MFA in Creative Writing & Poetics

The MFA in Creative Writing & Poetics is a two-year, 48-credit graduate degree, which can also be taken part-time over three or four years. The program’s curriculum balances writing workshops with literary studies. This reflects the program’s conviction that creative writing, reading, and critical analysis must be involved in a writer’s growth. Attendance at two Summer Writing Programs is required of all students for completion of the MFA degree. See the Summer Writing Program section for more information.

The MFA in Creative Writing & Poetics offers courses and workshops in poetry and prose, and students write their MFA thesis in the genre of their choice.

Degree Requirements

MFA in Creative Writing & Poetics

The Master of Fine Arts in Creative Writing & Poetics requires a total of 48 credit hours distributed among the following courses:

Summer Writing Program: 12 credits

WRI651–654 Summer Writing Program I (6)
WRI751–754 Summer Writing Program II (6)

SUBTOTAL 12

Writing Workshops: 9 credits

Semester-long courses in creative writing workshops require regular submission of original work for critique, oral presentation, and editing. Creative reading and writing courses have distinct literature and creative writing components.

• WRI614 Writing Workshop: Memoir/Anti-Memoir (3)
• WRI618 Practice of Poetry: Migrant Metaphors (3)
• WRI620 Practice of Poetry: Composition and Critique (3)
• WRI623 Creative Reading and Writing: Writing with Shakespeare (3)
• WRI625 Multigenre Workshop: Adaptations (3)
• WRI629 Multigenre Workshop: Translation (3)
• WRI660A Practice of Poetry: Nature Poetry for the 21st Century (3)
• WRI660B Practice of Poetry: The Prose Poem (3)
• WRI664 Practice of Poetry: The Poetic Journal (3)
• WRI670 Practice of Poetry: Word for Word, Line by Line (3)
• WRI671 Prose Workshop: Narrative Practices (3)
• WRI675 Creative Reading and Writing: Memory and Matter (3)
• WRI710 Practice of Poetry: Your Works (3)
• WRI715 Poetry Workshop: Innovative Poetry (3)
• WRI720 Prose Workshop: Experimental Prose (3)
• WRI722 Poetry Workshop: Eco-Poetics (3)
• WRI723 Practice of Prose: Creative Nonfiction (3)
• WRI725 The Art of the Essay (3)
• WRI729 Multigenre Workshop: Collaborative Texts (3)
• WRI730 Multigenre Workshop: Performance Art and Writing (3)
• WRI731 Prose Workshop: The Novel (3)
• WRI739 Poetry Workshop: Contemplative Poetics (3)
• WRI744 Multigenre Workshop: Somatic Writing (3)
• WRI748 Multigenre Workshop: Activist Writing (3)
• WRI752 Multigenre Workshop: Text and Image (3)
• WRI756 Mind Moving (3)
• WRI758 Poetry Workshop: Documentary Poetics (3)
• WRI762 Creative Reading and Writing: Literatures of Exile and Diaspora (3)
• WRI763 Multigenre Workshop: Notes on Architecture (3)
• WRI770 Multigenre Workshop: Cross-Genre Forms (3)
• WRI771 Prose Workshop: Innovative Prose (3)
• WRI773 Creative Reading and Writing: Cross-Cultural Writing Practices (3)
• WRI775 Multigenre Workshop: Cross-Disciplinary Writing (3)
• WRI793 Special Topics: Writing Workshop (3)

SUBTOTAL 9

Poetics Seminars: 9 credits

These examine a single writer’s work or specific topics in literary history, or encompass a survey of historical or theoretical orientations, and require critical papers in standard academic format. Students must take WRI617 Poetics Seminar: Writers in Community in their first semester.

• WRI614 Writing Workshop: Memoir/Anti-Memoir (3)
• WRI623 Creative Reading and Writing: Writing with Shakespeare (3)
• WRI633 Poetics Seminar: Tracks Along the Left Coast (3)
• WRI640 Poetics Seminar: Women Writers (3)
• WRI647 Poetics Seminar: Kerouac’s Road (3)
• WRI649 Literature Seminar: Classic Modernism (3)
• WRI650 Literature Seminar: Midnight Angels (3)
• WRI656 Poetics Seminar: The Archive (3)
• WRI662 Creative Reading and Writing: Happy Days (3)
• WRI675 Creative Reading and Writing: Memory and Matter (3)
• WRI677 Poetics Seminar: Critical Theory (3)
• WRI707 Poetics Seminar: Major Authors (3)
• WRI718 Literature Seminar: The Cantos of Ezra Pound (3)
• WRI721 Poetics Seminar: Postcolonial Literature (3)
• WRI725 The Art of the Essay (3)
• WRI727 Poetics Seminar: Cultural and Ethnic Literature (3)
• WRI733 Poetics Seminar: Queer Lit (3)
• WRI736 Trends in Contemporary Literature: Introduction to Feminist Theory (3)
• WRI740 Poetics Seminar: Film Poetics (3)
• WRI750 Literature Seminar: Radical Prosody (3)
• WRI754 Poetics Seminar: Lineages (3)
• WRI756 Mind Moving (3)
• WRI761 Poetics Seminar: Contemporary Trends (3)
• WRI762 Creative Reading and Writing: Literatures of Exile and Diaspora (3)
• WRI764 Creative Reading and Writing: Bad Business: Noir n' Nasty (3)
• WRI768 Literature Seminar: William Blake (3)
• WRI773 Creative Reading and Writing: Cross-Cultural Writing Practices (3)
• WRI796 Special Topics: Poetics Seminar (3)

SUBTOTAL 9

Electives: 6 credits

Students have ample choice to fulfill the 3-credit elective requirement and may choose courses from a wide range of offerings (including taking extra literature and workshop courses). The Creative Writing & Poetics program also offers the following electives:

• WRI789W Fall Writing Practicum (1)
• WRI791W Spring Writing Practicum (1)
• WRI794W Writing Practicum with Anne Waldman (1)
• WRI795W Writing Practicum with Allen Ginsberg Visiting Fellow (1)

SUBTOTAL 6

Professional Development Requirement: 3 credits

There are a variety of courses available that provide professional development in teaching and publishing.

