BA in Creative Writing & Literature

The Bachelor of Arts in Creative Writing & Literature is a 36-credit major with a curriculum that balances writing workshops and literary studies. This balance reflects the school’s conviction that creative writing, reading, and critical analysis must be involved in a writer’s growth. In addition to the practice and study of writing, Creative Writing & Literature students can acquire skills in letterpress printing through the Harry Smith Print Shop and bookbinding through the Book Arts course. Through Project Outreach, students develop teaching skills in local schools and institutions.

Writing workshops and literature seminars at Naropa University are taught by active writers with the purpose of deepening students’ practice of writing. Creative Writing & Literature majors produce creative work on a weekly basis throughout the academic year and engage in critical discussions on literature.

Declaration of Major

In accordance with University policy, students can declare their major at any time. In order to progress through the coursework in this major, students must take the following course prerequisites at the earliest opportunity: COR110 Writing Seminar I, COR115 Writing Seminar II, WRI210 Literary Studies, and WRI234 Creative Reading and Literature. These 200-level courses should be completed with a grade of “C” or better. Students must have completed 6 credits of 300-level courses to register for 400-level courses.

Degree Requirements

BA in Creative Writing & Literature

Writing Workshops: 15 credits

Writing workshops train in various genres and include poetry, fiction, and cross-genre. Workshops require the regular submission of original work for critique, oral presentation, and editing.

A maximum of 6 total Summer Writing Program (SWP) credits can be applied towards the Writing Workshop requirement (regardless of the SWP course number).

Core Requirement: WRI234 Creative Reading and Writing (3)

6 credits of 300-level Writing Workshops

• WRI300 Poetry Workshop: Finding Your Fire (3)
• WRI310 Reading and Writing: The Magic of Realism (3)
• WRI312 Writing Workshop: Poetry (3)
• WRI318 Writing Workshop: Long Poem (3)
• WRI320 Writing Poetry: From Gloucester Out (3)
• WRI321 Writing Prose: Navigations in Narrative (3)
• WRI323 Writing Poetry: The Prose Poem (3)
• WRI325 Writing Poetry: From Sonnet to Projective Verse (3)
• WRI329 Writing Workshop: Contemplative Poetics (3)
• WRI331 Writing Workshop: Creative Nonfiction (3)
• WRI334 Reading and Writing: The Hybrid (3)
• WRI339 Writing Workshop: Flash Fiction (3)
• WRI360 Writing Poetry: Only the Narrow Present Is Alive (3)
• WRI362 Writing Workshop: Fiction (3)
• WRI363 Reading and Writing: Literatures of Exile and Diaspora (3)
• WRI364 Reading and Writing: Passage in Prose (3)
• WRI369 Writing Workshop: Narrative Forms (3)
• WRI375 Writing Poetry: Wild Form (3)
• WRI380 Writing Workshop: Eco-Poetics (3)
• WRI385 Reading and Writing: Close Readings in Surrealism and Dada (3)
• WRI386 Writing Prose: Narrative and Architecture (3)
• WRI389W Fall Writing Practicum (1)
• WRI391W Spring Writing Practicum (1)
• WRI394W Writing Practicum with Anne Waldman (1)
• WRI395W Writing Practicum with Allen Ginsberg Visiting Fellow (1)

Literature Seminars: 15 credits

Literature seminars examine selected writers’ works, topics, or periods in literary history and require critical papers in standard academic format.

Core Requirement: WRI210 Literary Studies (3)

6 credits of 300-level Literature Seminars

• WRI310 Reading and Writing: The Magic of Realism (3)
• WRI328 Literature Seminar: 19th-Century American Literature (3)
• WRI334 Reading and Writing: The Hybrid (3)
• WRI344 Literature Seminar: Shakespeare (3)
• WRI347 Literature Seminar: Kerouac’s Road (3)
• WRI349 Literature Seminar: Modernism (3)
• WRI350 Literature Seminar: Midnight Angels (3)
• WRI355 Literature Seminar: World Lit (3)
• WRI356 Literature Seminar: Points of Departure (3)
• WRI363 Reading and Writing: Literatures of Exile and Diaspora (3)
• WRI364 Reading and Writing: Passage in Prose (3)
• WRI366 Reading and Writing: Fade to Black (3)
• WRI385 Reading and Writing: Close Readings in Surrealism and Dada (3)

6 credits of 400-level Literature Seminars
• WRI407 Reading and Writing: Currency of the New Millennium (3)
• WRI408 Literature Seminar: Beatnik 101 (3)
• WRI419 Reading and Writing: Exploring Your Source (3)
• WRI433 Literature Seminar: Tracks Along the Left Coast (3)
• WRI436 Trends in Contemporary Literature: Introduction to Feminist Theory (3)
• WRI440 Literature Seminar: The Reflexive Novel (3)
• WRI441 Literature Seminar: Women Writers (3)
• WRI446 Reading and Writing: American Beauty (3)
• WRI448 Literature Seminar: Cultural and Ethnic Studies (3)
• WRI450 Literature Seminar: Radical Prosody (3)
• WRI455 Literature Seminar: Literary Theory (3)
• WRI457 Literature Seminar: Major Authors (3)
• WRI465 Reading and Writing: Experimental Women Writing (3)
• WRI491 Special Topics: Literature Seminar (3)

SUBTOTAL 15

Professional Development: 3 Credits

Professional Development courses connect students to a vocation and career path. Prerequisites: WRI210, WRI234, and 3 credits of 300-level courses are needed to register for Professional Development courses.

