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Graduate Student Representation

Each year a graduate student representative will be elected by the first year cohort to represent them the following year. The graduate student representative may also call and facilitate meetings of the graduate student cohort. Responsibilities include attending department and/or program meetings and conveying student needs and requests to the graduate advisors and program director.

Important Contact Information:

The Director can be reached by e-mail at katie.ford@ucr.edu.

Your graduate advisors are Professor Allison Benis White (Creative Writing) and Professor Rickerby Hinds (Theatre, Film, and Digital Production). They can be reached by email at allison.white@ucr.edu and rickerby.hinds@ucr.edu respectively.

The MFA coordinator is Bryan Bradford, and he can be reached by telephone at (951) 827-5568 or by e-mail at bryan.bradford@ucr.edu.

All faculty contact information is listed on the MFA website at http://writingmfa.ucr.edu/people/index.html.
Establishing California Residency

It is crucial that incoming domestic students who are classified as by UCR as non-residents take immediate steps upon moving to California to establish residency. While non-resident tuition is covered by the fellowship typically granted to first-year students, it is not covered by teaching assistantships awarded in the second year. Non-resident tuition is $5034 per quarter. To avoid these fees, incoming non-resident students must take steps to establish California residency at least 366 days before the first day of the fall quarter in their second year. To be safe, a combination of at least four actions to establish residency should be taken. You can find a complete list of ways to meet the residency requirement here: http://registrar.ucr.edu/registrar/tuition-and-fees/residency-for-tuition-purposes.aspx

In the summer between your first and second year in the program, the Residency Office will send you a change of status form. At that time, you will submit the appropriate documentation to be reclassified.

International students should note that they are not able to establish state residency without first receiving permanent legal resident status in the United States.

A more detailed explanation of these policies specifically for graduate students can also be found here: http://www.ucop.edu/general-counsel/_files/ed-affairs/10-things-grad.pdf
Advising and Registration

Before You Begin

- Please take the time to read the class schedule and course descriptions. Identify the classes you would like to take.
- You must enroll in at least one workshop in your area of concentration.
- Please make sure you register for a seminar class. It is a good idea to take your seminar classes in your first year, leaving you time to focus on your thesis hours in your second year.
- Most importantly, make an appointment with your graduate advisor to discuss your plans.

Advising

The MFA in Creative Writing and Writing for the Performing Arts Program has come into being through the merging of certain elements of the Departments of Creative Writing and Theatre, Film, and Digital Production. While this makes the program highly unique, it also creates the necessity of having two graduate advisors, one from each department, to help students navigate through the requirements of the program and its different elements. While you are certainly welcome to seek assistance from either of the advisors, we recommend that you consult the advisor designated to your particular side of the program.

Poetry, fiction, and nonfiction students should refer to the Creative Writing graduate advisor, and playwriting and screenwriting students should consult the Theatre graduate advisor. Currently, Professor White is the advisor for the creative writing component and Professor Hinds is the advisor for the theatre component of the program.

Students should contact their graduate advisor in order to discuss the classes they would like to take. The first meeting with your advisor will provide you with an opportunity to plan your time in the MFA program. It will also allow you to avoid any pitfalls that may impede your progress.
Registration

Registration is completed online through the GROWL system. Registration for new students opens during the fourth week of August. Continuing students are given a registration date, and from that date through the second week of classes students are allowed to make enrollment adjustments (adding, dropping) through GROWL.

After the second week of term, students must see the MFA coordinator for any schedule adjustments.

In order to help you track your progress, the program uses a checklist for each degree track (See Samples 1 and 2 on pages 9 and 10). All students are encouraged to track their progress through the use of this form. While this is not official, it is a useful tool. Copies of this form can be obtained from the MFA coordinator.

Enrollment in Workshops Outside of Your Primary Genre

Students who would like to take a graduate workshop outside of their primary genre should be in touch with the appropriate faculty member to inquire about admission to the course. Faculty will sometimes request a submission of work in the genre in order to make a decision. A seat in a workshop is not guaranteed and is up to the discretion of each individual faculty member.

If you are granted a seat in a graduate workshop outside of your genre, please note that students who are less familiar with the genre might need to do supplementary reading in the craft prior to, and during, the term.

Cross genre work is not required to earn the MFA, but is encouraged, as our program is unique in its opportunity to work in more than one genre, and our students have often achieved success in more than one field: fiction writers have not only published fiction, but seen their plays produced or screenplays optioned; screenwriters have published poems or stories; playwrights have placed creative non-fiction pieces; poets have published stories and essays.
Sample 1: Departmental Checklist

Checklist for MFA Requirements in *Creative Writing and Writing for the Performing Arts*

**Creative Writing track**

56 units of course work (14 courses) and 8 units of thesis for a total of 64 units