• WRI602 Professional Development: Letterpress Printing: Well-Dressed Word (3)
• WRI603 Professional Development: Letterpress Printing: First Impressions (3)
• WRI607W Professional Development: Teaching Practicum: Designing a Writing Workshop (2)
• WRI672 Professional Development: Book Arts (3)
• WRI700 Professional Development: Writing Pedagogy Seminar (3)
• WRI703 Professional Development: Creative Writing Pedagogy Seminar (3)
• WRI705 Professional Development: Small Press Publishing (3)
• WRI781 Professional Development: Project Outreach (3)
• WRI797 Special Topics: Professional Development (3)

SUBTOTAL 3

Contemplative Requirement: 3 credits

There are a variety of courses available that satisfy this requirement, including, but not limited to, T'ai-chi Ch'uan, sitting meditation, aikido, ikebana, sumi brushstroke, thangka painting, and yoga. Each of these disciplines provides training in an art form that cultivates mindful awareness.

The Creative Writing & Poetics program offers the following 3-credit contemplative courses:

• WRI739 Poetry Workshop: Contemplative Poetics (3)
• WRI756 Mind Moving (3)

SUBTOTAL 3

MFA Thesis: 6 credits

In their last semester, MFA students submit an MFA thesis, which includes creative and critical components. Additional information about the MFA thesis and extended thesis is available in the JKS office.

• WRI875 MFA Thesis Seminar (3)
• WRI880 MFA Thesis (3)
• WRI881 Extended MFA Thesis (0.5)

SUBTOTAL 6

TOTAL CREDITS 48

Course Listings

WRI600E

Literature Seminar: Midnight Angels (3)

This course covers the history of the Beat Generation with special emphasis on the writings the writers this phenomenal era produced. Students use as models Allen Ginsberg, Jack Kerouac, Gregory Corso, William Burroughs, Neal Cassady, Peter Orlovsky, Diane Di Prima, John Wieners, Amiri Baraka, Joanne Kyger, Lawrence Ferlinghetti, Lew Welch, Lenore Kandel, Philip Whalen, Bob Kaufman, Michael McClure, Gary Snyder, and others. Students come to understand the provocative nature and durability of Beat literature. They write poems and short fiction, complete reading assignments, participate in discussions, write in-class assignments, and critique other students' work.

WRI602

Professional Development: Letterpress Printing: Well Dressed Word (3)

This course introduces students to letterpress printing using the facilities in the Harry Smith Print Shop. Students are
instructed in basic techniques as well as in the proper use of materials. Students also learn about basic design principles and the history and aesthetics of fine printing. Course requirements include working on a letterpress-printed project, weekly readings and some written assignments, and participation in group critiques and tasks. Open to CW&L and CW&P students only; others by permission of the program. Cross-listed as WRI382. Materials fee.

WRI603
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. Cross-listed as WRI383. Materials fee.

WRI607W
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. Open to CW&L and CW&P students only; others by permission of the program. Cross-listed as WRI387W.

WRI614
Prose Workshop: Memoir/Anti-Memoir (3)
In this course we will read contemporary memoir: memoir as method of traveling between representations of the self, autobiography that veers from confessionalism, documents that take as their subject the complications of the body (an I) negotiating with a history, or family (you are). In our own writing, we will try to write an I that is both a conversation with assigned texts and a method to dissolve the assumptions about the making of a self on paper. Open to MFA, CW&P students only, others by permission of the department.

WRI617
Poetics Seminar: Writers in Community (3)
Writers in Community is designed as cohort class for entering MFA graduate students. This course engages several aspects of being a writer, from the page to performance, from innovative poetic concerns to professional development.

Several working writers will be invited to give in-class lectures and/or lead workshops. We also explore contemplative gestures and writing processes. By the course's end, students will have completed a context presentation, a prospectus proposing a project of their own, a creative portfolio based on the course's focus of study, and a short professional dossier with career goals.

WRI618
Practice of Poetry: Migrant Metaphors (3)
The page as territory, and the problem of entry/re-entry. In this class, we invent a language to speak about passage: how will we cross, into the world we've yet to write? How does a line embody the kind of travel that's not certain? What really happens at a border site, and how can we translate that “event” to the activity of writing? What will you carry with you, writing? This is an effort both transparent (decaying photographs) and solid (objects confiscated in airports): the work of transit. Central to this work: the poetry workshop, augmented by poetics discussions and the occasional experiment. Open to graduate Creative Writing and Poetics students only.