• WRI307W Professional Development: Teaching Practicum; Designing a Writing Workshop (2)
• WRI326 Professional Development: Small Press Publishing (3)
• WRI381 Professional Development: Project Outreach (3)
• WRI382 Professional Development: Letterpress Printing: Well-Dressed Word (3)
• WRI383 Professional Development: Letterpress Printing: First Impressions (3)
• WRI387 Professional Development: Book Arts (3)
• WRI492 Special Topics: Professional Development (3)

SUBTOTAL 3

BA Thesis: 3 credits

The final requirement in Creative Writing & Literature is a creative manuscript, as well as a critical essay on a literary topic. For further description, see the BA Thesis guidelines available at the JKS office.

Core Requirement: WRI475 BA Thesis (3)

* Note: No extensions are granted for the BA Thesis course.

SUBTOTAL 3

TOTAL CREDITS 36

Course Listings

WRI210
Literary Studies (3)
This course serves as a gateway to literary studies and prepares students to be astute readers, aware of multiple critical stances that inform the reading and writing process. We discuss and analyze a variety of literary texts (fiction, poetry, drama) from historical, cultural, and formalistic viewpoints. Students develop the ability to analyze and write articulately about literature, learn to identify the characteristics of discrete literary genres, and strengthen their literary writing abilities.

WRI234
Creative Reading and Writing (3)
In this course, we immerse ourselves in the study and practice of creative writing. We read both poetry and prose and explore the writing process, innovative techniques, revision strategies, and contemplative artistic practice. A wide variety of writers and texts are introduced to assist in our understanding of craft and literary technique. Students develop the ability to analyze and write about literature, learn elements of craft, and strengthen their creative writing abilities. Students’ creative work is workshopped in both small groups and class forums.

WRI250
Perceptions in Media (3)
An investigation into how images have powers of persuasion and manipulation, including their political, social, cultural, economic and philosophical effects and ramifications. We examine not only film, but television, the World Wide Web and commercial marketing. The goal of the course is to heighten individual perceptions and generate counter-messages of our own, making a dynamic and positive impact on the contemporary cultural landscape.

WRI300
Poetry Workshop: Finding Your Fire (3)
An eclectic collection of the poems and texts of twelve very distinct poets is introduced, read, discussed, and drawn on for inspiration. The study of each poet includes biographical information, class members reading aloud from the texts, and an in-depth discussion of the individual poems with emphasis on the inspiration factor, i.e., where inspiration comes from. While class members take turns reading aloud from the text, the rest of the class participates in an automatic writing exercise. This “wall of words” becomes material for a rough draft that through class discussion contributes to the making of each student’s poems. Students are required to keep a notebook of their “wall of words,” their in-class rough draft, class suggestions toward their completed poem, and notations on how they worked with the “wall of words” for inspiration. A final portfolio of completed poems is required.

WRI363 Reading and Writing: Literatures of Exile and Diaspora (3)
WRI364 Reading and Writing: Passage in Prose (3)
WRI366 Reading and Writing: Fade to Black (3)
WRI385 Reading and Writing: Close Readings in Surrealism and Dada (3)

WRI407 Reading and Writing: Currency of the New Millennium (3)
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WRI441 Literature Seminar: Women Writers (3)
WRI446 Reading and Writing: American Beauty (3)
WRI448 Literature Seminar: Cultural and Ethnic Studies (3)
WRI450 Literature Seminar: Radical Prosody (3)
WRI455 Literature Seminar: Literary Theory (3)
WRI457 Literature Seminar: Major Authors (3)
WRI465 Reading and Writing: Experimental Women Writing (3)
WRI491 Special Topics: Literature Seminar (3)

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• WRI387 Professional Development: Book Arts (3)
• WRI492 Special Topics: Professional Development (3)

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• WRI387 Professional Development: Book Arts (3)
• WRI492 Special Topics: Professional Development (3)

SUBTOTAL 3

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Core Requirement: WRI475 BA Thesis (3)

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WR1307W
Professional Development: Teaching Practicum: Designing a Writing Workshop (2)
This professional training practicum instructs writing students in the skills necessary for conceiving, organizing and teaching writing workshops on two levels: public schools and colleges. The course covers the goals and methods of creating a syllabus and course description, recognition and evaluation of student writing abilities, and relating the writing workshop to existing curriculum. Techniques for working within school systems is stressed, along with how to stay happy and productive as a writer. Students design and submit two syllabi. Prerequisite: COR115 and WR1234. Cross-listed as WR1607W.

WR1310
Reading and Writing: The Magic of Realism (3)
How does narrative fiction push the boundaries of realism to engage the writer's imagination? How does a realistic voice turn inventive and nearly magical? In this class we explore the magic of realism, as seen in writers like Cortazar, Calvino and Marquez (who claimed he only wrote "true socialist realism"), as well as in myth and fairy tales, and learn, in describing the ordinary, how to craft the fantastic in our own work.