<table>
<thead>
<tr>
<th>Course</th>
<th>Course #</th>
<th>Qtr Taken</th>
<th>Grade</th>
<th>Units</th>
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<tbody>
<tr>
<td>1. Workshop in primary genre</td>
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<td>2. Workshop in primary genre</td>
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<td>3. Workshop in primary genre</td>
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<td>4. Workshop in primary genre</td>
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<td>5. Workshop in primary genre</td>
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<tr>
<td>6. Workshop in primary genre</td>
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<tr>
<td>7. CWPA 201 – The Writer’s Life</td>
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<tr>
<td>8. Graduate seminar from department other than Theatre or Creative Writing (4 units) (<em>requirement can be met with upper-division courses in these areas along with the appropriate 292</em>)</td>
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<tr>
<td>9. Graduate seminar from department other than Theatre or Creative Writing (4 units) (<em>requirement can be met with upper-division courses in these areas along with the appropriate 292</em>)</td>
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<tr>
<td>10. CWPA graduate seminar (4 units) (<em>requirement can be met with upper-division courses in these areas along with the appropriate 292</em>)</td>
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<tr>
<td>11. CWPA graduate seminar (4 units) (<em>requirement can be met with upper-division courses in these areas along with the appropriate 292</em>)</td>
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<td>12. Elective in workshop or graduate seminar (4 units)</td>
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<td>13. Elective in workshop or graduate seminar (4 units)</td>
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<td>14. Elective in workshop, graduate seminar or thesis/manuscript units (4 units)</td>
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<td>15. Manuscript/Thesis units (<em>minimum 8 units required for graduation; maximum 12 allowed</em>)</td>
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<tr>
<td>16. Manuscript/Thesis units (<em>minimum 8 units required for graduation; maximum 12 allowed</em>)</td>
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Sample 2: Departmental Checklist

Checklist for MFA Requirements in *Creative Writing and Writing for the Performing Arts*

*Writing for the Performing Arts track*

56 units of course work (14 courses) and 8 units of thesis for a total of 64 units

<table>
<thead>
<tr>
<th>Course</th>
<th>Course #</th>
<th>Qtr Taken</th>
<th>Grade</th>
<th>Units</th>
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<tr>
<td>6. Graduate seminar from department other than Theatre or Creative Writing (4 units) <em>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</em></td>
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<td>7. Graduate seminar from department other than Theatre or Creative Writing (4 units) <em>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</em></td>
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<tr>
<td>8. CWPA graduate seminar (4 units) <em>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</em></td>
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<tr>
<td>9. CWPA graduate seminar (4 units) <em>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</em></td>
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<tr>
<td>10. Elective in workshop or graduate seminar (4 units)</td>
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Special Enrollment Courses

CWPA 290 Directed Studies

Directed studies courses are for individual students whose writing and study interests or research focus has expanded beyond the curriculum. Up to two 290 courses (8 units) may count towards graduation. You cannot take a 290 in an area of regular study or writing that is currently met by a class offering. The first step in registering for CWPA 290 is to complete a 290 Petition. This form can be found online at http://www.graduate.ucr.edu/forms/290Petition.pdf. The form must be signed by the student, the relevant professor, and submitted to the MFA coordinator. It will then be forwarded to the program director for approval and signature, after which the student will be registered in the course. A copy of the form will be placed in the student file, and the original will be forwarded to the Graduate Division.

Permission to enroll in a 290 course is ultimately granted by the Graduate Division, even with program approval. Notification of approval is normally made within two weeks of submission. We strongly advise students to complete this form as early as possible in the quarter. In the event that the request is denied after the second week of classes, a “W” will appear on the student’s transcript. This course can be taken for 1 - 4 units.

CWPA 292 Concurrent Analytical Studies

A 292 course allows a student to receive graduate credit while taking an upper division undergraduate course (100 – 199). Students wishing to take a 292 course must complete a CWPA Concurrent Studies form, which details the type of extra work required of the student. The CWPA Concurrent Studies form can be obtained from the MFA coordinator. Permission to take this course is granted first by the professor, and forwarded to the program director for final approval. The signed form is then turned in to the MFA coordinator, who forwards it to the program director for approval. The 292s will usually only be approved by the program director if there are no equivalent graduate courses with open registration at the time. However, the director has discretionary powers here. After the form has been signed by the program director, the MFA coordinator enrolls the student. If the upper division class is taught by a non-tenure track instructor, the student must have a tenured or tenure-track professor sign off on the class as well in order to receive proper credit. This course can be taken for 1 – 4 units. Please see the sample (Sample 2) provided on the next page.
292 Concurrent Analytical Studies
Creative Writing & Writing for the Performing Arts

Name: ____________________________

Course: □ CWPA 292 – Concurrent Analytical Studies in Creative Writing and Writing for the Performing Arts

Instructor: ____________________________________________

Quarter: Fall 20__  Winter 2010  Spring 20__

Number of Units: ______ (1-4)

Proposed Program of Study:
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Approved: ____________________________  09/30/2010

Professor Doe

Instructor  Date
CWPA 299 Research for Thesis or Manuscript

Thesis/Manuscript courses are designed to allow students, under faculty supervision, to devote time exclusively to their theses or manuscripts. To register for thesis/manuscript units, students must contact (via e-mail) the faculty member with whom they wish to work. After the professor and the student determine the number of units needed, the faculty member will contact the MFA coordinator to confirm student enrollment. This course can be taken for 1 – 12 units. The program director will be copied on all communication.