WRI620
Practice of Poetry: Composition and Critique (3)
This class focuses on the participants' own poems, their intentions and realizations, triumphs, disappointments, and creative mistakes. It also attempts to examine and clarify the traditions of which these poems partake, and we read texts pertinent to such an investigation. On the Level Everyday, by Ted Berrigan and Caws & Causeries: Around Poetry and Poets, by Anselm Hollo are required reading. Highly recommended is the anthology Postmodern American Poetry, edited by Paul Hoover. Open to CW&P students only.

WRI623
Creative Reading and Writing: Writing with Shakespeare (3)
In this reading and writing course, students will read a selection of the poems and plays of William Shakespeare while keeping an ongoing dialogic writing project going throughout the semester. This project can take any number of possible forms and styles, and can pick up on infinite clues, character facets, and dramatic-linguistic stimuli as it grows. Plays include Antony and Cleopatra, MacBeth, Pericles, Twelfth Night, King Lear, and Cymbeline. Poems include "Venus and Adonis," "The Phoenix and the Turtle," and a selection of sonnets. Open to CW&P MFA students only.

WRI625
Multigenre Workshop: Adaptations (3)
We focus on works of prose, both fiction and nonfiction, published and original. From these texts, we determine what can be skillfully dramatized and what should remain as language. We ask: where should dialogue begin, how can it be maintained or made most effective, and when should it be concluded? We identify and become well-acquainted with the
elements and demands that go into dramatic writing and how it differs from narrative prose.

WRI625E
Creative Reading and Writing: Dramatic Measures (3)
For prose writers who want to achieve familiarity with dramatic structure, and for dramatists looking to infuse more lyricism into their work. The course explores the singular demands of dramatic writing; determining the form in which a story can be most effectively presented. Revealing character through action and the dynamics of dialogue, as well as what constitutes a scene. There are five weeks devoted to writing for the stage and ten weeks on writing for the screen. At the end of the course, each writer possesses a much stronger command of their craft. Open to CW&P students only.

WRI629
Multigenre Workshop: 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 aesthetic and emotional immediacy of texts we are able to read in their original (or "our") language? These are some of the questions we examine while also attempting to create our own translations. Open to CW&P students only.

WRI633
Poetics 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 MFA CW&P students only.

WRI634E
Literature Seminar: One's Own Language (3)
We work with the basic elements of language: sound, vowels and consonants, letters, syllables, words and etymologies, symbols, translation, rhyme and meter. We explore issues such as how to locate the self in the poetry of one’s adult life. Through a structured journey, we navigate from A through Z of One’s Own Language. Elements such as dialogue, harmony and myth are included. Also rhetoric, speech and voice. We call upon the collective wisdom of the canon of world poetry. Open to MFA Creative Writing (low-residency) students only.

WRI637E
Practice of Poetry: Great Companions (3)
This course explores the demands of narrative writing. We examine the overall structure of the work we create, focusing on beginnings, endings and effective development. Sculpting Prose functions as an online workshop. Work is generated, assessed and revised with the goal of realizing material that has been honed to its most effective degree. The paramount focus is on the writing itself. Open to MFA Creative Writing low/residency students only.

WRI640
Poetics 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. Open to CW&P MFA students only.

WRI641E
Practice of Fiction: Sculpting Prose (3)
This course explores the demands of narrative writing. We examine the overall structure of the work we create, focusing on beginnings, endings and effective development. Sculpting Prose functions as an online workshop. Work is generated, assessed and revised with the goal of realizing material that has been honed to its most effective degree. The paramount focus is on the writing itself. Open to MFA Creative Writing low/residency students only.

WRI647
Poetic's Seminar: Kerouac's Road (3)
We examine selected primary texts of Kerouac's narrative canon (what he called the Vanity of Dulouoz), as well as his first novel and primary critical and personal biographies and oral history. His letters and journals are also included. Through these varied filters we 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 probe beyond
the myth of the namesake of the Kerouac School, until he
reveals himself through his multidimensional life and work.
Cross-listed as WRI347.

WRI649
Literature Seminar: Classic Modernism (3)
In this survey course, we read and discuss many of the
great innovations in literary style and composition in prose
and verse in the period between 1910 and 1930. Writers
include Gertrude Stein, Ezra Pound, Jean Toomer, T. S. Eliot,
William Carlos Williams, James Joyce, Langston Hughes
and Marianne Moore. The final third of the term is spent on a
close reading of Joyce's Ulysses. Accompanying the primary
texts are essays by the above authors and others on specific
features of modernist poetry and narrative. Requirements
include response papers and a substantial final paper on some
aspect(s) of Ulysses.

WRI650
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. The class thoroughly
investigates the provocative essence and force of Beat
Literature. Students write their own visions in the multiple
forms of these singular and enduring writers. Open to CW&L
and CW&P students only; others by permission of the
program. Cross-listed as WRI350.

WRI656
Poetics Seminar: The Archive (3)
The course delves into the infamous Naropa University
Archive and all its rich offerings as a starting point for
conversation about 20th- and 21st-century writing and what
it means to archive: socially, culturally, and artistically. We
develop an intensive listening and writing practice around the
archive, examining critical and creative texts that penetrate
and revitalize past recordings. Open to CW&P MFA students
only.

