

Handbook for the MFA in Creative
Writing and Writing for the
Performing Arts

2010 – 2011

Revised Edition, January 2011

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Welcome from the Director

Greetings, students and faculty of the MFA for Creative Writing and Writing for the Performing Arts.

For those who have always found that a bit of a mouthful, it is now also known as the CWPA MFA. To those newly joining the program, welcome to our community of working writers. You're about to embark on some of the most challenging and rewarding years of your life. Approach this opportunity openly, collegially and, most of all, fearlessly. Being a writer is an unpredictable, sometimes anxious adventure, but we are here to help you shape your vision as an artist and help guide you along your professional path. Get to know the professors and the other students, even those from different years, other genres, or with whom you are not taking classes. You will find some of your most important learning moments happen over a cup of coffee, during an office hour, or after an informal reading. As importantly, you will create a network of colleagues, and friends who will prove invaluable to you throughout your career.

Although our MFA program is still young, our student and alumni poets and prose writers have already published full-length collections, memoirs and novels, reviews, essays and articles with first-rate houses and journals. Our playwrights and screenwriters have had plays staged both locally and around the country, have optioned, sold and been hired to write scripts, and have been recipients of some of the most prestigious awards in their fields. Beyond that, largely due to the unique, multi-genre nature of our program, 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. As the media in which we work and the old genre boundaries are increasingly intersecting, overlapping and being redefined, our students are uniquely prepared to take advantage of every opportunity. Our program is about excellent writing, whatever form it takes.

All this reflects the quality, depth, and range of our faculty. Our writer-professors collectively have published scores of books and hundreds of articles, stories, poems, opinion pieces, reviews, essays, and scripts, in every area of creative and critical writing. They have had plays produced around the country and the world, screenplays produced both independently and by major studios, been on bestseller and "best book" lists, and been regularly featured in local and national media. We have National Book Award, National Book Critics' Circle and Poet Laureate of California finalists; PEN Award and Los Angeles Times Book Award finalists and winners; MacArthur and Lannan Award winners and nominees; Fulbright and Rhodes Scholars; NEA, NEH, Edgar Award, American Book Award, Emmy Award and Telluride Indiefest winners; recipients of Mark Taper Theatre, Ford Foundation, Alfred P. Sloan, Guggenheim, Pushcart, Michener, and Lucas Artist fellowships and grants; and dozens of other similar honors. One of the great strengths of our program is that our faculty are as diverse as their work and bring a work-

ing familiarity not only with American writing across all genres, but with African, Middle Eastern, Latin American, Asian, and other cross-cultural currents. In short, they represent the cutting edge of contemporary writing and the highest expertise and innovation in teaching, whether for the page, the stage or the screen.

This handbook is designed to answer most, if not all, of the questions regarding the procedural requirements and practical aspects of the program. For anything not covered here, students and faculty are encouraged to contact Bryan Bradford, the MFA coordinator, and/or one of the graduate advisors (for Theatre, see Professor Charles Evered, and for Creative Writing, see Professor Winer). The graduate advisors are the students' resource for curriculum advice and support. The MFA coordinator and I, as director, are available to you for questions on policy, procedures, further help with registration, and other administrative matters. To learn more about our faculty and our students' achievements, you can visit our website at <http://writingmfa.ucr.edu>.

Again, welcome to CWPA. You are part of a wonderful MFA program. Make the most of it!

Robin Russin

Associate Professor, Department of Theatre

Director, MFA in Creative Writing and Writing for the Performing Arts

University of California, Riverside

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 robin.russin@ucr.edu.

Your graduate advisors are Professor Winer (Creative Writing) and Professor Charles Evered (Theatre). They can be reached by email at andrew.winer@ucr.edu and charles.evered@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>.

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.
- If you are an incoming MFA student, you will be required to take Writer's Life (CWPA 201) in your first quarter.
- Be sure to 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 and to obtain a signed permission to register. You will not be able to register without this document.

There will be a hold placed on your registration until you follow this procedure. The MFA coordinator will be able to register you for all Creative Writing and Writing for the Performing Arts courses.

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. 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 Winer is the advisor for the creative writing component and Professor Evered 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. A registration hold is placed on students' records until their advisor has signed off and cleared them for registration. This procedure is especially important for incoming students. 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 second 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. **However, all students must have the written approval of their graduate advisor in order to register for classes.** No student will be allowed to register for or enroll in classes without formal approval by the graduate advisor, communicated in writing to the MFA coordinator. Students who wish to sign up for cross-genre classes (classes not in their area of concentration) may be asked to turn in a writing sample to the relevant professor for approval.

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 (See Sample 1). 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 found in teaching assistant office located in INTS 4120, also known as the “Bullpen.” They can also be obtained from the MFA coordinator.