CWPA 301 Directed Studies for the Teaching of Creative Writing and Writing for the Performing Arts

CWPA 301 is a professional course and does not count toward graduation requirements. Students wishing to enroll in this course must contact the MFA coordinator for enrollment.

Most TAs will first serve as TAs for CRWT 056 – Introduction to Creative Writing. This 270 student course consists of large-group lectures taught by CRWT faculty and of smaller (15-student) discussion sections. Each TA runs three (3) discussion sections each academic quarter. TAs will simultaneously enroll in the CWPA 301, where the professor for CRWT 056 will work with the TAs on such topics as classroom management, curriculum planning, grading, and problem solving. The goal is to provide a supervised environment with a degree of independence, so that new teachers can practice skills and share their experiences and prepare for future classes with their peers and professor. Some TAs will then move on to teach either CRWT 057A, 057B, or 057C. For this introductory writing class (one for poetry, fiction, and nonfiction), TAs will work independently as the sole instructor. They will plan their own curriculum, manage their own classes, and conduct their own evaluations of student work. Students with major emphasis in Playwriting or Screenwriting may be offered TAships in the Theatre, Film, and Digital Production Department's lower division acting and dramatic writing courses, as available.

CWPA 302 Teaching Practicum

TA’s teaching undergraduate courses with Creative Writing or Theatre, Film, and Digital Production courses may enroll in the Teaching Practicum. These TA’s will receive guidance from the chair of the department or from the professor in charge of the course he or she is teaching.
English Seminars

Students can only register for English seminars through the English department. During the fourth week of each quarter, the English Department Graduate Affairs Officer sends a list of available seminars via e-mail, along with brief descriptions of these classes, and a registration form. This form must be completed and e-mailed to the person listed on the form (Sample 3).

Please note that students in the English Department are given priority for English seminars. Students from other departments are registered on first-come, first-served basis. Therefore, we encourage our students to sign up early for English seminars. Please note, early registration in out of department classes are crucial. For more detailed information, please contact the English Department Graduate Affairs Officer.

Comparative Literature Seminars

Students can register for Comparative Literature courses through GROWL. Bonnie Anketell, the Graduate Assistant in Comparative Literature, can be contacted with any questions about the courses. She can be reached by telephone at 951-827-1523 or by e-mail at bonnie.anketell@ucr.edu.
Graduating

Graduation Requirements

A minimum of 56 units (14 courses) is required for graduation and 8 units of manuscript or thesis units for a total of 64 units. The core curriculum is divided into a Creative Writing Track (fiction, nonfiction, poetry) and a Writing for the Performing Arts track (playwriting and screenwriting):

Creative Writing Track

- 6 workshops in chosen genre (24 units)
- Professional development course, CWPA 201 - The Writer's Life (4 units)
- 2 graduate seminars from Creative Writing and Writing for the Performing Arts (8 units)
- 2 graduate Seminars from any department(s) outside of Theatre, Film, and Digital Production and Creative Writing. Seminar subject matter should be relevant to student's manuscript/thesis project. Requirement can be met with upper-division courses, with instructor and graduate advisor approval, as an appropriate 292 course (8 units)
- Manuscript or Thesis (8 units)
- 3 Electives (12 units) in workshop, graduate seminar or manuscript/thesis units, with the following limitations: Students may take a maximum of six workshops (24 units) within their chosen genre, and a maximum of 12 manuscript/thesis units within the normative to degree (six terms). All cross-genre workshops require prior instructor approval.

Manuscript or Thesis project: In the areas of poetry, fiction, and nonfiction, the manuscript or thesis is a poetry collection, novel, short story collection, novella, memoir, essay collection or other book-length non-fiction project. Each student invites one or two faculty members to serve as the manuscript/thesis advisor(s). Two faculty readers, in addition to the advisor(s), evaluate the manuscript/thesis work.

The length of the manuscript or thesis breaks down as follows: Poetry 40 – 65 pages, Fiction 100- 150 pages, Creative Non-fiction 100 – 150 pages.

Normative Time to Degree: 6 quarters.
Writing for the Performing Arts Track

- 4 workshops in chosen genre (16 units)
- Professional development course, CWPA 201 - The Writer's Life (4 units)
- 2 graduate seminars from Creative Writing and Writing for the Performing Arts (8 units)
- 2 graduate Seminars from any department(s) outside of Theatre, Film, and Digital Production and Creative Writing. Seminar subject matter should be relevant to student's manuscript/thesis project. Requirement can be met with upper-division courses, with instructor and graduate advisor approval, as an appropriate 292 course (8 units)
- Manuscript or Thesis (8 units)
- 5 Electives (20 units) in workshop, graduate seminar or manuscript/thesis units, with the following limitations: Students may take a maximum of six workshops (24 units) within their chosen genre, and a maximum of 12 manuscript/thesis units within the normative to degree (six terms). All cross-genre workshops require prior instructor approval.