WRI660
Practice of Poetry: (3)
Section A: Practice of Poetry: Nature Poetry for the 21st
Century. Natural history, Endangered Species Act, eco-
poetics, bioregionalism. “The death of nature," "the end of
wilderness." These should produce poetry in step with the
premises of projective verse, field poetics, chance operation,
dreamwork, chaos theory-the postmodern discoveries-right?
Then why does most nature poetry look so straight, dusty, and
antiquarian? We meet in a workshop situation and see how
poetry might respond to current thought about metabolism,
food chains, and the intertwined structures of human and
animal psyches. Thirty thousand years ago the artists of
Chauvet cave made a cultural breakthrough by responding to
the megafauna of Eurasia. What now? Open to MFA, CW&P
students only. Others by permission of the department. Section
B: Practice of Poetry: The Prose Poem In this workshop we
read and write prose poems. The prose poem is defined by
its length of a quarter page to two pages, its absence of line
breaks, and the poetic qualities of its prose, including the
use of scenic imagery, narrative disruption, and compressed,
irregularly rhythmic syntax. The narrative of a prose poem is
often compared to that in dreams, involving sudden shifts of
development and evocative tonal and atmospheric shading.
Authors include Charles Baudelaire, Arthur Rimbaud, Max
Jacob, Gertrude Stein, Bernadette Mayer, Rosemarie Waldrop,
Lisa Jarnot, Michael Friedman, and others. Open to CW&P
students only.

WRI662
Creative Reading and Writing: Happy Days (3)
An exploration of themes regarding social class and the
criminal justice system in American culture. The course
demonstrates how social issues and identities are powerful
tools for artists and writers in the creation of art, poetry, and
fiction. With openness and candor, the course readings deal
with historical social and cultural diversity and issues of
oppression through American writing. The course examines
how writers artistically recognize, signal, and represent peer
group formations and organizations, and allows students to
explore these themes in their own writing.

WRI664
Practice of Poetry: (3)
A writing workshop. Participants keep daily entries of
thoughts, experimental writing, observation, conversation,
readings, dreams and study. Readings in an array of
chronicles: Japanese writers including Basho, Sei Shonagon
and Masaoka Shiki; contemporary Americans who have
published poetic journals: Joanne Kyger, Hannah Weiner,
Lorine Niedecker, Gary Snyder and others. Questions:
What makes a journal shapely? How have others composed
cross-genre work on the edge of poetry, essay, fiction and
autobiography? What does it mean to write with Time as
the key element? Is revision of journal entries a crime or a
necessity? Students submit an edited final project of twenty
pages, with an introduction. Open to CW&P MFA students
only.

WRI667E
Creative Reading & Writing: Inspired by Inspiration (3)
The focus of this class is to write using the study of the work
of five international and five American women poets. The
poets included come from extremely divergent situations and
geographies and work in styles substantially different from
one another. We look at each poet's bio and discuss how it is
reflected in their poetics as a starting point to understanding the poet's work. The students study the poems and consider how they can expand their own work by using the genre and direction of the poet upon whom we are focused. Open to MFA Creative Writing (low residency) students only.

WRI668E
Practice of Fiction: Toward Accumulating a Larger Text (3)
The focus of this class is on accruing, through episodes and exercises, the first draft of a larger text, a novel or novella. The work begins in this class and moves through outlines and specifics toward the first draft of a book length manuscript. Note: We will not be working with novels you may already have in progress. It is essential that everyone in the class be working simultaneously with the same specific underlying principles. Required books will be on the syllabus and announced at the first class.

WRI669E
Creative Reading & Writing: Collaborations, Crossing, and Collisions (3)
What happens when you open up your work to another mind, or two or three? We explore possibilities for collaborations between writer and writer, visual artist, musician, dancer, filmmaker, set-designer; the possibilities are endless. Through examining collaborations by contemporary writers, we explore collaboration theory and practice in order to apply it to our own work. In addition to exploring various forms of collaboration with classmates, each student embarks on a project in their home community. With a member of the community, the student engages in a collaboration of his or her choice, culminating in a public and class presentation during the final two weeks of the semester. Open to MFA Creative Writing (low residency) students only.

WRI670
Practice of Poetry: Word for Word, Line by Line (3)
While this workshop focuses on the participants' own poems, it also attempts to examine and clarify the traditions of which these poems partake, and to that end we read texts by practicing poets who have written about their work and the work of others in useful ways. These include "All This Everyday" by Ted Berrigan, "Other Traditions" by John Ashbery and selections from the critical writings of William Carlos Williams, Robert Creeley, Charles Bernstein and others. Open to CW&P MFA students only.

WRI671
Prose Workshop: Narrative Practices (3)
In this workshop, we read contemporary writers whose work subverts narrative practices of different kinds. We examine a progression of works that engage creative process on a continuum from the sentence to the event, as models and prompts for our own narratives. What happens to prose writing when we engage narrative theory? What kinds of actions might be foregrounded, complicated, or transformed? How do we write something new?

WRI672
Professional Development: Book Arts (3)
In this course students learn the basic and intermediate skills of book arts by creating a series of blank journals utilizing a variety of binding techniques. After these 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 installation. Additional assignments include writing a manifesto, a critical essay on an aspect of book arts (an artist, a technique, an aesthetic, etc), a review, and an artist's statement. The final exam will take place in a gallery setting where students will present their work from the semester. Materials fee.

WRI675
Creative Reading and Writing (3)
In this class, we make enquiries into the ways that we hold, process and capture memory- neurologically, physically and/or as technologies that happen outside of the body. We also look at models of memory in which memory has failed, biologically and culturally. How do we recover memory? How do we generate memory within a community? Developing our questions, we write documents that engage them. (What is a document?) The class alternates between readings, research projects and workshops.

