambiguity, and meta-theatre. Also discusses tiet versus gratuitous elements, archetypes, motifs, and symbolism.

CWPA 210 The Writer’s Life: Literary Strategies and Structures (4) Seminar, 3 hours; extra reading, 1 hour; outside research, 1 hour; written work, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Explores the artistic, practical, and professional aspects of life as a working novelist, poet, playwright, screenwriter, or essayist. Topics include publishing, literary journals, commercial magazines, the film industry, the theatre industry, agents, and overviews of genre and art.

CWPA 210 Literature and Imagination: The Intersection of Culture and Performance (4) Lecture, 3 hours; studio, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Examines the literary and performative tools needed to construct original, language-based plays. Combines improvisational performance with storytelling to challenge students to develop and explore the connectivity between cultural history, oral tradition passed on through personal narratives, and public discourse.

CWPA 214 Acting for Writers (4) Lecture, 2 hours; discussion, 2 hours; outside research, 2 hours. Prerequisite(s): CWPA 264 or CWPA 266. Examines the theory and practice of acting to enable writers to better understand how language reflects character, as well as how actors turn the written word into spoken language. Includes text work and improvisation. Credit is awarded for only one of CWPA 214 or TDFP 114. Barr

CWPA 227 Theories of the Modern Theatre (4) Seminar, 4 hours. Prerequisite(s): graduate standing or consent of instructor. Examines the major theories underlying twentieth-century theatre practice. Emphasizes the wide variety of modern theatre, including realism, symbolism, expressionism, surrealism, absurdism, Epic Theatre, and Theatre of Cruelty.

CWPA 230 Creative Nonfiction (4) Workshop, 3 hours; extra writing and reading, 3 hours. Prerequisite(s): graduate standing or consent of instructor; consent of program chair is required for students with credit for CWLR 211N, CWLR 212N, CWLR 221N, or CWLR 222N. A formal study of contemporary creative nonfiction. Emphasizes style, structure, and form. Focuses on the production of original work. Course is repeatable to a maximum of 20 units.

CWPA 231 Directing for Writers (4) Seminar, 3 hours; extra reading, 1 hour; outside research, 1 hour; written work, 1 hour. Prerequisite(s): graduate standing or consent of instructor. An examination of the theory and practice of directing for the stage. Enables writers to better understand how to produce their own work and to interact more effectively with directors.

CWPA 246 Special Topics in Fiction (4) Seminar, 3 hours; extra reading, 3 hours; term paper, 1 hour. Prerequisite(s): graduate standing. Explores various movements and themes in literature. Course is repeatable as content changes to a maximum of 8 units.

CWPA 250 Theory for Writers (4) Workshop, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. A survey of literary theory designed especially for creative writers. Focuses on aspects of various theories that might be useful for creative work. Involves a close reading of theoretical texts with a strong emphasis on issues of form.

CWPA 251 Hollywood and the Novel: The Transformation of Fiction into Film (4) Lecture, 2 hours; screening, 1 hour; extra reading, 2 hours; outside research, 2 hours; written work, 1 hour. Prerequisite(s): graduate standing. Explores the transformation of novels into screenplays and films. Examines four novels and their corresponding screenplays and films. Focuses on differences in style, content, and format. Course is repeatable as content changes to a maximum of 8 units.

CWPA 252 (E-Z) Theory and Craft of Writing (4) Seminar, 3 hours; outside research, 2 hours; extra reading, 1-2 hours. Prerequisite(s): graduate standing; consent of program chair is required for students with credit for a segment of CWLR 201 (E-Z) or a segment of CWLR 202 (E-Z). Analyzes writing techniques, structures, and approaches to the craft in traditional, contemporary, and avant-garde literary works. E. Fiction; F. Poetry; G. Nonfiction; I. Playwriting; J. Screenwriting; K. First Person. Each segment is repeatable to a maximum of 8 units.

CWPA 253 Stories as Collections (4) Seminar, 3 hours; extra reading, 3 hours. Prerequisite(s): graduate standing in Creative Writing and Writing for the Performing Arts. An analysis of the order, shape, and structure of story collections to aid in an appreciation of characters, conflicts, and themes. Course is repeatable as content changes to a maximum of 8 units.

CWPA 255 The Graphic Novel (4) Seminar, 2 hours; studio, 2 hours; extra reading, 1.5 hours; outside research, 1.5 hours. Prerequisite(s): graduate standing. An in-depth consideration of the historical development and craft of graphic novels. Examines the intellectual, literary, and artistic evolution of this narrative form.

CWPA 256 Contemporary Literature of the Middle East (4) Seminar, 3 hours; extra reading, 3 hours; term paper, 1 hour. Prerequisite(s): graduate standing. An overview of contemporary literature from the Middle East. Proposes some of the ways in which the historical and cultural aspects of Islamic literature differ from that of Western culture. Includes English translations of works in Arabic, Persian, Turkish, Dari, and Urdu. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor.