Manuscript or Thesis project: In dramatic writing, the manuscript or thesis project is a full-length play of two or three acts, or a screenplay or teleplay. Each student invites one or two faculty members to serve as the manuscript/thesis advisor(s). Two faculty readers, in addition to the advisor(s), evaluate the manuscript/thesis work.

The length of the manuscript or thesis breaks down as follows: Screenplay, Teleplay or Play 90 – 130 pages.

Normative Time to Degree: 6 quarters.
Graduation Process

All students who are close to meeting the requirements for graduation must file an application for candidacy with the Graduate Division. This form can be found online at http://graduate.ucr.edu/forms/Plan_I_candidacy_app.pdf

As graduation nears, there is much to consider. You may begin to wonder if you have completed your course requirements. Questions about who should serve on your thesis/manuscript committee may arise as well. Meeting all of the required courses is the first step. To ensure that you are on the right path, we recommend conducting a degree check and meeting with your advisor at least once per quarter.

Another critical part of preparing for graduation is choosing a thesis or manuscript committee. The thesis or manuscript committee consists of three members (a chair and two committee members). We recommend that students meet with several faculty members to find out who is available and who would best fit their needs. In some cases, a student can request a third reader from another department or request a fourth reader. This is allowable, but it is also at the director’s discretion. Students are encouraged to contact and request faculty to serve as their advisor(s) and committee members, but are not guaranteed they will receive their first choices. If their first choices are not available, the graduate advisor and program director will consult with the student to find other appropriate faculty.

It is important to know who is able to serve as a committee member. Only “ladder track” (tenured or tenure-track) or Visiting Assistant Professors are eligible; lecturers are not. Below are the names of faculty who are eligible to serve as committee members.

Professor Aslan        Creative Nonfiction  
Professor Lutz         Creative Nonfiction  
Professor Rapp Black   Creative Nonfiction  
Professor Craig        Fiction  
Professor Emmons       Fiction  
Professor Erickson     Fiction  
Professor Lalami       Fiction/Creative Nonfiction  
Professor Hopkinson    Fiction  
Professor Jayme        Fiction  
Professor Jennings     Fiction  
Professor Smiley       Fiction  
Professor Straight     Fiction/Creative Nonfiction  
Professor Winer        Fiction  
Professor Evered       Playwriting/Screenwriting  
Professor Hinds        Playwriting/Screenwriting  
Professor Jaffe-Berg   Playwriting/Screenwriting  
Professor Krieger      Playwriting/Screenwriting  
Professor Russin       Playwriting/Screenwriting  
Professor Ford         Poetry  
Professor Hedge Coke   Poetry/Creative Nonfiction  
Professor White        Poetry
CWPA List of Courses

Colloquia:

CWPA 280. Writers’ Colloquium (1)

Prerequisite(s): graduate standing. Colloquia featuring writers in fiction, nonfiction, poetry, playwriting, and screenwriting. Students who present a seminar receive a letter grade; other students receive a Satisfactory (S) or No Credit (NC) grade. Course is repeatable to a maximum of 6 units.

Students have an opportunity to read from their work.

Seminars

CWPA 200. Advanced Play Analysis (4)

Prerequisite(s): graduate standing or consent of instructor. Analysis of dramatic structure from a sophisticated perspective. Covers strategies for dealing with openness, ambiguity, and metatheatricality. Also discusses tied versus gratuitous elements, archetypes, motifs, and symbolism.

CWPA 201. The Writer’s Life: Literary Strategies and Structures (4)

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.

This course is typically offered in the fall quarter.

CWPA 227. Theories of the Modern Theatre (4)

Prerequisite(s): graduate standing or consent of instructor. Examines the major theories underlying twentieth-century theatre practice. Emphasis is on the wide range of styles in modern theatre, including realism, symbolism, expressionism, surrealism, absurdism, Epic Theatre, and Theatre of Cruelty.
CWPA 246. Special Topics in Fiction (4)
Prerequisite(s): graduate standing. Explores various movements and themes in literature. Course is repeatable as content changes to a maximum of 8 units.
Recent course topics have included: “Race and Gender in Fiction;” “Writing the Self;” “Working Class Fiction.”

CWPA 252 (E-Z). Theory and Craft of Writing (4)
Prerequisite(s): graduate standing. Analyzes writing techniques, structures, and approaches to craft in traditional, contemporary, and avant garde literary works. E. Fiction; F. Poetry; G. Nonfiction; I. Playwriting; J. Screenwriting; K. First Person.
Recent course topics include: “The Art of Revision;” “Writing Home: Sketching the Inland Empire in Prose.”

CWPA 253. Stories as Collections (4)
Prerequisite(s): graduate standing in Creative Writing. 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)
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)
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.
This is a new course, to be offered for the first time in Spring 2010.