WRI677
Poetics Seminar: Critical 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. Open to CW&L and CW&P students only; others by permission of the program. Cross-listed as WRI 455.

WRI680E
Mind Moving (3)
Mind Moving explores contemplative practices in prose and poetry. Journals, experimental verbal collages, montages, and works with multiple points of view are investigated, as is the compassionate characterization used by prose writers. The Buddhist appropriations and assimilations of 20th century experimental writers are primary; the course also covers relevant Buddhist and cultural history connected to these writers. Critical responses and artistic portfolio will be required. Guided meditation is provided. This course fulfills the contemplative requirement. Open to MFA Creative Writing low-residency students only.

WRI688E
Literature Seminar Kerouac's Road (3)
In this class, we examine selected primary texts of Kerouac's narrative canon (what he called the Vanity of Dulouzo), as well
as his first novel and primary critical and personal biographies and oral history. His letters and journals are also included. Through these varied filters we 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 probe beyond the myth of the namesake of the Kerouac School, until he reveals himself through his multidimensional life and work.

WRI699
Independent Study: Writing (0.5)
This course offering is an opportunity for students to engage in in-depth, concentrated study with a particular faculty member for a semester. The design of study and coursework are decided upon by the student and faculty member.

WRI700
Professional Development: Writing Pedagogy Seminar (3)
This class prepares students for working with writers in the college setting, both one-on-one and in the classroom. A range of teaching models (including expressive, collaborative, critical, contemplative, and feminist philosophies) are investigated and practical methods for working with writers are developed. Strategies for engaging with the writing process, providing feedback on student work, and developing lesson plans are explored. Students construct a foundation for their own pedagogical approaches, based firmly in the theories they value. Open to all graduate students interested in teaching writing.

WRI703
Professional Development: Creative Writing Pedagogy Seminar (3)
Pedagogy: the art of teaching. This course is designed to meet you where you are as a graduate student and prepare you for working with creative writers in the college setting. We investigate a range of teaching models and develop practical methods for working with creative writers. We also explore strategies for engaging with the creative process, facilitating contemplative gestures, providing feedback on student work, fostering a writing community, and developing lesson plans. Finally, you construct a syllabus for an introductory college-level creative writing course.

WRI705
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 will 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 will 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. Cross-listed as WRI326.

WRI707
Poetics Seminar: Major Authors (3)
This course gives students the opportunity to comprehensively study the work of a single author or small select group in depth and detail. Students explore the historical and social moment within which the author wrote and consider the various aesthetic and theoretical concerns with which the author engages. Students read a number of major works by the author as well as critical theory on and related to the author's work.

WRI710
Practice of Poetry: Your Works (3)
This writing workshop focuses on the participants' own poems, their intentions and realizations, triumphs, disappointments and creative mistakes. We bear in mind John Ashbery's remark: "It's rather hard to be a good artist and also be able to explain intelligently what your art is about. In fact, the worse your art is, the easier it is to talk about it. At least, I'd like to think so." Open to CW&P MFA students only.

WRI715
Poetry Workshop: Innovative Poetry (3)
In this course, we investigate work that transgresses, crosses borders, swerves. We examine texts that challenge our understanding of poetry and the writing process. Through a series of experiments and cross-genre collaborations, we complicate language, develop new forms, and carve out original spaces. To innovate is to be in conversation with an interrogative dynamic that opens to possibility and failure. Writing as experiments as exploration as the new word. Open to CW&P MFA students only.

WRI718
Literature Seminar: The Cantos of Ezra Pound (3)
"All times are contemporaneous in the mind." Like no other poem before or after, The Cantos has followed this thought as a beacon. The class studies what critic Hugh Kenner calls "the Pound era," including its literary movements of Imagism and Vorticism and those writers in dialogue with whom Pound developed his verse: H.D., William Carlos Williams, W. B. Yeats, and Marianne Moore. Then to ancestral presences: troubadours of Provence, lyre players of Greece, poet-exiles of Tang Dynasty China, dancers of Japanese Noh. With Homer and Dante as guides, we set sail through time and space, visiting the planet's verse traditions, the politics, the economics, reading the entire Cantos and a great deal of Pound's prose. Please bring a copy of The Cantos to the first class. Open to W&P MFA students only.
WR1720
Prose Workshop: Experimental Prose (3)
An engagement of contemporary developments in experimental prose writing, focusing on contemporary experimental prose writing in North America since 1985, with an emphasis on nonnormative plot, style, and language elements that draw on other disciplines for their structural emphasis. This class requires students to write experimental prose works or sections of longer narratives in progress, along with completing appropriate exercises and reading assignments.

WR1721
Poetics Seminar: Postcolonial Literature (3)
This class requires students to read and write in conversation with fiction, poetry, and critical texts that engage a postcolonial content. Thematic inquiries engage the relationship of characters and subjects to national and regional space, terrain and borderlands, as well as questions of displacement and belonging. Aesthetically, we examine what happens to language and the intactness (or not) of form in literatures that engage a continuum of voluntary and involuntary trajectories. Readings endeavor to provide a political, historical, and cultural context for each literary work through the lens of postcolonial theories of different kinds.

WR1722
Poetry 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 that directs attention to surroundings, especially "nature." In this course, we discover and invent new ways of representing nature's rich variety in language. Open to W&P MFA students only.