WR1312
Writing Workshop: Poetry (3)
This is a workshop, i.e. a place of production, where constructive advice on, and criticism of, the works produced by the participants is given both by the instructor and the participants themselves. While producing new and original work, the participants acquire a sense of how to talk about their own, and others', poetic writings. Materials include poetry and considerations of poetry, and we look at and discuss the work of both modern and postmodern authors along with participants' writing. Prerequisite: COR115 and WR1234.

WR1318
Writing Workshop: Long Poem (3)
The Long Poem might be considered in a number of ways: as an archive, as an epic, as a serial poem, as a history, as a city of syntax. This course examines this genre from a number of angles. Some thematic approaches might include the feminine epic, the 20th-century long poem, the relationship between the long poem and place, a long poem as the "rejection of closure," or the relationship between the long poem and the pastoral. Prerequisites: COR115 and WR1234.

WR1320
Writing Poetry From Gloucester Out (3)
Reading assignments sample the North American constellation of postmodern poetics. Students research practitioners of their own choosing for in-class discussion and are encouraged to access the Naropa Audio Archive in doing so. Classes split time between presentation and discussion of readings and "work-shopping" of weekly writing assignments. The course title is taken from Edward Dorn and refers to poet Charles Olson's sense of the "projective" as a launch pad for postmodern poetics.

WR1321
Writing Prose: Navigations in Narrative (3)
This class is an investigation and production of alternative narrative strategies. Readings from contemporary world fiction are a source of dialogue, though our emphasis is on inventing worlds for our characters/dissolving characters to navigate. What happens to our fiction if these navigations fail? What does "narrative" itself mean to us as writers engaged with prose? This class is an opportunity for you to develop your sense of where you stand in relation to the page.

WR1323
Writing Poetry: The Prose Poem (3)
A workshop devoted to reading and writing prose poems. The narrative of a prose poem is often compared to that in dreams, involving sudden shifts of development and evocative tonal and atmospheric shading. The prose poem invites one to consider and explore possibilities for poetic experiment within the broad range of prose frames and formats. The semester's project will be a manuscript of prose poems selected from the work written each week.

WR1325
Writing Poetry: From Sonnet to Projective Verse (3)
An exploration of poetic forms based in reading examples of the forms and in students' writing. Contemporary poetic verse forms are introduced in the context of their formal precedents. These are poetic forms with a vigorous history of application in the world in which the students will be writing and, as such, this course also provides a basic introduction to the field of contemporary poetry. We look at and discuss the work of both modern and postmodern authors along with writing by participants.

WR1326
Professional Development: Small Press Publishing (3)
The course serves as an introduction to various facets of the small press, including its history and practical concerns around submissions and editing. This is an experiential class, in which students learn by doing. Through hands-on study, students learn what a small press is as well as its role in forging community, promoting diversity and experimentation, and innovating publishing practices. Working individually and collaboratively, students curate, design, distribute, and market one issue of Bombay Gin, as well as hone their individual professional development by developing submissions and cover/query letters. Prerequisite: COR115, WR1210, WR1234, 3 credits of 300-level work in Creative Writing and Literature. Cross-listed as WR1705.

WR1328
Literature Seminar: 19th Century American Literature (3)
This course investigates the historical and literary contexts for 19th Century American Literature: the Industrial Revolution, the Abolitionist Movement, Transcendentalism, the Gothic novel, new poetic forms,
and individualism. We look at important works of fiction, essay, poetry, and memoir that are exciting and vital to this day. We investigate the ways they reveal and define a particular American experience and character in history, literature, and poetics. Students engage these concepts through their reading of the major literary works of this time. Prerequisites: COR1 15 and WRI210.

**WRI329**  
**Writing Workshop: Contemplative Poetics (3)**  
Contemplative poetics affirms trust in the meaningfulness of immediate experience as basis, exploration into modes of composition as practice, and attention to elements and structures of language as medium. We work with contemplative practices that ground mind and body in active attention, invite curiosity that extends attention into investigation, and take chances in execution that brings surprise of form and insight. This course introduces exercises, methods, and procedures to open new directions in thinking, writing, and being. Prerequisites: COR 115 and WRI 234.

**WRI331**  
**Writing Workshop: Creative Nonfiction (3)**  
This workshop explores the range of narrative possibilities available under the broad term "creative nonfiction." Students examine a number of subgenres that may include the personal essay, literary journalism, travel writing, and memoir, and they experiment with form, point of view, method, and ethics. Readings include historical examples as well as work by recent practitioners, especially those who innovate the genre. Prerequisites: COR 115 and WRI 234.

**WRI334**  
**Reading and Writing: The Hybrid (3)**  
We research hybridity to create both a vocabulary and an environment for our own projects and concerns. What is a hybrid form? Answering this question depends upon research across and into other disciplines. To this end, the course includes reading works by writers who occupy or navigate or devour or think the space where one way of writing is becoming another, or joining with another, in diverse ways. In our own writing, we generate a template for, then build, a hybrid project. The method of instruction for this class combines short lectures with class discussion, workshops and in-class writing experiments.