CWPA 257 The Sufis (4) Seminar, 3 hours; term paper, 2 hours; extra reading, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An introduction to sufism through an in-depth reading of the great Sufi poets. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor. Cross-listed with RLST 257.

CWPA 260 Shakespeare and Film (4) Seminar, 3 hours; outside research, 1 hour; screening, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An examination of the influence of Shakespeare on film from faithful adaptations to broad reinventions of his works. Compares Shakespeare in his period and the present; the wide range of movies that Shakespeare inspired; and how modern filmmakers deal with issues of language and structure.

CWPA 262 Fiction (4) Workshop, 3 hours; extra writing and reading, 4 hours. Prerequisite(s): graduate standing or consent of instructor; consent of program chair is required for students with credit for CWLR 211F, CWLR 212F, CWLR 221F, or CWLR 222F. A formal study of contemporary fiction. Emphasizes style, structure, and form. Focuses on production of original work. Course is repeatable to a maximum of 20 units.

CWPA 263 Fiction Workshop (4) Workshop, 3 hours; extra reading, 1.5 hours; written work, 1.5 hours. Prerequisite(s): graduate standing. A comprehensive introduction to the craft of fiction writing. Develops fiction writing abilities and critiquing skills of the genre. Intended for students whose primary emphasis is not fiction. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor.

CWPA 264 Playwriting (4) Workshop, 3 hours; consultation, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Intensive formal study of playwriting with emphasis on plot, character, theme, dialogue, and style. Course is repeatable.

CWPA 265A Four Forms (4) Workshop, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing. Explores similarities and differences of three kinds of creative writing: fiction, playwriting, and screenwriting. Includes participation in live stagings and video shoots, translating stories from one form to another to highlight the unique qualities of each form as well as areas of commonality. Course is repeatable.

CWPA 265B Four Forms (4) Workshop, 3 hours; outside research, 3 hours. Prerequisite(s): CWPA 265A; graduate standing. Includes adaptation of a one-act play into a screenplay not longer than 15 pages. Demonstrates how to develop work dependent on dialogue into work dependent on visuals and action. Covers shooting, editing, and screening of short films. Course is repeatable.

CWPA 266 Screenwriting (4) Workshop, 3 hours; consultation, 1 hour; screening, 2 hours. Prerequisite(s): graduate standing or consent of instructor. Involves outline and completion of an initial draft of a feature-length screenplay. Also includes a comparison study of two movies in the same genre. Course is repeatable.
Prerequisite(s): graduate standing. Colloquia featuring imprisonment; ecological degradation; and domestic religious, ethnic, and political persecution; exile; around the world. Topics may include war; genocide; twentieth and twenty-first centuries from America and the United States. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor. Literature studies directed by a faculty member on special topics. Course is repeatable to a maximum of 8 units.

CWPA 290 Directed Studies (1-8) Outside research, 3-18 hours. Prerequisite(s): graduate standing; consent of instructor and graduate advisor. Literature studies directed by a faculty member on special topics. Course is repeatable.

CWPA 292 Concurrent Analytical Studies in Creative Writing and Writing for the Performing Arts (1-4) Outside research, 3-12 hours. Prerequisite(s): graduate standing, consent of instructor and graduate advisor. Taken concurrently with a 100-series course but on an individual basis. Devoted to research, criticism, and written work related to the 100-series course. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

CWPA 297 Directed Studies in the Teaching of Creative Writing and Reading (1-4) Course, 2 hours; practicum, 1 hour; outside research, 2 hours; written work, 3 hours. Prerequisite(s): enrollment in the M.F.A. program in Creative Writing and Reading for the Performing Arts. Prepares for teaching introductory undergraduate Creative Writing courses by offering a flexible curriculum of meetings and conferences on effective pedagogical methodology. Includes creating course syllabi and lesson plans and discussing a range of practical teaching issues. Required of all TAs for at least one quarter. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 8 units.

CWPA 298 Thesis Workshop (4) Workshop, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Designed for M.F.A. students working on their thesis, usually in the last two quarters of the program. Open to any and all genres. Focuses on student work, emphasizing the completion of thesis projects.

CWPA 299 Research for the Thesis (1-12) Thesis, 3-36 hours. Prerequisite(s): consent of thesis director. Research and preparation for the Master of Fine Arts thesis. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

Professional Courses

CWPA 301 Directed Studies in the Teaching of Creative Writing and Reading (1-4) Seminar, 2 hours; discussion, 1 hour; research, 2 hours; written work, 3 hours. Prerequisite(s): consent of instructor. Designed for M.F.A. students teaching in undergraduate Creative Writing courses. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

CWPA 302 Teaching Practicum (1-4) Consultation, 1-4 hours; practicum, 2-8 hours. Prerequisite(s): graduate standing. Supervised teaching in undergraduate Creative Writing courses. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.