creative writing, take to home midterm. Cross-listed with CPLT 187.

CRWT 190 Special Studies (1 to 5) To be taken with the consent of the chair of the department as a means of meeting special curricular problems. Course is repeatable to a maximum of 16 units.

CRWT 195 Senior Thesis (4) Consultation, 1 hour; thesis, 3 hours; outside research, 3 hours; extra reading, 3 hours. Prerequisite(s): consent of department chair. Creation of a significant piece of work under faculty supervision. Project composed in the genres of poetry, fiction, or nonfiction.

CRWT 195H Senior Honors Thesis (4) Thesis, 4 hours; consultation, 1 hour; outside research, 4 hours; extra reading, 3 hours. Prerequisite(s): consent of Department Chair. The student works independently with a faculty member to prepare a project. For the Creative Writing major, the project may be a group of poems, a long poem, a group of short stories, a novel, or a part of a novel. For the Journalism minor, the project may be a news feature, an investigative article, or a similar story requiring significant endeavor in reporting and writing and demonstrating an understanding of sound journalistic technique.

CRWT 198I Individual Internship (1 to 12) Field, 2 hours per unit. Prerequisite(s): consent of instructor; upper-division standing. Work with an appropriate professional individual or organization to gain experience and skills in any form of writing which meets with the approval of the Creative Writing Chair (e.g., journalism, radio journalism). Letter grading or Satisfactory (S)/No Credit (NC). Course is repeatable to a maximum of 16 units.

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
Stu Krieger, B.A., Advisor
(Theatre, Film, and Digital Production)
Michael Jayme M.F.A., Advisor
(Creative Writing)
Program Office, ARTS 124
(951) 827-5568
writingmfa.ucr.edu

Main Campus Traditional M.F.A Faculty

Professors
Reza Aslan, Ph.D. (Creative Writing)
Steve Erickson, M.A. (Creative Writing)
Charlies Evers, M.F.A. (Theatre, Film and Digital Production)
Katie Ford, M.F.A., M.Div. (Creative Writing)
Allison Hedge Coke, M.F.A. (Creative Writing)
Rickerby Hinds, M.F.A. (Theatre, Film and Digital Production)
Naio Hopkinson, M.A. (Creative Writing)
Erith Jaffe-Berg, Ph.D. (Theatre, Film and Digital Production)
Stuart Krieger, B.A. (Theatre, Film and Digital Production)
Laila Lalami, Ph.D. (Creative Writing)
Tom Lutz, Ph.D. (Creative Writing)
Robin Russin, M.F.A. (Theatre, Film and Digital Production)
Jane Smiley, Ph.D. (Creative Writing)
Susan C. Straight, M.F.A. (Creative Writing)

Professors Emeriti
Mike Davis, C.Phil. (Creative Writing)
Juan Felipe Herrera, M.F.A. (Creative Writing)

Associate Professors
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 Production)
Andrew Winer, M.F.A. (Creative Writing)
Allison Benis White, M.F.A. (Creative Writing)
Charmaine Craig, M.F.A. (Creative Writing)
Emilly Rapp Black, M.F.A. (Creative Writing)

Palm Desert Low Residency M.F.A.
Tod Goldberg, M.F.A., Administrative Director (760) 834-0924
Agam Patel, Associate Director (760) 834-0926
palmdesertmfa.ucr.edu

Low Residency M.F.A. Core Faculty
Michael Birnbaum, M.F.A. (Screenwriting)
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 Haskell Smith, M.F.A. (Creative Writing)
Stephen Graham Jones, Ph.D. (English), (Creative Writing)
Joshua Malkin, M.F.A. (Screenwriting)
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) that 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 of two or 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 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 playwriting and screenwriting, the final written project is a full-length play of two or three acts (90–120 pages) or screenplay or teleplay (approximately 120 pages). In the areas of poetry, fiction, and nonfiction, the final written project is a poetry collection (approximately 60 pages), novel, short story collection, essay collection, memoir or full-length nonfiction work (between 100-200 pages). Each student is paired with three faculty members who serve as the thesis advisor(s).
5. One unit Professional Fundamentals Course.

Normative Time to Degree 7 quarters

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 metatheatre. Also discusses tied versus gratuitous elements, archetypes, motifs, and symbolism.
CWPA 201 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 Improvisation: The Intersection of Culture and Performance (4) Lecture, 3 hours; studio, 3 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 TFDP 114.

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 TFDP 114.

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 range of styles in modern theatre, including realism, symbolism, expressionism, surrealism, absurdism, Epic Theatre, and Theatre of Cruelty.

CWPA 230 Creative Nonfiction (4) Workshop, 3 hours; extra 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 36 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 to a maximum of 24 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. Examines 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 to 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 36 units.