CWPA 257. The Sufis (4)
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.
CWPA 260. Shakespeare and Film (4)

Prerequisite(s): graduate standing or consent of instructor. Examines the influence Shakespeare exerted on film, from faithful adaptations to broad reinventions. Compares Shakespeare in his period and ours, the wide range of movies that have taken from Shakespeare for inspiration, and how modern filmmakers deal with issues of language and structure.

CWPA 277. Poetry and the Sacred (4)

Prerequisite(s): graduate standing. An in-depth introduction to sacred poetic texts from antiquity to the present. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor.

CWPA 279. The Fire This Time: Twentieth-Century Poetry of Witness (4)

Prerequisite(s): graduate standing. Examines the poetry of crises and witness written by poets in the twentieth and twenty-first centuries from America and around the world. Topics may include war; genocide; religious, ethnic, and political persecution; exile; imprisonment; ecological degradation; and domestic and urban violence in the United States.

CWPA 281. Oscar Wilde and Late Victorian Theatre (4)

Oscar Wilde (1854-1900), an Irish, feminist, aesthete, socialist, homosexual Victorian author, becomes a focus for the study of late Victorian theatre and culture. Readings are of Wilde’s plays and nondramatic writings and plays by related playwrights such as Ibsen and Shaw.

CWPA 282. Film Noir: Stories and Cinema from the Shadows (4)

Prerequisite(s): graduate standing or consent of instructor. Examines the genre of fiction and cinema known as “film noir.” Looks at films, writing, and art to understand how “film noir” reshapes the way America looks at itself. Each week examines a different aspect of the genre, combining readings and films to understand its roots and rules.

Lectures

CWPA 210. Literature and Improvisation: The Intersection of Culture and Performance (4)

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)
Prerequisite(s): THEA 264 or THEA 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 THEA 114 or THEA 214.

CWPA 251. Hollywood and the Novel: The Transformation of Fiction into Film (4)
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 275. Modern American Poetry (4)
Prerequisite(s): graduate standing. Focuses on various modern poets. Explores their contributions to the evolution of an American poetic tradition and aesthetic. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor. Course is repeatable as content changes to a maximum of 8 units.

Workshops

CWPA 230. Creative Nonfiction (4)
Prerequisite(s): graduate standing or consent of instructor. Intensive formal study of contemporary creative nonfiction, with emphasis on style, structure, and form. Primary focus is on the production of original work. Course is repeatable to a maximum of 20 units.

This course is offered every quarter.

CWPA 250. Theory for Writers (4)
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 262. Fiction (4)

Prerequisite(s): graduate standing or consent of instructor. Intensive formal study of contemporary fiction, with emphasis on style, structure, and form. Primary focus is on production of original work. Course is repeatable to a maximum of 20 units.

This course is offered every quarter.

CWPA 263. Fiction Workshop (4)

Prerequisite(s): graduate standing. A comprehensive introduction to the craft of fiction writing. Allows students to develop their abilities as fiction writers in addition to their 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)

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 266. Screenwriting (4)

Prerequisite(s): graduate standing or consent of instructor. Students outline and complete the first draft of a feature-length screenplay and complete a short paper comparing two movies in the same genre. Course is repeatable.

CWPA 267. Writing for Television (4)

Prerequisite(s): graduate standing or consent of instructor. Provides intensive formal study of writing for television. Emphasizes creating guidelines for a one-hour pilot and a 13-episode series. Course is repeatable to a maximum of 24 units.

CWPA 269. Rewriting the Script (4)

Prerequisite(s): TFDP 264 or TFDP 266 or consent of instructor; consent of instructor is required for students repeating the course. Addresses the processes involved in rewriting a full-length script (screenplay or play). Course is repeatable to a maximum of 8 units. Credit is awarded for only one of THEA 169 or THEA 269.
CWPA 270. Poetry Workshop (4)

Prerequisite(s): graduate standing or consent of instructor. Intensive formal study of contemporary poetry with emphasis on style, structure and form. Primary focus is on production of original work. Course is repeatable.

This course is offered every quarter.

CWPA 276. Poetry and Translation (4)

Prerequisite(s): graduate standing; reading proficiency in Spanish. Discusses the efficacy and difficulty of translating poetry from the Spanish language into English. Students read twentieth- and twenty-first century major Spanish language poets. Provides a forum to render and compare translations. Cross-listed with SPN 277.

CWPA 278. Contemporary American Poetry (4)

Prerequisite(s): graduate standing. Focuses on influential contemporary American poets. Discusses their styles and the evolution of poetry over the last fifty years. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor. Course is repeatable as content changes to a maximum of 8 units.

CWPA 281. Intensive Workshop (1-2)

Prerequisite(s): graduate standing or consent of instructor. Designed to both expose students to the work of contemporary writers and provide an opportunity for those same writers to respond to the students’ work. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 8 units.

CWPA 283. Multigenre Workshop (4)

Prerequisite(s): graduate standing or consent of instructor. A peer review workshop for students with ongoing projects in any and all genres. Focuses on student work that can profit from exposure to readings by people working in a number of different genres. Course is repeatable to a maximum of 16 units.