**WRI339**  
**Writing Workshop: Flash Fiction (3)**  
In this course, we explore the word, phrase, and fragment. We capture image or sound. We write concise narratives that reflect surface and give sudden glints of light. We notice how the sentence unfolds to distill the essence of story. Flash fiction emphasizes subtext and implication. It focuses on precision and detail. It explores compression, limits, and constraint. In this workshop, we answer the question: What occurs within narrative restriction? We say more by saying less. Prerequisites: COR115 and WRI234.

**WRI340**  
**Literature Seminar: Women Writers, Open Texts (3)**  
An examination of the works of women writers who write what poet Lyn Hejinian calls "open texts," that is, prose, poetry, creative nonfiction, and hybrid works that are open to the world and to the reader, invite participation, foreground process, resist reduction, and examine authority. We look at these works in their own right as well as in relation to the literary movements of the time. Cross-listed as WRI 640.

**WRI344**  
**Literature Seminar: Shakespeare (3)**  
Through the examination of a selection of Shakespeare’s dramatic tragedies, comedies, and histories, as well as his sonnets, students will gain knowledge of Shakespeare’s works in their literary, historical, and artistic contexts. In addition to explication of Shakespearean language and performance of short excerpts from the plays, the course emphasizes critical approaches to reading Shakespeare, including those that focus on race, gender, sexuality, and class. Prerequisite: COR115 and WRI210.

**WRI347**  
**Literature Seminar: Kerouac’s Road (3)**  
We will examine the selected, primary texts of Kerouac’s canon (what he called The Vanity of Dulouz), as well as primary critical and personal biographies and oral history. His letters and journals will also be included. Through these varied filters we will come to a better understanding of his compositional techniques, spiritual and emotional make-up, and ultimately Kerouac’s place in the context of his time, and in the gallery of American letters. We will probe beyond the myth of the namesake of the Kerouac School, until he reveals himself through his multi-dimensional life and work. Open to W&L and W&P students only, others by permission of the department. Cross-listed as WRI647.

**WRI348**  
**Classics of International Film (3)**  
This course critically evaluates the history of cinema from the mid-to-latter-twentieth century. Exploring the film heritage of various cultures, we discover how films reflected the times and conditions in which they were generated. Some of the themes that are examined are suppression of censorship within certain cultures and contexts, and the immediate as well as the long term effects of selected films upon their respective societies and the world at large.

**WRI349**  
**Literature Seminar: Modernism (3)**  
This course approaches modernism as an aesthetic movement, tracing its nuances through the 19th century to various avant gardes of the first half of the 20th century. While students read extensively from literary texts in multiple genres and view visual art, they also explore historical and philosophical contexts. Prerequisites: COR 115 and WRI 210.
WRi350
Literature Seminar: Midnight Angels (3)
Students study the history of the Beat Generation with special attention to the writings of Allen Ginsberg, Jack Kerouac, Gregory Corso, William Burroughs, Diane di Prima, Amiri Baraka, Joanne Kyger, Lawrence Ferlinghetti, Bob Dylan, Anne Waldman, Philip Whalen, Alan Watts, Michael McClure, Gary Snyder and others. Open to CW&L and CW&P students only; others by permission of the program. Cross-listed as WRI650.

WRi355
Literature Seminar: World Lit (3)
We research world literature to create both a vocabulary and an environment for our own engagement with national and cultural frames. This course is designed to foster an understanding of the texts, contexts and concerns which shape the various aesthetic, social, political and ideological functions of the works we are looking at. The works are chosen from three different world regions, and through a linked theme or subject matter. We look at how aesthetic issues are addressed in each work, and examine the interconnection between emerging social issues and the function of the work in the era it is written in. The method of instruction for this class combines short lectures with class discussion, research, workshops, and in-class writing/reading experiments. Prerequisites: WRI115 and WRI210.

WRi356
Literature Seminar: Points of Departure (3)
The course covers modern literary works either groundbreaking themselves, or intensely reflective of their moment. We read an expansive selection of texts. The majority of class time is spent discussing the current text, and there are four critical papers covering race and gender, as well as social and cultural breakthroughs. In addition, there are video presentations of selected works. Open to Creative Writing and Literature students only; others by permission of instructor.

WRi360
Writing Poetry: Only the Narrow Present is Alive (3)
We do weekly readings in poetry and poetics and consult the poets’ voices in the Kerouac School audio archive. Our choice of source materials depends on our collective background, needs, and inclinations. These materials inform our weekly writings. Is the poem given by the world, or is the world given by the poem? Find out. Open to CW&L students only; others by permission of the program.

WRi362
Writing Workshop: Fiction (3)
This introductory fiction workshop explores techniques and aspects of craft such as structure, story and plot, character, voice, point of view, setting, description and the possibilities offered by different narrative forms. Reading selections of classic and contemporary writing for inspiration and points of departure, we generate new writing of our own through weekly writing investigations and in-class assignments. With feedback from our colleagues we take this work through drafts and revisions with the aim of producing a final portfolio. We also think about practical aspects of how fiction is edited, published and read, and consider how or why we might want our own work to be published. Prerequisites: COR115 and WRI234.