Sample 1: Departmental Checklist

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

Name Jane Doe SID 123456789

Genre Screen writing

Course	Course #	Qtr Taken	Grade	Units
1. Workshop in chosen genre	CWPA	07F	A	4
2. Workshop in chosen genre				
3. Workshop in chosen genre				
4. Workshop in chosen genre				
5. Graduate seminar from department other than Theatre or Creative Writing <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>	ENG 272	07F	A	4
6. Graduate seminar from department other than Theatre or Creative Writing <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>				
7. CWPA graduate seminar <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>	CWPA 201	07F	A	4
8. CWPA graduate seminar <i>(requirement can be met with upper-division courses in these areas along with the appropriate 292)</i>				
9. Elective in workshop, graduate seminar, or thesis				
10. Elective in workshop, graduate seminar, or thesis				
11. Elective in workshop, graduate seminar, or thesis				
12. Elective in workshop, graduate seminar, or thesis				
Thesis units <i>(minimum 8 units required for graduation; maximum 16 allowed)</i>				
CWPA 299				
CWPA 299				

56 total units is required for graduation

Thesis Committee Chair

Thesis Committee Member

Thesis Committee Member

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 tenure 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.

CWPA 299 Research for Thesis

Thesis courses are designed to allow students, under faculty supervision, to devote time exclusively to their theses. To register for thesis 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. This course is required for students wishing to apply for a teaching assistantship with the Creative Writing department. All first year students are encouraged to enroll in this course. CRWT 301 is usually offered in the fall quarter. Students wishing to enroll in this course must contact the MFA coordinator for enrollment.

CWPA 302 Teaching Practicum

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 Teaching Practicum, 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 TAs in the Theatre Department's lower division acting and dramatic writing courses, as available.

English Seminars

Students can only register for English seminars through the English department. During the fourth week of each quarter, Tina Feldman, 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, Tina can be reached by telephone at (951) 827-1454 or by e-mail at tina.feldmann@ucr.edu.

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Part III: Form to cut and paste to jane.doe@ucr.edu no later than 12:00 noon on Monday, October 19, 2009

UCR English Department

Graduate Seminar Request Form

All students who want to take an English Department graduate seminar must fill out and submit this form by the deadline - and you **MUST** list alternative courses to your top choices.

NAME:

Number of English Department seminars you want to take:

COURSE PREFERENCES, in order (give course number & faculty name):

1.

2.

IF YOU ARE TAKING TWO SEMINARS, LIST TWO BACK-UPS, IN ORDER OF PREFERENCE:

3.

4.

English Department Students: WHERE ARE YOU IN YOUR COURSEWORK: D1, D2, D3 (with the MA here), D3 (w MA from elsewhere), D4 (w/ MA from elsewhere).

Students from outside the department: What year of course work is this for you, and what department are you in:

IS THERE A REASON WHY YOU SHOULD GET YOUR FIRST CHOICE(S)? (e.g. - "THIS IS MY LAST CHANCE TO TAKE A COURSE WITH PROF. X, WHO IS AN EXPERT IN MY FIELD." or "I WAS SHUT OUT OF THIS SEMINAR LAST YEAR.")

HAVE YOU TAKEN A GRADUATE SEMINAR WITH ANY OF THE ABOVE FACULTY BEFORE?
PLEASE LIST THAT SEMINAR IF YOU HAVE.

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.

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Graduating

Graduation Requirements

***DISCLAIMER: The graduation requirements listed below are currently pending approval by the UCR Graduate Council. Students admitted under the previous graduation requirements *will be allowed to graduate under those requirements.* ***

A minimum of 56 units is required for graduation. The core curriculum includes the following:

- 4 workshops in chosen genre (16 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 and Creative Writing. Seminar subject matter should be relevant to student's thesis project. Requirement can be met with upper-division courses, with instructor and graduate advisor approval, as an appropriate 292 course (8 Units)
- Thesis (8 Units)
- 4 Electives (16 Units) in workshop, graduate seminar or thesis, with the following limitations: Students may take a maximum of six workshops (24 units) within their chosen genre, and a maximum of 16 thesis units within the normative to degree (six terms). All cross-genre workshops require prior instructor approval.

The length of the final project breaks down as follows: Poetry 50-100 pages, Fiction 100-150 pages, Creative Non-Fiction at 100-150 pages and Screenwriting 90-130 pages. The final written project is a full-length play of two or three acts or a screenplay or teleplay. 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 the thesis advisor(s). Two faculty readers, in addition to the advisor(s), evaluate the thesis work.

Normative Time to Degree Main campus: 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://www.graduate.ucr.edu/AdvCandForms/MAforms/CWPA-MFA.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 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 through GROWL and meeting with your advisor at least once per quarter.

Another critical part of preparing for graduation is choosing a thesis committee. The thesis 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. In the event their first choices are not available, the department chair, 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. Listed below are the names of current faculty who are eligible to serve as committee members.

