

GRADUATE COUNCIL
REPORT TO THE RIVERSIDE DIVISION
ACADEMIC SENATE

MAY 31, 2001

TO BE ADOPTED:

The Riverside Division of the Academic Senate approves the proposal for an MFA degree in Creative Writing and Writing for the Performing Arts as described in the attached documents received in the Graduate Division in January, 2001.

JUSTIFICATION

The MFA graduate program in Creative Writing and Writing for the Performing Arts will be administered by faculty from the departments of Theatre and Creative Writing within the College of Humanities, Arts and Social Sciences. The MFA degree in Creative Writing and Writing for the Performing Arts will bind together a superb academic faculty in several departments to offer students the ability to move fluidly within the various arenas of creative writing, including non-fiction, fiction, poetry, drama, and multimedia. The MFA will integrate scholarly studies of narrative, style, voice, structure and history of these writing disciplines with traditional workshop formats, creating writers who can actively direct the literature of the twenty-first century. In addition to the traditional aspects of Creative Writing, the UCR MFA in Creative Writing and Writing for the Performing Arts will accommodate the cross-over student who will be called upon to feed the demands of the future traveler on the Information highway. To that end, the UCR MFA will also provide training in writing for interactive video and new media, rapidly expanding new markets. In the near future, the information highway is going to exponentially increase the opportunities for creative writers, and these writers need to be able to work in both the dramatic and narrative media, because information is increasingly being created in interactive forms which demand some sense of cause and effect and of linear, dramatic progression. It will take trained writers, with multi-faceted skills, to fill the requirements of these networks, where the "audience" apprehends in both traditional and non-linear patterns. To become part of this tradition of mature, engaging and not necessarily commercial cinema, our graduate students must learn as much about writing, literature, performing arts, and film history as possible. Specifically from the Departments of Theatre and Creative Writing, the students will receive course work in fiction, non-fiction, poetry, screenwriting, directing, and acting. Supplemental courses in film history, literature, literary criticism, and literature in translation may be selected from the departments of Comparative Literature, English, Hispanic Studies, as well as from Film and Visual Culture. Finally, the practical elements of film making will come from Studio Art and Theatre.

The proposal has been examined by the following committees of the Academic Senate: Graduate Council, Planning and Budget, Educational Policy, and Library. The proposal has the approval of the Dean of the College of Humanities, Arts, and Social Sciences.

Michael E. Adams, Chair
Graduate Council

Enclosures: Program Proposal (including memos of support)
Memos from the above mentioned Academic Senate committees

A proposal for a program of graduate studies in
Creative Writing and Writing for the Performing Arts
for the MFA degree

University of California, Riverside

January 2001

Submitted by the Faculty of the
Departments of Theatre and Creative Writing

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SECTION 1: <u>INTRODUCTION</u>	1
1.1 Aims and Objectives of the Program.....	1
1.2a. Historical Development of the Field	2
1.2b. Historical Development of Departmental Strengths in the Fields.	3
1.2c. Ancillary Programs.....	5
1.3. Timetable for Development of Program.....	7
1.4. Relationship of Proposed Plan to Existing Programs on Campus	8
1.5. Interrelationship with Other Programs	9
1.6. Program Administration.....	10
1.7. Program Evaluation	10
SECTION 2: <u>PROGRAM OF STUDY</u>	10
2.1. Undergraduate Preparation for Admission	10
2.2. Foreign Language	11
2.3 Program of Study.....	11
2.3a. Fields of Emphasis	11
2.3b. Requirements for Master of Fine Arts Degree.....	11
2.4a. Examinations: Written and/or Oral	12
2.4b. Thesis and/or Dissertation	12
2.5. Final Project	12
2.6. Special Requirements Above Graduate Division.....	12
2.7.a. Sample Program for Playwriting Emphasis	13
2.7.b. Sample Program for Screenwriting Emphasis	14
2.7.c. Sample Program for Poetry Emphasis	15
2.7.d. Sample Program for Fiction Emphasis	16
2.7.e. Sample Program for Creative Non-Fiction Emphasis	17
2.8. Exchange Program.....	18
2.9 Normative Time from Matriculation to Degree	18
SECTION 3: <u>NEED FOR PROGRAM</u>	18
3.1. Demand for Program	18
3.2 Opportunities for Placement of Graduates	19
3.3. Ways in Which the Program Will Meet the Needs of Society	20
SECTION 4: <u>STAFFING</u>	21
4.1. Participating Faculty.....	22
SECTION 5: <u>COURSES</u>	23
SECTION 6: <u>RESOURCE REQUIREMENTS</u>	26
6.1 FTE Faculty.....	26
6.2 Library Acquisitions	26