WRi363
Reading and Writing: Literatures of Exile and Diaspora (3)
An opportunity to engage with fiction, poetry and critical texts regarding exile and diaspora, with an emphasis on the mid-twentieth century to the present time. Thematic enquiries through reading and writing engage the relationship of characters and subjects to national and regional space, terrain and borderlands, as well as questions of displacement and belonging. Aesthetic enquiries on what happens to language and the intactness (or not) of form in literatures engage a continuum of voluntary and involuntary trajectories. Readings and research provide a political, historical and cultural context for literary work covered. As writers, students create work that engage and extend the themes and aesthetics of the reading assignments.

WRi364
Reading and Writing: Passages in Prose (3)
Marking passage from childhood to adulthood provides great fodder for fiction. Often, the initiation involves a journey from home, a sexual awakening, or very simply, a recognition that a larger world exists beyond that of the child’s. Using childhood memory as a springboard for fiction, we will write and explore coming of age stories, using as guides works by writers like Joyce; Morrison; Hurston; and Kingston. Open to CW&L students only; others by permission of the program.

WRi366
Reading and Writing: Fade to Black (3)
An examination of plot and character development in the works of noir nonfiction, fiction, or screenplays, such as Wolff’s memoir, This Boy’s Life, Mason’s Shiloh, and Baer’s Kiss Me, Judas. The course also explores the adaptation of novels into screenplays through one of the many examples in the noir genre (for example, Cain’s novel, Double Indemnity and the film by Wilder and Chanfler). Students explore these issues through both creative and critical written responses.

WRi369
Writing Workshop: Narrative Forms (3)
This workshop explores the art of generating, editing and ultimately realizing original works of fiction. Works are regarded critically in a rigorous but supportive atmosphere. Elements of narrative prose are broken down and approached as separate elements that contribute to a realized piece of writing. Prerequisites: COR115 and WRI234.
WR1375
Writing Poetry: Wild Form (3)
Jack Kerouac coined the term “wild form” to refer to poems that emerge from spontaneous, unbridled states of mind. This course extends the implications by examining poetry’s relationship to archaic or primitive thought, and to the self-regulating ecosystems of wild nature. We write poetry weekly, exploring perception, intuition, clear vocabulary, and forms free of pre-set assumptions. We examine ancient poetics as well as the vocabulary of modern poetics, in order to enrich each other’s poems.

WR1376
Introduction to Screenwriting: Sitting Quietly, Doing Everything (3)
For writers and artists, who want to become skilled in the art of visual storytelling. The course examines the singular demands of screenwriting; revealing character through action and the dynamics and nuances of dialogue, as well as what constitutes structure, sequences and scenes. What makes a strong beginning, a consistent world and an inevitable conclusion? How are elements such as transition and point-of-view, most skillfully presented? At the end of the course, each writer will possess the necessary tools to effectively relate to an existing script and generate original work within this very particular form.

WR1380
Writing Workshop: Eco-Poetics (3)
Eco means house: our larger house has come to be the whole global ecology, in detail. Students study and write poetry and prose, and conduct unclassifiable experiments and collaborations that tend to direct attention to surroundings, especially “nature”. Course includes a wide range of authors, from Thoreau to Annie Dillard, Oripingalik-the Intuit songster-to Rachel Carson and Stephen Jay Gould, MbA Shole to Gary Snyder. We try to discover and invent new ways of representing nature’s rich variety in language. Prerequisites: COR115 and WRI234.

WR1381
Professional Development: Project Outreach (3)
This course sends students into local schools, retirement homes, shelters, at-risk youth groups, and so on, to lead creative writing sessions. A portion of the weekly class times occurs in these community settings. Field logistics, practice writing experiences, teaching techniques, and field experiences are discussed. Students act as literary activists, teaching and lending inspiration. Prerequisite: COR115, WRI210, WR1234, and 3 credits of 300-level coursework in Creative Writing & Literature. Course requirements include working on a letterpress-printed project, weekly readings and some written assignments, and participation in group critiques and tasks. Prerequisite: COR115, WRI210, WRI234 and 3 credits of 300-level coursework in Creative Writing & Literature. Materials fee. Cross-listed as WR1602.

WR1383
Professional Development: Letterpress Printing: First Impressions (3)
As writers, the practice of setting movable type and printing texts by hand is an invaluable esthetic and practical resource. This class explores letterpress printing from the writer’s point of view, bringing literary considerations to those of typography, bookmaking, visual design, and layout. As writers/printers, students investigate the letterpress possibilities for poetry and fiction through the production of broadsides, postcards, and a limited-edition chapbook. Open to CW&L and CW&P students only; others by permission of the program. Materials fee. Cross-listed as WR1603.

WR1385
Reading and Writing: Close Readings in Surrealism and Dada (3)
An introduction to the basic premises of Surrealism and Dadaism. This course excavates these influential literary movements through close readings of significant, albeit often neglected, practitioners, such as Aime Cesaire, Leonora Carrington, Remedios Varo and Else von Freytag-Loringhoven. The course includes an orientation to the ideas of Surrealism and Dadaism with close attention to how these ideas were interpreted and exploited by a variety of artists, especially in relation to how these movements moved from a centralized European and masculinist orientation. Students are given the opportunity to try out Surrealist and Dadaist artistic projects and evaluate the relevance of these movements to the 21st century.

