

**Handbook  
for the  
MFA in Creative Writing and Creative  
Writing for the Performing Arts  
2022-23**

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## Important Contact Information

Your graduate advisors are Professor Reza Aslan (Creative Writing) and Professor Stu Krieger (Writing for the Performing Arts). They can be reached by email at [aslanr@ucr.edu](mailto:aslanr@ucr.edu) and [skrieger@ucr.edu](mailto:skrieger@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](mailto:bryan.bradford@ucr.edu).

All faculty contact information is listed on the MFA website at <http://writing-mfa.ucr.edu/people/index.html>.

## 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.

## 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: <https://registrar.ucr.edu/tuition-fees/residency-for-tuition>

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 review the enrollment notes that will be sent to you by the MFA Coordinator. Identify the classes you would like to take.
- You should enroll in at least one workshop in your area of concentration.
- Please make sure you register for a seminar class.
- 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 Writing for the Performing Arts graduate advisor. Currently, Professor Aslan is the advisor for the creative writing component and Professor Krieger is the advisor for the WPA 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 R'Web system. The MFA coordinator will automatically enroll students in their primary genre workshop each quarter unless the student requests otherwise prior to enrollment.

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 R'Web.

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 7 and 8). 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.

## 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. You cannot take a 290 in an area of regular study or writing that is currently met by a class offering. 290 units may not consist of creative work; Graduate Division will only approve 290 units for analytical studies.

The first step in registering for CWPA 290 is to complete a 290 Petition. This form can be found online at [R'Grad](#). Once submitted, the form will then must be approved by, successively, the MFA coordinator, the graduate advisor, and 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 (courses numbered 100 – 199). Students wishing to take a 292 course must complete contact the professor and receive approval to do extra work required of the student. Permission by the professor to enroll in the units is then forwarded to the program coordinator, who will enroll the student in the units. Be aware that lecturers may not serve as the instructor for 292 units. The 292s will usually only be approved if there are no equivalent graduate courses with open registration at the time. This course is normally taken for 2 units.

### CWPA 297 Directed Studies

CWPA 297 units differ from CWPA 290 Directed Studies in that 297 are reserved for creative work not related to the thesis. 297 units do not require approval by Graduate Division.

The MFA coordinator will enroll students in 297 units with permission via email from the instructor. No form is required. This course can be taken for 1 - 4 units, and students may take a maximum of 8 units over the course of the program. These units do not count toward any graduate requirements.

### **CWPA 299 Research for Thesis or Manuscript**

CWPA 299 Thesis/Manuscript courses are designed to allow students, under faculty supervision, to devote time exclusively to their theses or manuscripts. To register for CWPA 299 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.

Students may take 8 units of CWPA 299 within the normative time to degree (6 quarters), with no permission from the graduate advisor required. Students may take up to an additional 4 units with permission from their graduate advisor.

Students who have received fellowships or TA funding beyond the normative time to degree may enroll in an additional 4 units per quarter of CWPA 299 without advisor approval.

### **CWPA 302 Teaching Practicum**

TA's teaching undergraduate courses with Creative Writing or Theatre, Film, and Digital Production courses may enroll in up to 8 units of the Teaching Practicum within the normative time to degree. Students in these units will receive teaching guidance throughout the quarter by the faculty member overseeing the units.

The faculty member supervising the class to which the TA is assigned will oversee the units. If the course is taught by a lecturer, the units will be overseen by the student's advisor. The MFA coordinator will enroll the student in the units with written permission from the supervising faculty.

Students should note that Graduate Division does not allow CWPA 302 units to count toward any graduation requirements, so students should make certain they are making adequate progress toward their requirements before enrolling.



# 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 primary genre (24 units)
- 3 graduate seminars from Creative Writing and Writing for the Performing Arts (12 units)
- 1 graduate seminar from any department 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 (4 units)
- Manuscript or Thesis (8 units)
- 4 Electives (16 units) in workshop, graduate seminar in CWPA or from another department, 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).

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 a faculty member to serve as the chair of the manuscript/thesis committee. Two faculty readers, in addition to the chair, also 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.