CWPA 285. The Literary Memoir (4)

Prerequisite(s): graduate standing. An in-depth survey of the literary memoir. Explores how memoirists employ craft and memory to create meaning. Asks what obligation memoirists have to drama and to real lives and places. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor.
CWPA 288. Thesis/Manuscript Workshop (4)

Prerequisite(s): graduate standing or consent of instructor. Designed for MFA students working on their thesis or manuscript, usually in the last two quarters of the program. Open to any and all genres. Focuses on student work, with emphasis on bringing thesis/manuscript projects to conclusion.

Thesis/Manuscript

CWPA 299. Research for Thesis or Manuscript (1-12)

Prerequisite(s): consent of thesis or manuscript director. Research for and preparation of the thesis or manuscript. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

Directed Studies

CWPA 290. Directed Studies (1-6)

Outside research, 3-18 hours. Literature studies, directed by a faculty member, on special topics. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

Concurrent Analysis Courses

CWPA 292. Concurrent Analytical Studies in Theatre/ Creative Writing (1-4)

Prerequisite(s): graduate standing; consent of instructor. 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.

Professional Courses

CWPA 301. Directed Studies in the Teaching of Theatre and Writing for the Performing Arts (1-4)

Prerequisite(s): graduate standing. Prepares students for teaching introductory undergraduate creative writing and theatre courses by offering a flexible curriculum of meetings and conferences on effective pedagogical methodology. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.
CWPA 302. Teaching Practicum (1-4)

Prerequisite(s): graduate standing. Supervised teaching in undergraduate Theatre, Film, and Digital Production courses. Credit is not applicable to graduate unit requirements. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.
Enrollment Modifications

In rare cases, students may find it necessary to modify their enrollment. In certain cases, the University allows students to enroll at half-time status, at filing-fee status, or to take a leave of absence. Each option is considered on a case by case basis. We strongly advise students to consult with their graduate advisor and with the program director before making a decision to change their enrollment status.

Half-Time Study & Reduced Fees

Students are considered half-time when they are enrolled in six units or less. Half-time study must have prior approval from Graduate Division, and the student must meet one or more of the following criteria:

- Occupation (40 hours per week)
- Unusual family responsibilities
- Poor Health

Applications for half-time studies are found at http://www.graduate.ucr.edu/forms/Halftime.pdf, and the deadlines for each quarter have been listed below:

- Fall Quarter: September 1
- Winter Quarter: December 1
- Spring Quarter: March 1

Filing-Fee Status

Filing-fee status is intended for students who need only to make the final edits to their thesis. In this event, students need to submit an application. Applications are found at http://www.graduate.ucr.edu/forms/ffappma.pdf.

Applications for filing-fee status must be turned in by the dates listed below:

- Fall Quarter: September 1
- Winter Quarter: December 15
- Spring Quarter: March 15

Leave of Absence

Leaves of absence may be granted for the reasons below:

- Serious illness or other temporary disability;
- The need to concentrate on a job or occupation not directly related to the degree program; or
- Family responsibilities
Petitions for leaves of absence are found at http://www.graduate.ucr.edu/forms/leaveform.pdf, and the deadlines for each quarter have been listed below:

- Fall Quarter  September 1
- Winter Quarter  December 15
- Spring Quarter  March 15

All forms mentioned above require the signature of the program director. Once a student has decided to enroll half-time, go on filing fee status, or take a leave of absence, the form must be turned in to the MFA coordinator. It will then be forwarded to the program director for signature. A copy will then be placed in the student’s file, and the original will be forwarded to the Graduate Division.

After the Graduate Division has made its determination, students will be notified by mail. A copy of the decision is forwarded to the department as well. The usual response time is two weeks. If there has been no information within that period, please contact Graduate Student Affairs at (951) 827-3315.
Employment Opportunities

Teaching Assistantships

Teaching Assistantships are offered by most of the departments in CHASS (College of Humanities, Arts and Social Sciences), as well as by the University Writing Program. (see “Other Employment Opportunities,” below)

Teaching Assistantships in Creative Writing and Theatre, Film and Digital Production:

Most TAs in CRWT will first serve as TAs for CRWT 056 – Introduction to Creative Writing. This 270-student course consists of large-group lectures taught by CRWT faculty or lecturers, and smaller (15-student) discussion sections. Each TA runs three discussion sections each academic quarter. Two to four TAs are typically hired each quarter for CRWT 046S – Survey in Contemporary Fiction, CRWT 047S – Survey in Contemporary Poetry, and CRWT 048S – Survey in Contemporary Nonfiction series as well. These are also large lectures, with TAs each teaching three discussion sections.