WR1386
Writing Prose: Narrative and Architecture (3)
Architectural form and aesthetics is our resource as we develop different kinds of spaces in our writing and imagine the movements/passages/thresholds that bring those spaces to life. How can we envision narrative space and structure as a site of unfolding and transformation? What is an architecture of loss or desire but also, how can we make an architecture to have encounters we have never had before? This class focuses on workshopping prose works, but also develops a language, through diverse, short readings, with which to speak about the construction of original spaces and the extension of existing ones.

WR1387
Professional Development: Book Arts (3)
In this course students learn the basics of book arts by creating a series of blank journals utilizing a variety of binding techniques. After foundational skills are explained and mastered, students create 5 major projects: a linoleum block book, a hand-painted book, a book as map, a book sculpture, and a text-off-the-page
WRI389W
Fall Writing Practicum (1)
Study and analysis of selected literary and compositional issues and elements with Naropa faculty and visiting faculty. Topics may cover a wide range of subject matter and methods in writing and may vary from semester to semester. These may include, but are not limited to, works of literature, forms of composition, literary history, writing practice (including prose, poetry and translation), literary criticism, as well as film and media studies. Cross-listed as WRI789W.

WRI391W
Spring Writing Practicum (1)
Study and analysis of selected literary and compositional issues and elements with Naropa faculty and visiting faculty. Topics may cover a wide range of subject matter and methods of writing and may vary from semester to semester. These may include, but are not limited to, works of literature, forms of composition, literary history, writing practice (including prose, poetry, and translation), literary criticism, as well as film and media studies. Cross-listed as WRI791W.

WRI394W
Writing Practicum with Anne Waldman (1)
Study and analysis of selected literary and compositional issues and elements with Naropa faculty and visiting faculty. Topics may cover a wide range of subject matter and methods of writing and may vary from semester to semester. These may include, but are not limited to, works of literature, forms of composition, literary history, writing practice (including prose, poetry and translation), literary criticism, as well as film and media studies. Prerequisite: COR115 and WRI234. Cross-listed as WRI794W.

WRI395W
Writing Practicum with Allen Ginsberg Visiting Fellow (1)
Study and analysis of selected literary and compositional issues and elements with Naropa faculty and visiting faculty. Topics may cover a wide range of subject matter and methods of writing and may vary from semester to semester. These may include, but are not limited to, works of literature, forms of composition, literary history, writing practice (including prose, poetry, and translation), literary criticism, as well as film and media studies. Prerequisite: COR115 and WRI234. Cross-listed as WRI795W.

WRI407
Reading and Writing: Currency of the New Millennium (3)
Currency: a medium of exchange; the quality or state of belonging to the present time. An examination of the currency of young experimental poets in the new millennium. Students develop lines of inquiry while focusing on books published after the year 2000: What do these writers value? How do they negotiate the role of the author? What are their influences? How do they push beyond them? And how does this affect writers in the 21st century?

WRI408
Literature Seminar: Beatnik 101 (3)
An interdisciplinary introduction to Naropa lineages and American Culture. Novelists/memoirists W.S. Burroughs, Joyce Johnson, Jack Kerouac, poets Diane DiPrima, Ginsberg, Corso, artists Joan Brown and Bruce Conner of art & films are the artistic focus. Steven Taylor’s punk music memoir False Prophets updates artistic strategies for survival by both men and women in America’s socio-political climate re 1950s through the 1990s. Social class and gender are covered. Students keep a folder of poetry/prose assignments and write a research essay. Techniques for character & narrative development in fiction, poetry and non-fiction are stressed.

WRI409W
Publishing Practicum (1)
An introduction to various facets of the small press including its history and practical concerns around submissions and editing. What is a small press? What was its role in forging the contemporary period? How do you "read" relevant editorial information out of journals and magazines? How do you put together submissions and cover letters? At least one current journal or press editor will appear as a guest speaker. There will be show and tell, hands-on study, and collaborative exercises focused on practical skills. Open to W&L and W&P students only; others by permission of the department. Cross-listed as WRI709W.

WRI415
Writing Workshop: Innovative Poetry (3)
This course challenges traditional assumptions about how poems are created by isolating the operations in play to produce texts. We read modern and/or contemporary writers who question the authority of poetic practice through innovative uses of language, form, syntax, and meaning. We immerse ourselves in the laboratory of literary structures and examine how writers confront convention and experiment with process. In addition, we examine the writer’s historical context and how it informs the poetic process. Prerequisite: 6 credits of 300-level course work.

WRI416
Writing Workshop: Innovative Nonfiction (3)
In this course, we expand our conversation of literary nonfiction by looking at the ways in which this genre complicates and questions constructs, such as autobiography, storytelling, documentary, and witness, among others. For instance, we might examine memoir as an autobiography that veers from confessionalism or investigate documents that complicate their own truth claims. Prerequisite: 6 credits of 300-level course work.
WRI417
Writing Workshop: Writers in Community (3)
This is a required cohort class for Creative Writing and Literature BA students. The course engages several aspects of being a writer, including performance, innovative poetic concerns, contemplative practices, and professional development. Several working writers give in-class lectures and/or lead workshops. Students explore contemplative gestures and writing processes. Prerequisite: 6 credits of 300-level coursework.