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

Course	Course #	Qtr Taken	Grade	Units
1. Workshop in primary genre				
2. Workshop in primary genre				
3. Workshop in primary genre				
4. Workshop in primary genre				
5. Workshop in primary genre				
6. Workshop in primary genre				
7. Graduate seminar from department other than Theatre or Creative Writing (4 units)				
8. CWPA graduate seminar (4 units)  <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>				
9. CWPA graduate seminar (4 units)  <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>				
10. CWPA graduate seminar (4 units)  <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>				
11. Elective in workshop or graduate seminar (4 units)				
12. Elective in workshop or graduate seminar (4 units)				
13. Elective in workshop or graduate seminar (4 units)				
14. Elective in workshop, graduate seminar or thesis/manuscript units (4 units)				
15. Manuscript/Thesis units <i>(minimum 8 units required for graduation; maximum 12 allowed)</i>				
16. Manuscript/Thesis units <i>((minimum 8 units required for graduation; maximum 12 allowed)</i>				

## **Writing for the Performing Arts Track**

- 5 workshops in primary genre (20 units)
- 3 graduate seminars from Creative Writing and Writing for the Performing Arts (12 units)
- 1 graduate seminar from any department 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 in CWPA or another department, 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).

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 a faculty member to serve as the chair of the manuscript/thesis committee. Two faculty readers, in addition to the chair, also 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.

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

	Course #	Qtr Taken	Grade	Units
1. Workshop in primary genre				
2. Workshop in primary genre				
3. Workshop in primary genre				
4. Workshop in primary genre				
5. Workshop in primary genre				
6. Graduate seminar from department other than Theatre or Creative Writing (4 units)  <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>				
7. CWPA graduate seminar (4 units)  <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>				
8. CWPA graduate seminar (4 units)  <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>				
9. CWPA graduate seminar (4 units)  <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>				
10. Elective in workshop or graduate seminar (4 units)				
11. Elective in workshop or graduate seminar (4 units)				
12. Elective in workshop or graduate seminar (4 units)				
13. Elective in workshop or graduate seminar (4 units)				
14. Elective in workshop, graduate seminar or thesis/manuscript units (4 units)				
15. Thesis/Manuscript units <i>(minimum 8 units required for graduation; maximum 12 allowed)</i>				
16. Thesis/Manuscript units <i>(minimum 8 units required for graduation; maximum 12 allowed)</i>				

## Graduation Process

As graduation nears, there is much to consider. To ensure that you are on the right path, we recommend conducting a degree check with your advisor each quarter.

The MFA coordinator will send a detailed guide to the graduation process, with deadline dates, in October of each year.

All students who are close to meeting the requirements for graduation must file an application for candidacy with the Graduate Division prior to the first day of the quarter in which they plan to graduate. This form will be submitted online via R'Grad. Subsequently, a graduation application must be filed via R'Web by the third week of the quarter in which the student intends to graduate.

Another critical part of preparing for graduation is choosing a whether to create a thesis or a manuscript and forming a thesis or manuscript committee. The only difference between the manuscript and the thesis is that the thesis will be published on the UCR library's open database, making it searchable by anyone with an internet connection. The manuscript is not placed on the database, and is thus protected from any potential publication issues that could arise from having the work openly available to the public.

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. 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 will consult with the student to find other appropriate faculty. Once a committee is formed, the student must submit Confirmation of Committee form to the MFA Coordinator by the first week of Winter quarter.

**Students who do not submit the form by the deadline will have a registration hold for Spring put on their accounts.**

Only "ladder track" (tenured or tenure-track) or Visiting Assistant Professors are eligible to serve on the committee; lecturers are not. Below are the names of eligible faculty:

Reza Aslan	Creative Nonfiction	Patricia Cardoso	Screenwriting
Tom Lutz	Creative Nonfiction	Charles Evered	Playwriting/Screenwriting
Emily Rapp Black	Creative Nonfiction	Donatella Galella	Playwriting
Charmaine Craig	Fiction	Kimberly Guerrero	Playwriting/Screenwriting
Josh Emmons	Fiction	Rickerby Hinds	Playwriting/Screenwriting
Steve Erickson	Fiction	Erith Jaffe-Berg	Playwriting/Screenwriting
Laila Lalami	Fiction/Creative Nonfiction	Stu Krieger	Playwriting/Screenwriting
Goldberry Long	Fiction	Robin Russin	Playwriting/Screenwriting
Michael Jayme	Fiction	Annika Speer	Playwriting
John Jennings	Fiction	Katie Ford	Poetry
Susan Straight	Fiction/Creative Nonfiction	Allison Hedge Coke	Poetry/Creative Nonfiction
Andrew Winer	Fiction	Allison White	Poetry

## **CWPA List of Courses**

### **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 metatheatres. 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 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 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.

### **CWPA 290. Directed Studies (1-6)**

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.

## **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 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 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 submitted online via R'Grad 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 submitted online via R'Grad.

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

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

### **Leave of Absence**

Leaves of absence may be granted for:

- Serious illness or other temporary disability
- The need to concentrate on a job or occupation not directly related to the degree program
- Family responsibilities

Petitions for leaves of absence are found on R'Grad, and the deadlines for each quarter have been listed below:

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

All forms mentioned above require the approval of the graduate advisor and Graduate Division.