6.3	Computing/Equipment Costs	27
6.4	Space and Facilities	27
SECTION 7: <u>GRADUATE STUDENT SUPPORT</u>		27

SECTION 8: ADDENDUM..... 29

- 8.1 Letter from Patricia O'Brien, Dean, UCR College of Humanities, Arts, and Social Sciences. Dated April 16, 2001.
- 8.2 Letter from Patricia O'Brien, Dean, UCR College of Humanities, Arts, and Social Sciences. Dated August 31, 2000.
- 8.3 Undergraduate Course Offerings Department of Creative Writing
- 8.4 Undergraduate Course Offerings Department of Theatre

SECTION 1: INTRODUCTION

1.1 **Aims and Objectives of the Program**

The University of California has traditionally striven for the highest standards in writing, both creative and critical. Most of the graduate programs in the University of California system provide training in academic skills needed to survive the rigors of academic publishing, but only three campuses maintain programs that actively promote creative writing as a discipline, and those campuses focus strictly on one aspect of writing over another: screenwriting over creative writing, playwriting over screenwriting, fiction and poetry over either of the dramatic writing disciplines. Building on a well established undergraduate major program in Creative Writing (the only one in the UC system), and a thriving Theatre Department, the MFA in Creative Writing at UCR will bind together a superb academic faculty in several departments to offer students the ability to move fluidly within the various arenas of creative writing, including non-fiction, fiction, poetry, dramatic, and multimedia. This MFA will integrate scholarly studies of narrative, style, voice, structure and history of these writing disciplines with traditional workshop formats, creating writers who can actively direct the literature of the twenty-first century.

In addition to the traditional aspects of Creative Writing, the UCR MFA in Creative Writing and Writing for the Performing Arts will accommodate the cross-over student who will be called upon to feed the demands of the future traveler on the Information Highway. To that end, the UCR MFA will also provide training in writing for interactive video and new media, rapidly expanding new markets.

Something extraordinary is happening on a global scale. Five mega-industries - personal computing, consumer electronics, publishing, entertainment, and telecommunications - are converging. By the year 2000 . . . almost everything we see on TV, read in print, view at the theatre, and receive over wires or airwaves will be easily accessible and available, at any time. (Multimedia Demystified: A guide to the world of multimedia from Apple Computer, Inc.)

In the near future, the information highway is going to exponentially increase the opportunities for creative writers, and these writers need to be able to work in both the dramatic and narrative media because information is increasingly being created in interactive forms which demand some sense of cause and effect and of linear, dramatic progression. And yet it will not be enough to present information. This information must be Aentertaining.≡ It must be riveting and not simply linear. People enter the Anew rooms≡ of knowledge from every level and from every doorway. Beginnings, middles, and endings are changing because information can be accessed from any technological synapse and readers drop into unexpected locations where they orient themselves, then fire off in another direction. It will take trained writers, with multi-faceted skills, to fill the

requirements of these networks, where the Audience≡ apprehends in both traditional and non-linear patterns.

Writing has always been, and is being, increasingly influenced by these movements, and in order not only to understand how to move within these dynamic models of information, but also to create them and become auteurs in them, the student must be taught not just one but several disciplines. For example, while it is important to teach screenwriting so that writers can survive in the competitive world of writing for film and television, our intention is to develop screenwriters in the tradition of John Sayles, Spike Lee, Susan Seidelman, Steven Soderburgh, Quentin Tarantino and the Coen Brothers. These are artists who combine literary and visual skills to create a personal vision. They write, direct, and often edit or appear in their films. They are the heirs to the auteur tradition first described by the French New Wave. They have a keen eye for the social life around them, and are also steeped in film and literary tradition. Some, such as Sayles and the Coen Brothers, even write fiction. Others, such as Tarantino, act on stage and in film.