WRI419
Reading and Writing: Expanding Your Source (3)
Concentrating on the radically divergent poetics of several poets/ writers culled from a wide swath of history, coursework includes reading and discussion of both selected and critical texts, research on the lives of the writers, and writing our own works inspired and informed by these discoveries. Participation involves investigation into and discourse on the importance of each writer’s life situation, cultural milieu, literary genre, historical context, geography, and place among their contemporaries. By exploring the works of these writers in conjunction with and in relation to their biographical particulars, students will develop their own independent writing methods and the skills to respond fully as poets creating in their own historical consequence.

WRI428
Writing Workshop: Innovative Fiction (3)
Through writing exercises, reading assignments, discussion, and workshop, this writing course focuses on the creation of innovative prose fiction with attention to contemporary literary works that self-consciously push the boundaries of traditional narrative and form. Experiments with constraint, metafiction, intertextuality, collage, and other postmodern methods of producing fiction challenge students to innovate their pervious habits and writing practices. Prerequisite: 6 credits of 300-level course work in Creative Writing and Literature.

WRI433
Literature Seminar: Tracks Along the Left Coast (3)
West Coast writings, particularly those of California, of the twentieth century. A look at Pacific Rim culture, its unique geographic situation, Native American background and the mix of Hispanic, Asian, Anglo and African American settlers. Then to focus on three distinct but overlapping literary scenes: San Francisco Renaissance, West Coast Beat and Language poetry. Bay Area arts hold a distinct flavor-jazz, rock, Zen, Gnosticism, letterpress printing, camp and collage. Readings include Indian song, haiku by Japanese American internees of WW II detention camps and writers de Angulo, Snyder, Scalapino, Helen Adam, Duncan, Hejinian, Mackey. Each student writes three papers and makes one classroom presentation. Open to Creative Writing and Literature students only; others by permission of the program.

WRI436
Trends in Contemporary Literature: Introduction to Feminist Theory (3)
Is it possible for a woman to be? Is femininity definable? What have been the consequences of variously addressing these questions? What has been the impact of psychoanalytic theory, linguistics, critical theory and cultural studies on feminist thought? And what impact has feminist theory had in the academy, the literary arts and popular culture? The course examines these and related questions through reading and discussing a few dead white males and the works of, among others, Goldman, Beauvoir, Irigaray, Kristeva and Butler. Open to CW&L students only; others by permission of the program. Cross-listed as WRI736.

WRI440
Literature Seminar: The Reflexive Novel (3)
In this course, we read short stories and novels with a special attention to the reflexive style and structure of their narrative. Beginning with Plato’s distinction between mimetic (showing) and diegetic (telling) presentations, we examine the complications for reading offered when the telling of the story itself becomes a dynamically ambiguous aspect of the work’s overall effect and sense of meaning.

WRI441
Literature Seminar: Women Writers (3)
An examination of the works of women writers who write what poet Lyn Hejinian calls “open texts,” that is, prose, poetry, creative nonfiction, and hybrid works that are open to the world and to the reader, invite participation, foreground process, resist reduction, and examine authority. We look at these works in their own right, as well as in relation to the literary movements of the time. Prerequisite: 6 credits of 300-level coursework or by permission of instructor.

WRI443
Practice of Translation (3)
This is a workshop based on the idea that "translation" equals "transformation." How do the choices we make in vocabulary, style, conceptual approach, when we write anything at all, "translate our thoughts into words," affect the result? How do we know that the literature in translation is an accurate reflection of the original? Can translated literature ever reach the esthetic and emotional immediacy of texts we are able to read in their original (or "our") language? These are some of the questions we will be examining while attempting to create our own translations. Open to CW&L students only; others by permission of the program.

WRI446
Reading and Writing: American Beauty (3)
This workshop is for those who want to write better. The student’s prose is the focus for half of each workshop. To improve awareness and provide subject matter, we examine social class in American fiction. Drawing on such authors as Lorrie Moore, Charles Bukowski, Grace Paley, Brautigan, Ray Carver, Jhumpa Lahiri, A.M. Homes, and others, the course demonstrates how race, gender and age influence the writer, his/her works and class. The American
WRI448
Literature Seminar: Cultural and Ethnic Studies (3)
This course explores the social, psychological, and structural implications of race and culture as aspects of literary practice. In order to write more effectively about individuals and groups of different ethnic, cultural, and philosophical backgrounds, it is essential to gain knowledge about those differences; understand our individual and collective reactions to those differences; and discover ways in which those differences can be bridged within the context of literary practice, whether this is part of critical or creative processes. Prerequisite: 6 credits of 300-level coursework.