WR1723
Practice of Prose: Creative Nonfiction (3)
Engages students in writing creative nonfiction, that is, nonfiction that engages craft elements from other genres to produce work on a continuum from the personal essay, travel journalism, to book reviews. Experiments, discussions and workshops engage contemporary developments in creative nonfiction, with the opportunity to work in short prose forms or to produce a sustained narrative.

WR1725
Art of the Essay (3)
"Myself," said Montaigne, "am the groundwork of my book." An essay is a foray into such groundwork to produce personal or formal inquiries and assessments of any given topic, whether about hunting elephants, the death of a moth or about girls in Des Moines. In this course we both read and write short prose works encompassing autobiography, memoir, travel sketches and book reviews, demystifying and engaging a process that produces provocative and entertaining literature.

WR1727
Poetics Seminar: Cultural and Ethnic Literature (3)
This course focuses on the cultural production of community and identity by engaging with a variety of literary texts from diverse geographic and national sites. By engaging literature critically and creatively, students examine how authors create and readers read through their own sets of experiences in cultural and ethnic contexts; the relations of power and knowledge, politics and aesthetics; and the utility or failure of literary theory to address cultural and ethnic struggles.

WR1729
Multigenre Workshop: Collaborative Texts (3)
This course examines the poetics of collaborative acts: the "third mind" experiment. Writers embark on explorations with other writers, artists, musicians, dancers, or filmmakers. Texts that challenge the single author and cross artistic genres are explored in order to expand narrative, poetic lyric, meaning, and structure. We interrogate the third space between collaborators and question notions of "authority" in authorship. The confluence between two or more writers sparks new developments in the creative process.

WR1730
Multigenre Workshop: Performance Art and Writing (3)
This course uses performance art to generate creative texts. Our performance praxis stems from a wide variety of approaches, formal and invented, and our final goal is to put that praxis into conversation with our individual writing practices. We ask how the investigations of performance +duration, participation, witness and witnessing, movement, constraint, and temporal and spatial awareness+can invigorate our texts and lend them new insight.

WR1731
Prose Workshop: The Novel (3)
In this course, students complete the first draft of a novel. The work will be a full-length narrative of 60,000 to 100,000 words. By generating this draft over the span of a semester, students identify and embrace their writing practice, determining how they go about performing this discipline alongside the other commitments in their lives. Ideally, the work will be rewritten and polished, but the main goal is to demystify the long form narrative and to set the elements in place that will serve the writers throughout their creative lives. Open to CW&P MFA students only.

WR1733
Poetics Seminar: Queer Lit (3)
This course investigates texts that "queer." We read literature and theory that questions, complicates, deterritorializes, defines, curates, and inhabits the "genre" of queer literature. We consider, for instance, the bilingualism of gender and
genre, liminal space, sexuality and textuality, the politics of syntax and sex, the body, the not-body, and more.

**WRI736**
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&P MFA students only; others by permission of the program. Cross-listed as WRI436.

**WRI736E**
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.

**WRI739**
Poetry 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. Open to CW&P MFA students only.

**WRI740**
Poetics Seminar: Film Poetics (3)
This course explores the relationship between poetry and film. By the mid-20th century, new American poets and underground filmmakers had established a vibrant fusion and artistic collaborations established and redefined links between the moving picture and the written and spoken word, resulting in an extraordinary profusion of poetry/film hybrids. We also look at film-related poetic writings and the groundbreaking advent of the poetic montage.

**WRI744**
Multigenre Workshop: Somatic Writing (3)
In this course, we build a piece/project centered upon somatic experiments and forms. We explore what it means to "write the body," whether we are thinking about movement, animal ethologies, the nervous system, or larger questions of embodiment. What is an embodied work of creative writing? We build a space for writing in which new forms are able to appear, inspired and evoked by body-based practices. We also examine mixed performances and readings of all kinds.

**WRI748**
Multigenre Workshop: Activist Writing (3)
This course explores writing that activates, that calls us to action, and that asks how writing can heal the world. We read and write texts that call and respond, that counteract, that repair and repeal. This involves some field experience, research into what calls us to action: the environment, human rights, war, political rhetoric, drone strikes, gun violence, etc., as well as possible petitioning, marching, and sign-making-in short, random acts of poetic intervention.

**WRI750**
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 five hundred years in British and American poetry. Requirements include response papers and a substantial final paper. Open to CW&L and CW&P students only; others by permission of the program. Cross-listed as WRI450.

**WRI752**
Multigenre Workshop: Text and Image (3)
This interdisciplinary and multigenre writing course explores the confluence of text and image in poetry, prose, and cross-genre texts. Through exploratory reading and creative writing experiments, students investigate the ways in which images interrupt, complicate, and layer narrative as well as the reasons a writer might embrace this multimodal, multivocal form. Students produce creative manuscripts that draw on and innovate with text and image.

**WRI754**
Poetics Seminar: Lineages (3)
This course explores a tradition, or cross-section of traditions, that informs the aesthetic goals of the Jack Kerouac School. Possible focuses include New American Poetry, the New York School, Black Mountain Poetics, the Black Arts Movement, and the Beats, among others. Students consider the
historical and social circumstances for a specific movement in addition to its primary theoretical or aesthetic concerns. How a particular lineage expounds upon contemplative and innovative poetics will also be considered.