CWPA 253 Stories as Collections (4) Seminar, 3 hours; extra reading, 3 hours. Prerequisite(s): graduate standing or consent of instructor. A seminar 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 PLST 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. Examines 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 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 36 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 adaption 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.

CWPA 267 Writing for Television (4) Workshop, 3 hours; consultation, 1 hour. Prerequisite(s): graduate standing or consent of instructor; consent of program chair is required for students with credit for CWLR 211S, CWLR 212S, CWLR 221S, or CWLR 222S. 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 268 Writing the Half-Hour Television Comedy (4) Workshop, 3 hours; written work, 3 hours. Prerequisite(s): graduate or professional standing or written consent of instructor. Introduction to the style, form, content, and creation of a half-hour television comedy series. Course is repeatable to a maximum of 8 units.

CWPA 269 Rewriting the Script (4) Workshop, 4 hours. Prerequisite(s): CWPA 264 or CWPA 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 CWPA 269 or TFDP 169.

**CWPA 270 Poetry Workshop** (4) Workshop, 3 hours; extra reading, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Intensive formal study of contemporary poetry with emphasis on style, structure, and form. Focuses on production of original work. Course is repeatable to a maximum of 36 units.

**CWPA 275 Modern American Poetry** (4) Lecture, 3 hours; extra reading, 2 hours; written work, 1 hour. 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.

**CWPA 276 Poetry and Translation** (4) Workshop, 3 hours; extra reading, 1.5 hours; outside research, 1.5 hours. Prerequisite(s): graduate standing; reading proficiency in Spanish. Discusses the efficacy and difficulty of translating poetry from the Spanish language into English. Explores the works of twentieth- and twenty-first century major Spanish language poets. Provides a forum to render and compare translations. Cross-listed with SPN 277.

**CWPA 277 Poetry and the Sacred** (4) Seminar, 2 hours; extra reading, 2 hours; outside research, 2 hours; written work, 2 hours. 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 278 Contemporary American Poetry** (4) Workshop, 3 hours; extra reading, 3 hours; written work, 1 hour. 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 9 units.

**CWPA 279 The Fire This Time: Twentieth-Century Poetry of Witness** (4) Seminar, 3 hours; extra reading, 1 hour; outside research, 1 hour; written work, 1 hour. 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 280 Writers’ Colloquium** (1) Colloquium, 1 hour. 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.

**CWPA 281 Oscar Wilde and Late Victorian Theatre** (4) Seminar, 4 hours. Prerequisite(s): graduate standing or consent of instructor. A study of late Victorian theatre and culture through the works of Oscar Wilde (1854–1900), an Irish, feminist, aesthetic, socialist, homosexual Victorian author. Includes readings of Wilde’s plays and nondramatic writings as well as plays by contemporaries such as Ibsen and Shaw.

**CWPA 282 Film Noir: Stories and Cinema from the Shadows** (4) Seminar, 3 hours; screening, 2 hours; outside research, 1 hour. 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.

**CWPA 283 Multigenre Workshop** (4) Workshop, 3 hours; outside research, 3 hours. 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 284 Intensive Workshop** (1 to 2) Workshop, 10 to 12 hours per quarter; discussion, 10 to 12 hours per quarter. Prerequisite(s): graduate standing or consent of instructor. Explores the work of contemporary writers and provides 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 285 The Literary Memoir** (4) Workshop, 3 hours; extra reading, 3 hours. Prerequisite(s): graduate standing. An in-depth survey of the literary memoir. Explores how memoirists employ craft and memory to create meaning. Addresses 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) Workshop, 3 hours; extra reading, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Designed for M.F.A. 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, emphasizing the completion of thesis and manuscript projects.

**CWPA 290 Directed Studies** (1 to 6) Outside research, 3 to 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 to 4) Outside research, 3 to 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 Research** (1 to 6) Outside research, 3 to 18 hours. Prerequisite(s): Graduate standing; consent of instructor and graduate advisor. Develops a creative writing project with possibility of publication or production, and not specifically intended for thesis, final project manuscript, or dissertation. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 8 units.

**CWPA 299 Research for the Thesis or Manuscript** (1 to 12) Thesis, 3 to 36 hours. Prerequisite(s): consent of thesis or manuscript director. Research and preparation for the Master of Fine Arts thesis or manuscript. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 24 units.

**Professional Courses**

**CWPA 301 Directed Studies in the Teaching of Creative Writing and Writing for the Performing Arts** (4) Lecture, 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 Writing 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 302 Teaching Practicum** (1 to 4) Consultation, 1 to 4 hours; practicum, 2 to 6 hours. Prerequisite(s): graduate standing. Supervised teaching in undergraduate Creative Writing courses. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.