# 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:

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.

Most 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. In these courses, the TA 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 supervising faculty.

### Teaching Assistantships in Theatre, Film and Digital Production:

TA's are most commonly assigned to TFDP 010 Introduction to Acting, TFDP 066 Introduction to Screenwriting, TFDP 067 Screenwriting and Playwriting, TFDP 050S Public Speaking, TFDP 115 Hip Hop Theatre and other occasional courses. These classes are taught by faculty or lecturers, with TA's teaching two discussion sections of TFDP 050S, or three discussion sections of TFDP 010 or TFDP 066. The department typically offers one section of TFDP 067 each year. In this course, TAs will work independently, planning their own curriculum, managing their own classes, and conducting their own evaluations of student work, with close oversight by a supervising faculty member.

## **TA Application Process**

Each year, the program will issue a call for applications for TA-ships in mid-June. Applicants will submit the following to the MFA coordinator:

- 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.

## **Notification and Hiring Process**

The advisors will base their hiring decisions on the application materials, evaluations provided by faculty within the department, and department need.

Students will be notified of their employment decision via e-mail no later than the third week of August, after which they will be contacted by Harvest Shared Services, the department's payroll office, to complete the onboarding payroll documents.

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**

While the program will attempt 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 assistants<sup>1</sup>. However, every effort will be made to rotate TAs through the different courses to ensure a varied teaching experience.

## **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:

<https://ucnet.universityofcalifornia.edu/labor/bargaining-units/bx/contract.html>

## **Other Employment Opportunities**

The MFA program admits students with the intention of awarding teaching assistantships to all students in their second year. However, unforeseen budget reductions could affect our ability to do so. Each spring the Graduate Division posts a listing of all projected positions throughout the campus at <https://graduate.ucr.edu/list-projected-ta-positions>. 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, the MFA coordinator will put out a call for these on behalf of faculty. They pay an hourly wage 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.

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<sup>1</sup> Please refer to Article 18 Section B of UAW and UC Agreement.



## **Procedural Information**

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

Dean Daryle Williams

Dean Kiril Tomoff

Department Chairs: Creative Writing: Josh Emmons Theatre, Film, and Digital

Production: Robing Russin, Interim

Graduate Advisors: Creative Writing: Reza Aslan Theatre, Film, and Digital Production: Stu Krieger

### **Questions of procedure and funding should begin with the Grad Advisors.**

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 Krieger and Aslan. 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 advisor, who will either act on her or his own authority or take it through channels to the chair, the faculty as a whole, or the Dean.

The program works 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 of California, the state legislature, UCR's Chancellor, our Executive Vice-Chancellor, and our Dean to make their decisions in turn and let us know if we can, in fact, do what we have decided we should do. 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.

That said, your Grad Advisors are here to help, and they welcome the opportunity to do so.

## **Student Conduct**

Please review the University's Standards of Conduct at <https://conduct.ucr.edu/>. We will always treat you with professionalism and respect; we expect the same in return. Our program is committed to making your time here as illuminating and productive as possible.

## Disputes and Conflict Resolution

As with any university department, conflicts or disagreements may arise. Should a conflict occur, students are strongly encouraged to first work with that respective faculty member or their graduate advisor 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 <https://graduate.ucr.edu/regulations-and-procedures#integrity>
- 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\\_by-laws&code=r&section=05](http://senate.ucr.edu/bylaws/?action=read_by-laws&code=r&section=05)
- For academic integrity disputes involving graduate students, see the Academic Senate Bylaw 6: [http://senate.ucr.edu/bylaws/?action=read\\_by-laws&code=app&section=06](http://senate.ucr.edu/bylaws/?action=read_by-laws&code=app&section=06)
- For disputes involving graduate student academic employment, see the Employment Issues section of <https://graduate.ucr.edu/regulations-and-procedures#employment>
- 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 graduate advisors, the department chairs, and the program coordinator, 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**

Ladder-track faculty of the MFA will be offered the opportunity to review student applications within their primary area of expertise. 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 six weeks of the application close date of January 5<sup>th</sup>, 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 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/>

Graduate Division

<https://graduate.ucr.edu/>

Teaching Assistant Development Program

<http://www.tadp.ucr.edu/>

Graduate Student Regulations & Procedures

<https://graduate.ucr.edu/regulations-and-procedures>

Regulations for Fellowship Holders

<https://graduate.ucr.edu/fellowships-awards-and-grants#fellowships>

Graduation Procedures and Deadlines

<https://graduate.ucr.edu/graduation-procedures>

Graduate Student  
Employment Guide

<https://graduate.ucr.edu/academic-student-employees-ase>