**WRI756**
**Mind Moving (3)**
Mind Moving explores contemplative practices in prose and poetry. Philip Whalen and Gary Snyder's experimental verbal collages, montages and mobiles with multiple points of view are investigated along with the compassionate characterization used by prose writers. The Buddhist appropriations and assimilations of Whalen, Kerouac and Snyder's early artistic processes are primary. Mind Moving covers relevant American Buddhist and cultural history connected to Whalen, Snyder and Kerouac's art. A critical response essay and artistic portfolio required. Guided meditation is provided. This course serves for contemplative credit. Open to CW&P MFA students only.

**WRI758**
**Poetry Workshop: Documentary Poetics (3)**
This course is a writing workshop focused on investigative methods and documentary materials. A diverse array of poets who base their work on significant research are explored. Each participant takes on one or more fields of research to produce a poetry manuscript. Open to CW&P MFA students only.

**WRI761**
**Poetics Seminar: Contemporary Trends (3)**
In this course, students focus on the current trends, patterns, and concerns of writing practices. We investigate and consider a variety of artistic practices that both inform and are informed by contemporary texts, which may include the cross-pollination of writing with other cultural and social practices, conceptualism, or the blurring of low and high art. In addition to reading contemporary texts, students trace the history of these trends to observe their dynamic evolution. The Pentagon recently released a report "asserting decisively," according to the New York Times, "that climate change poses an immediate threat to national security, with increased risks from terrorism, infectious disease, global poverty and food shortages." Of course, popular culture has for some time imagined this future, capitalizing on the paranoia of uncertainty. In this class, we will examine how innovative writers address concerns about climate change, the growing disparity between the rich and the poor, and the breakdown of infrastructure not only by imagining this future but also by problematizing the language through which we figure it. We will read poetry, prose, and criticism that approach crisis and disaster not so much in order to heighten our fear of it but to question and even decenter human presence in the performance and representation of it. While nihilism, apocalypse, and uncertainty will often enter the conversation, we will also discover how some innovative writing expresses a cautious hope that these final days might be inhabited by an "us."

**WRI762**
**Creative Reading and Writing: Literature of Exile and Diaspora (3)**
An opportunity to engage with fiction, poetry and critical texts regarding exile and diaspora. 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.

**WRI763**
**Multigenre Workshop: Notes on Architecture (3)**
In this class, we read works inspired by the experience and imagining of architecture: the passage, the corridor, the underground tunnel, the corner of a city perpetually turning. How does architecture inspire writers to imagine narrative and poetic structures, whether virtual or real, and how can we write/enter into the space continually opening out from the one preceding it: or not+what is it like to enter a sequence of rooms that is already there, furnished by the previous occupant? Open to CW&P MFA students only.

**WRI764**
**Creative Reading & Writing: Bad Business: Noir & Nasty (3)**
Covers noir mystery and crime novels and five noir movies. The definition of a noir story is this: Average Joe or Jane Doe get in deep trouble and make all the wrong choices in a corrupt and venial society. Common fictional problems of character, scene and narration are taught along with solutions. A professional training component covers Elmore Leonard crime novels with an in-depth look at the research he conducted via a documentary Elmore Leonard Criminal Records. Writers are not expected to write in the mystery genre. Every class devotes its second half to critiques of student writing in any genre. Critical responses cover technical issues of noir. Open to CW&P MFA students only.

**WRI765E**
**Practice of Fiction: Flash Fiction, Make it New (3)**
The spirit of the experiment has been central to American literature. In this workshop on flash fiction, we examine some unusual structures and approaches for writing short shorts. There are many techniques and approaches from poetry that can be applied to writing micro-fiction. We experiment with some of these.

**WRI768**
**Literature Seminar: William Blake (3)**
Students read a wide selection of works from Blake's vast oeuvre, including the Songs of Innocence and of Experience, The Book of Thel, Visions of the Daughters of Albion, America, Europe, The Four Zoas, and Milton. These include the "illuminated works" engraved and painted on copper plates, which are explored. Students examine Blake's visionary poetics through a variety of interpretative analytics, from deconstruction to recent feminist, Marxist and psychoanalytic theory, including Buddhist Abhidharma psychology. Weekly
response papers and a final research paper are required. Open to MFA W&P students only, others by permission of the program.

WRI770
Multigenre Workshop: Cross-genre Forms (3)
This course investigates hybridity as form. We expand our definitions of crossing genres by examining various disciplines and theories + heterosis, diasporic contact zones, migratory borders, and chimeras - in order to problematize the binary of the poetry/prose dichotomy. We transgress the line, the sentence, and the narrative as well as press on the boundaries of writing - mixing and matching, cross-talking our way through. Through vertical and horizontal interrogative acts, we research and develop forms that can house our cross-genre gestures. Open to CW&P MFA students only.

WRI771
Prose Workshop: Innovative Fiction (3)
This course is an engagement with fiction that innovates (and sometimes rejects) narrative form, character development, and point of view, as well as other traditional conventions of fiction writing. Students write, read, and present on fiction, in short and long form, marked by qualities of playfulness in language, experimentation in form and time, self-reflexivity, and the blending of high and low art. Open to W&P MFA students only.