Some 056 TAs will go on to teach 057A, B, or C. These are introductory writing classes in specific genres, with an emphasis on writing exercises, and on readings in the designated genre -- poetry, fiction, or nonfiction. Other TA’s will teach Theatre 010 Introduction to Acting, Theatre 066 Introduction to Screenwriting, and other occasional courses. As instructors, TAs will work independently, planning their own curriculum, managing their own classes, and conducting their own evaluations of student work. Their curriculum and syllabi will be approved by the TA advisor, and the advisor will be available for consultation.

Each year, the program will issue a call for applications, most likely in June. Applicants will submit the following to the MFA coordinator to apply for Assistantships:

- One-page statement of teaching philosophy. In this philosophy, applicants should describe their reasons for wishing to teach and their pedagogical approaches to teaching writing.

- C.V.

Applicants need not provide recommendations; the department will solicit these from faculty.

056 TAs must also attend two CRWT 2-hour training sessions before the start of the quarter (in addition to the university training), and should plan to be in town for the week before the first day of classes.
Application Process
A request for a CV and letter of application will be sent in mid-June of each year for positions starting the following fall quarter. We will base most of our hiring decisions on the application materials and evaluations provided by faculty within the department who have worked with the student applicant.

Notification and Hiring Process
Students will be notified of their employment decision via e-mail no later than the second week of August, after which they must contact the MFA coordinator to make an appointment to complete all paperwork necessary for hiring.

Please note that every effort will be made to place students in teaching assistantships related to their areas of concentration, and to distribute the TAships as equitably as possible. However, as these positions are limited, students should also be prepared to apply for teaching assistantships in other departments, such as the University Writing Program, Media Studies, Comp Lit, etc. Should a student not receive a teaching assistantship in his/her major area—or at all—it should in no way be construed as a reflection upon his/her status in the program.

Required Training
Per Graduate Division, all new teaching assistants are required to attend a four-hour University Teaching Orientation prior the first quarter of serving as a teaching assistant. These orientations are held the week before classes, and there are several opportunities to attend. Again, this requirement is from Graduate Division and all teaching assistants must comply.

Section Assignments
As stated earlier, our program offers teaching assistantships for the following courses: Creative Writing 056 Introduction to Creative Writing, CRWT 046S Survey in Contemporary Fiction, CRWT 047S Survey in Contemporary Poetry, CRWT 048S – Survey in Contemporary Nonfiction, Creative Writing 057A Introduction to Fiction, Creative Writing 057B Introduction to Poetry, Creative Writing 057C Introduction to Creative Nonfiction, TFDP 010 Introduction to Acting, TFDP 066 Introduction to Screenwriting, and other occasional courses.

While every effort is made to place TAs in their requested sections, it is not always possible. The program has sole discretion as to the times, dates, and classrooms that are assigned to teaching assistants¹. Once assignments are made, they are permanent for the quarter. However, every effort will be made to rotate TAs through the different sections to ensure a varied teaching experience.

¹ Please refer to Article 18 Section B of UAW and UC Agreement.
Teaching Assistant Rights
Teaching assistants are Associated Student Employees. As such they are represented by the International Union, United Automobile, Aerospace and Agricultural Implement Works of America (UAW), AFL-CIO and its Local Union 2865. Please review the union contract at


Other Employment Opportunities
The MFA program wishes it could award teaching assistantships to all MFA students. However, due to budget constraints, this is not always possible. Each spring the Graduate Division posts a listing of all projected positions throughout the campus at http://www.graduate.ucr.edu/TAProj09-10.pdf. Each department within the university has its own application timeline, so we suggest requesting information on application procedures from departments you have an interest in teaching for soon after the projected positions are posted. We highly encourage you to seek out employment opportunities in other departments in order to broaden your options.

Reading Assistantships and Research Assistantships
Often, faculty will put out a call for these. They only pay a stipend, however, and will not cover fees or tuition.

GLUCK fellowships
These are community and school outreach fellowships, awarded in amounts up to $5000.00

In past years, our students have found employment with the University Writing Program, Media and Cultural Studies, Women’s Studies, Philosophy, Religious Studies, and Comparative Literature.
Procedural Information

The hierarchy is as follows, from the Dean of CHASS down:

Dean Milagros Peña
Associate Dean Katherine Kinney
Department Chairs: Creative Writing, Andrew Winer; Theatre, Film, and Digital Production Erith Jaffe-Berg
MFA Director: Katie Ford
Grad Advisors: Creative Writing, Allison Benis White; Theatre, Film, and Digital Production, Rickerby Hinds

Questions of procedure should begin with the Grad Advisors.

Questions involving funding should begin with the MFA Director.

The staff is charged with implementing decisions that are made by the faculty, but they cannot make decisions about funding or the allocation of other resources. The staff implements decisions made by the faculty--thus if you have a request involving an appointment or anything of an academic nature, begin with Professors White and Hinds, and if you have a direct funding request begin with Professor Ford. If the faculty has already made decisions about appointments or other resources, the staff can give you the appropriate details; if you have a new request you can ask for a decision by the director, who will either act on her own authority or take it through channels to the chair, the faculty as a whole, or the Dean.