Professor Aslan	Creative Nonfiction
Professor Davis	Creative Nonfiction
Professor Hoffman	Creative Nonfiction
Professor Lutz	Creative Nonfiction
Professor Lalami	Fiction/Creative Nonfiction
Professor Abani	Fiction/Poetry/Creative Non Fiction
Professor Jayme	Fiction
Professor Long	Fiction
Professor Straight	Fiction/Creative Non Fiction
Professor Winer	Fiction
Professor Barr	Playwriting/Screenwriting
Professor Evered	Playwriting/Screenwriting
Professor Hinds	Playwriting/Screenwriting
Professor Jaffe-Berg	Playwriting/Screenwriting
Professor Krieger	Playwriting/Screenwriting
Professor Park	Playwriting/Screenwriting
Professor Russin	Playwriting/Screenwriting
Professor Yu	Playwriting/Screenwriting

Professor Buckley
Professor Herrera
Professor Simon

Poetry
Poetry
Poetry

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CWPA List of Courses

(All Courses Require Consent of Instructor and Approval by Graduate Advisor)

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.

This course is typically offered once per quarter. 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 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 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.

CWPA 283. 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.

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; consent of program chair is required for students with credit for CWLR 211S/THEA 211S, CWLR 212S/THEA 212S, CWLR 221S/THEA 221S, or CWLR 222S/THEA 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 269. Rewriting the Script (4)

Prerequisite(s): THEA 264 or THEA 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 Workshop (4)

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

Thesis

CWPA 299. Research for Thesis (1-12)

Prerequisite(s): consent of thesis director. Research for and preparation of the thesis. 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 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.

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. Required of all teaching assistants for at least one quarter. 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 courses. Credit is not applicable to graduate unit requirements. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

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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 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 15
- 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 15
- 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 Kara Oswood at (951) 827-3315.

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Employment Opportunities

Teaching Assistantships

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 smaller (15-student) discussion sections. Each TA runs 3 discussion sections each academic quarter. 056 TAs will simultaneously enroll in the Teaching Practicum (CWRT 301). In this course, supervised by the CRWT 056 faculty, TAs will discuss classroom management, curriculum planning, grading, problem solving, and similar topics. The goal is to provide a supervised environment with a degree of independence, so that new teachers can practice skills, share experiences and prepare curriculum with their peers and professor.

Students who are interested in being TAs may take CRWT 301 in their first year. As part of the course requirement, they will be required to attend 056 lectures.

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. 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.

Applicants will submit the following 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.
- University paperwork.
- If available, any teaching evaluations from former students. 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

While we will do our best to follow up on external recommendations, we will base most of our decision on the evaluations provided by faculty within the department, and the University system, 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, Creative Writing 057A Introduction to Fiction, Creative Writing 057B Introduction to Poetry, Creative Writing 057C Introduction to Creative Nonfiction, Theatre 010 Introduction to Acting, Theatre 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

http://atyourservice.ucop.edu/employees/policies_employee_labor_relations/collective_bargaining_units/academicstudentemployees_bx/complete_contract.pdf.

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>. We highly encourage you to seek out employment opportunities in other departments in order to broaden your options.

In past years, our students have found employment with the University Writing Program, Media and Cultural Studies, and Comparative Literature.

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Procedural Information

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

Dean Stephen Cullenberg

Associate Dean Georgia Warnke

Department Chairs: Creative Writing, Tom Lutz; Theatre, Eric Barr

MFA Director: Robin Russin

Grad Advisors: Creative Writing, Andrew Winer; Theatre, Chuck Evered

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 Winer and Evered, and if you have a direct funding request begin with Professor Russin. 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 his 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 TAs, 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 TAs 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. Winer or Prof. Evered can't help you, ask Prof. Russin; if he can't help, ask one of the department Chairs (Professor Lutz Creative Writing or Professor Barr Theatre); if they can't resolve the problem, ask Dean Warnke; if she can't, ask Dean Cullenberg. If he 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. The University has an Office of Conflict Resolution (<http://www.conflictresolution.ucr.edu>) that may be of use should students encounter problems with other students, staff or faculty. However, students are strongly encouraged to first work with their graduate advisor and the program director to resolve matters.

Faculty Responsibilities

Committee Meetings

Each term, the graduate committee, which consists of the program director, graduate advisors and department chairs, shall meet to administer program needs, review and assign teaching assistantships and conduct other necessary business.

The full faculty of the MFA program will meet at the beginning of the fall term and at the end of the spring term 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, but must offer their responses and preferences to the program director no later than January 15, with the exception of late applications, in which case, they will have one week to review and respond. 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 a week of the application close date of January 5th, the MFA Director convenes a meeting of the graduate admissions committee who then review all applications, making extensive use of existing faculty reviews. They draw up a short list of candidates distributed equitably across genre 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.

Student Readings or Performances

Faculty will be provided with an anticipated schedule of MFA readings and performances, and are expected to sign up for and attend at least one each year.

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