WRI773
Creative Reading and Writing: Cross-Cultural Writing Practices (3)
This class focuses on transnational works to explore the ways in which writers who cross between the spaces of different cultures are (sometimes) also working towards transformations of deep structure in the writing. Does this happen as an action of form (how does form migrate?) or aesthetics (what kinds of complex choices are available to language when the body that speaks the language is no longer in the same place as the language itself?). How do figures in these works emerge/cross from one frame to another? These discussions develop a conversation about hybridity and transformation in your own work, which is work-shopped on alternate weeks. This class is open to any genre and authors we read include W.G. Sebald, Monica Ali and Kamau Braithwaite. Open to CW&P MFA students only.

WRI775
Multigenre Workshop: Cross-Disciplinary Writing (3)
In this course, we read texts that engage various disciplines such as film, architecture, performance, drawing, history, or science, as well as other literary texts. We consider how these genres interact and perform our own writing experiments in response. Students engage in a workshop environment, discussing required readings and other students' creative work with an eye on how these works were constructed via genre and stylistic techniques.

WRI781
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. Open to CW&L and CW&P students, also to others by permission of the program. Cross-listed as WRI381.

WRI785E
Practice of Fiction: Building Blocks (3)
During the first half of every class we concentrate on short works/passages from various authors and/or view short video segments for assignments on specific skills: dialogue, characterization, scene work, narration, and point of view. For the second half of each class, students bring their writing for comments and/or critiques. Work by Alice Munro, Quentin Tarrantino, Lorrie Moore, David Mamet, Jhumpa Lahiri, and others used. Critique skills are taught. Written critical feedback is required from students and instructor on student writing. Goals: Get past second drafts; 35 pp. or one-third of your final manuscript. Recommended for first-semester students. Open to W&P MFA Creative Writing (low-residency) students only.

WRI788E
Creative Reading and Writing: The Art of Nonfiction (3)
Where does fact meet fiction, reportage meet poetry? In explorations that deepen our understanding of the possibilities for ourselves as nonfiction writers, we come together in workshops to write, read, and discuss memoir, travel writing, nature writing, food writing, history, diaries, criticism, and hybrid forms. We also consider how to assemble a nonfiction book proposal. Readings may include book-length and shorter works by Diana Athishill, Alan Bennett, Truman Capote, Gerald Durrell, and Edmund White, as well as selections from John D’Agata’s Next American Essay. Open to W&P MFA Creative Writing (low-residency) students only.

WRI789W
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 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 WRI389W.
WR1790E
Creative Reading and Writing: Investigative Poetics (3)
Some possible investigations include whether one kind of engagement with the world is more authentic than another. What makes a poem "political," and whether a political poem is determined by one's level of engagement with the world. Some others involve writing poetry that (according to Amiel Alcalay) "pillages" from sources such as personal diaries, newspapers and official documents. Writing that wavers between overt and oblique states of mind, and between a direct commentary on reality and abstract experiences within language. Open to MFA Creative Writing students only.

WR1791W
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 WRI391W.

WR1792E
Book Matters: An Introduction to Publishing (3)
This course introduces the student of writing to the world of publishing. Led by an experienced book editor, and using readings, discussions and online appearances from industry professionals, it explores different types and genres of publishing, considers the roles of literary agents, booksellers and reviewers, and provides an overview of the main publishing processes and functions: editorial, production, design, sales, marketing, publicity and rights. We also develop practical skills in copy-editing and proofreading, write submission letters, compose press releases, and plan marketing campaigns. Our aim is a deeper understanding of the culture of publishing.

WR1793
Special Topics: Writing Workshop (3)
Study and analysis of selected literary and compositional issues and elements. Topics cover a wide range of subject matter and methods and vary from semester to semester. These may include, but not be 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 WRI490/WRI793.

WR1793E
Special Topics: Writing Workshop (3)
Study and analysis of selected literary and compositional issues and elements. Topics cover a wide range of subject matter and methods and vary from semester to semester. These may include, but not be 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 WRI490/WRI793.

WR1794W
Writer's 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. Cross-listed as WRI394W.

WR1795W
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. Cross-listed as WRI395W.

WR1796
Special Topics: Poetics 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. Cross-listed as WRI491/796.

WRI796E
Special Topics: Poetics 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. Cross-listed as WRI491/796.

WRI797
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. Cross-listed with WRI492/797.

WRI797E
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. Cross-listed with WRI492/797.

WRI875
MFA Thesis Seminar (3)
In this course, MFA Creative Writing & Poetics students in their penultimate semester propose, research, write, and revise their Critical Research Paper. Class time is dedicated to one-on-one instructional support, library research, peer review, and student presentations. In addition to supporting the completion of the Critical Research Paper, the course also introduces students to the role of the writer-as-critic through exploration of critical texts, poetics journals, writers' conferences, and submission processes. Open to Creative Writing and Poetics MFA students only.

WRI880
MFA Thesis (6)
As the culminating completion requirement of the MFA degree, graduate students submit an MFA Thesis, which includes creative and critical components. Additional information about the MFA Thesis is available in the JKS office.

WRI880E
MFA Thesis (6)
As the culminating completion requirement of the MFA degree, graduate students submit an MFA Thesis, which includes creative and critical components. Additional information about the MFA Thesis is available in the JKS office.

WRI881
Extended MFA Thesis (0.5)
Graduate students wanting to apply for an additional semester to complete their MFA thesis must contact their advisor. Additional information about extending the MFA thesis is available in the JKS office.

WRI881E
Extended MFA Thesis (0.5)
Graduate students wanting to apply for an additional semester to complete their MFA thesis must contact their advisor. Additional information about extending the MFA thesis is available in the JKS office.