One thing that everyone should know is that we all work under at least two different schedules--one in which we do what we should be doing when we should be doing it (making decisions about TAships, for instance), and one in which we wait for the Governor, the legislature, the Chancellor, the EVC, and the Dean to make their decisions in turn and let us know if we can, in fact, do what we have decided we should do (and this usually happens well past our original decision, often requiring a revision of those decisions, based on, for instance, how many TAships we can actually award.) As in any case in our communal life, if a student or faculty member feels that their questions are not being adequately answered, or their complaint or issue inadequately addressed, they should get in touch with the next person up the hierarchy. Thus if Prof. White or Prof. Hinds can't help you, ask Prof. Ford; if she can't help, ask one of the department Chairs (Professor Winer, Creative Writing or Professor Jaffe-Berg, Theatre); if they can't resolve the problem, ask Dean Kinney; if she can't, ask Dean Peña. If she can't help, you're probably out of luck, but you can still take your issue to the EVC and Provost's office. That said, we are here to help.
Student Conduct

Please review the University’s Standards of Conduct at http://conduct.ucr.edu/learnPolicies/Pages/StandardsofConduct.aspx. We will always treat you with the highest degree of professionalism and respect, but expect no less from you in return. And remember we are all committed to making your time here as illuminating and productive as possible.

Disputes and Conflict Resolution

As with any university department, conflicts or disagreements about everything from grades to teaching assignments may arise. Should a conflict occur, students are strongly encouraged to first work with their graduate advisor and the program director to resolve matters before resorting to a formal appeal.

If a student is unable to resolve a conflict through informal arbitration, then a formal appeal may be lodged through one of the resources listed below:

- Procedures and criteria for graduate student academic appeals can be found at http://graduate.ucr.edu/academic_affairs.html
- Any appeal based on sex discrimination or sexual harassment must be referred directly to the Title IX office for initial review: http://www.titleix.ucr.edu/
- Grade disputes must be appealed under the Academic Senate Bylaw R5, Procedures for the Appeal of Grades: http://senate.ucr.edu/bylaws/?action=read_bylaws&code=r&section=05
- For academic integrity disputes involving graduate students, see the Academic Senate Bylaw 6: http://senate.ucr.edu/bylaws/?action=read_bylaws&code=app&section=06
- For disputes involving graduate student academic employment, see the Employment Issues section of http://graduate.ucr.edu/dispute_resolution.html
- For disputes regarding disability accommodations, inquire with the Services for Student with Disabilities (SSD) Administrative Office: http://www.specialservices.ucr.edu/disabilities/Pages/permanentDisabilities.asp
- For disputes regarding whistleblower complaints, including complaints for retaliation, see the University of California Whistleblower policy: http://www.ucop.edu/uc-whistleblower/
- For all other non-academic issues, the student may be referred to the campus Ombuds http://ombudsperson.ucr.edu/ and/or the Office of Administrative Resolution http://conflictresolution.ucr.edu/
Faculty Responsibilities

Committee Meetings
The graduate committee, which consists of the program director, graduate advisors and department chairs, shall meet as needed to administer program needs and conduct other necessary business.

The full faculty of the MFA program will meet as needed to assess program needs.

The graduate student representative may attend these meetings, with the exception of the meetings devoted to selecting and admitting the following year’s cohort.
Graduate Admissions

The full faculty of the MFA will be offered the opportunity to review all student applications. Faculty who do not review and respond to the applications by the specified deadlines will forfeit input on the application decisions of the committee.

Within four weeks of the application close date of January 5th, the graduate advisors convene meetings of faculty in each genre, who then review all applications. They draw up a short list of candidates and a waiting list. The MFA Director, in conjunction with the graduate advisors and the MFA coordinator then begin the admissions process in consultation with graduate division.
Helpful Web Links

MFA in Creative Writing and Performing Arts website
http://writingmfa.ucr.edu/index.html

Graduate Division
http://www.graduate.ucr.edu/

Teaching Assistant Development Program
http://www.tadp.ucr.edu/

Graduate Student Handbook
(Published by Graduate Division)
http://www.graduate.ucr.edu/StudAffairs/GSHndbk.pdf

Graduate Student Affairs
http://www.graduate.ucr.edu/studafftoc.html

Regulations for Fellowship Holders
http://www.graduate.ucr.edu/RegFellows.html

Graduate Calendar
http://www.graduate.ucr.edu/StudAffairs/Calendar09-10.pdf

Graduation Deadline Dates
http://www.graduate.ucr.edu/forms/FilingDates.pdf

Advancement to Candidacy
http://www.graduate.ucr.edu/AdvCandForms/MAforms/CWPA-MFA.pdf

Dissertation and Thesis Format Guide
http://www.graduate.ucr.edu/forms/format%20guide%202009.pdf

Commencement Petition
http://www.graduate.ucr.edu/forms/2010CommencementPetition.pdf

Regulations for Teaching Assistants
http://www.graduate.ucr.edu/RegFellows.html

Graduate Student Employment Guide
http://www.graduate.ucr.edu/forms/PAFHndbk.pdf