WRI449
Writing Workshop: Somatic Forms (3)
This class involves the study and analysis of selected literary and compositional issues and elements as they relate to somatic inquiry. Topics cover a wide range of subject matter and methods and vary from semester to semester. These may include, but are not limited to: works of literature, forms of composition, literary history, writing practice (including prose, poetry, and multigenre), literary criticism, as well as film and media studies. Larger frames for the class may include somatic psychology, studies of the nervous system, animal ethologies, and performance-based approaches to posture and gesture "events." We build projects centered upon somatic experiments of different kinds, asking in the words of Akilah Oliver, "What are the limits of the body?" Prerequisite: 6 credits of 300-level coursework or by permission of instructor.

WRI450
Literature Seminar: Radical Prosody (3)
Prosody is the study of verse structure through its phonic, rhythmic and semantic elements. Syllable and sound, syntax and grammar, form and meaning all interact within the weave of poetic "making." In this course we begin to see and feel the ways in which poetry written in English has gone about patterning linguistic elements and artfully drawing attention to imaginative rhythmic expression. We track the most important prosodic innovations that have revolutionized poetic form and content over the past 500 years in British and American poetry. Requirements include response papers and a substantial final paper. Writing and poetics majors, minors, and INTD concentration in writing. Prerequisite: 6 credits of 300-level coursework. Cross-listed as WRI750.

WRI451
Writing Workshop Film and Screenwriting (1.5)
For writers and artists, who want to become skilled in the art of visual storytelling. The course examines the singular demands of screenwriting, revealing character through action and the dynamics and nuances of dialogue, as well as what constitutes structure, sequences and scenes. What makes a strong beginning, a consistent world and an inevitable conclusion? How are elements such as transition and point-of-view, most skillfully presented? At the end of the course, each writer will possess the necessary tools to effectively relate to an existing script and generate original work within this very particular form. Prerequisite: 6 credits of 300-level coursework or by permission of instructor.

WRI455
Literature Seminar: Literary Theory (3)
The class aims at developing our understanding of basic issues in contemporary literary theory. Readings are taken from continental philosophy, anthropology, linguistics, literary criticism, psychoanalytic theory, and gender and ethnic studies. Prerequisite: 6 credits of 300-level coursework. Cross-listed as WRI677.

WRI456
Writing Workshop: Poetry in Theory (3)
This course examines the role of poetics in writing. We investigate theory, archives, manifestos, and/or poetics articles in relation to poetry and to shape the creative vision and process. Poetics is a mode of inquiry, a communication, a stance; it is a contemplative or theoretical framework, creating a discourse between the poem's intention and praxis. A range of cultural or aesthetic perspectives is presented to address the function of poetry, the possibilities in meaning and language, and the role of the poet. Prerequisite: 6 credits of 300-level coursework or by permission of instructor.

WRI457
Literature Seminar: Major Authors (3)
This literature seminar gives students the opportunity to study the work of a single author (or a small, select group of authors) in depth and detail. The class explores aesthetic and theoretical concerns the authors engage as well as the historical and social moment in which they write. Students read major works by the author and consider critical writing on and related to the author's work. Prerequisite: 6 credits of 300-level coursework.

WRI460
Writing Workshop: Text/Image (3)
In this multigenre workshop, students create works that may respond to visual images, as in ekphrasis; reproduce visual images alongside text; or blend visual and textual imagery. Through exploratory reading and creative writing experiments and collaborations, students investigate the conceptual, practical, and aesthetic issues of literary works that significantly use text and image. Prerequisite: 6 credits of 300-level coursework.

WRI465
Writing Workshop: Experimental Women Writing (3)
This course examines experimental women writers and how they investigate the margins of their condition while participating in the center of the poetic. We explore language and meaning; the nature of subjectivity, persona, and self; as well as the feminine, the body, and community. All genders welcome. Prerequisites: 9 credits of 300-level coursework in Creative Writing & Literature.
WRI475
BA Thesis (3)
As the culminating degree-completion of the Writing and Literature degree, each candidate must complete a BA thesis, which includes creative and critical components. This course serves as a workshop for these final projects. Additional information about the BA thesis is available in the Jack Kerouac School office. Open to CW&L students in their final semester.

WRI490
Special Topics: Writing Workshop (3)
Topics may cover a wide range of subject matter and methods of writing and may vary from semester to semester. These may include, but are not limited to, works of literature, forms of composition, literary history, writing practice (including prose, poetry, and translation), literary criticism, as well as film and media studies. Prerequisites: COR115 and WRI234. Cross-listed as WRI793.

WRI491
Special Topics: Literature Seminar (3)
Topics explore various literature based methodologies and practices and vary from semester to semester. Course focuses may include, but are not limited to, New American Poetry, New Narrative Writing, Black Arts Movement, Women Writers, Hybrid Texts, image and text, film and media studies, as well as various other themes driven by critical analysis of literature. Prerequisites: COR115 and WRI210. Cross-listed as WRI796/796e.

WRI492
Special Topics: Professional Development (3)
Topics explore various professional development based methodologies and practices and vary from semester to semester. Course focuses may include, but are not limited to, book arts, 21st century publishing practices, Project Outreach, small press editing, pedagogy theory and praxis, and various other themes driven by the development of professional skills. Prerequisites: COR115, WRI210, WRI234, and 3 credits of 300-level coursework in Writing and Literature. Cross-listed with WRI797/797e.

WRI499
Independent Study: Writing (0.5)
Independent Study