To become part of this tradition of mature, engaging, and not necessarily commercial cinema, our graduate students must learn as much about writing, literature, performing arts, and film history as possible. Specifically from the Departments of Theatre and Creative Writing, the students will receive course work in fiction, non-fiction, poetry, screenwriting, directing, and acting. Supplemental courses in film history, literature, literary criticism, and literature in translation may be selected from the departments of Comparative Literature, English, Hispanic Studies, as well as from Film and Visual Culture. Finally, the practical elements of film making will come from Studio Art and Theatre.

There is an unlimited horizon for writers in our future, and we have the opportunity of molding a program that can develop them for the coming age.

1.2a. Historical Development of the Field

In 1975 there were a total of 80 college and university programs in creative writing in the United States. Of those, only 15 were MFA programs and five were PhD. All were traditional programs concentrating on the writing of fiction and poetry; none were interdisciplinary. A few years prior to this, there were only a handful of MFA programs in the U.S., most notably the University of Iowa, Columbia, UC Irvine, the venerable writing workshop for playwrights at Yale, and the creative writing program at Princeton.

By 1998 there were a total of 586 degree conferring undergraduate and graduate programs in creative writing (including 83 MFAs and 29 PhDs). Colleges and universities, both private and state run, have recognized the ever-growing interest in creative writing and have instituted programs to accommodate the student demand.

The historical focus of MFA programs has been the writing of fiction and poetry. Over the last

twenty-five or thirty years, individual programs have featured a few courses in playwriting or screenwriting, but they have been ancillary aspects of those programs. For example, between 1974 and 1976, the UC Irvine program offered only one quarter of screenwriting. A few courses/workshops in playwriting were offered, but not as part of the MFA program offerings. Today, with the ever increasing emphasis on popular and commercial media, many colleges and universities are adding nonfiction to the traditional offerings, and focusing on writing for the screen and for the media.

To date, there are only three MFA programs, nationwide, that offer an MFA Program that is interdisciplinary, a degree conferring program that combines writing for the screen, for theater and radio, with poetry and fiction writing: the University of New Orleans, Arizona State University, and the University of Texas at Austin.

1.2b. Historical Development of Departmental Strengths in the Fields

Theatre

In the mid-80's Theatre 164 (Playwriting) was introduced and taught as a combined playwriting and screenwriting course that was cross-listed with Creative Writing. Playwriting has continued to be a vibrant part of the Theatre Department curriculum, training students in the art of writing for the stage. As part of this component, new student plays have been staged every year in a departmental forum called Playworks. On occasion, new student plays have been produced in the departmental season with full budgets and professional directors hired to develop the plays. In the Spring of 2000, Playwriting will have a new forum as student plays will be reworked and produced for live television and radio production in the THEA 165A-B series.

In the early 1990's it became clear that the demands of screenwriting required it to be taught as a separate course. Playwriting, THEA 164, was split into a playwriting series (THEA 164ABC), while screenwriting was introduced to be taught as a single 166 class. A professional television writer was hired to teach screenwriting on an occasional lecture basis in 1994. On the strength of enrollment and the need to create a screenwriting program that could actually prepare students for the rigors of writing for film and television, the screenwriting program expanded to a three quarter series (THEA 166ABC) to allow students time to actually complete a full length feature film script and to learn the advanced theory behind story editing for film and television. While relatively new, the screenwriting program has successfully prepared students to compete in the University of California screenwriting contest, the prestigious Samuel Goldwyn Award, and one of our students recently won. Some recent graduates of the UCR program now have representation by film industry agencies or have had production companies option their scripts for development.

Winter Quarter, 1998, the Department of Theater initiated its first radio drama, *AShards*.≡ Students participated in the class for independent study credits and actually wrote, produced, and directed eleven episodes of the series for radio and Internet broadcast. That radio drama continues and in 1999-2000 will be supported by two revised classes, 165A and 165B, *APlays* in

Production.≡ The same two classes will allow the department to begin teaching television writing and production for the University of California television station.

In Spring, 1998, the Department of Theatre began the first University of California non-extension based live chat Internet class in screenwriting. It had a healthy enrollment of 27 students. That series of classes has continued to be popular for both on-campus students and others who enroll through University Extension as concurrent enrollment students.

Creative Writing

Creative writing courses were first initiated at UCR in the 1950s by Professor Milton Miller from the English Department. The success of these courses led to the eventual founding of the Creative Writing Program in 1970 by Professor Miller. During its first dozen years of existence, the Creative Writing Program offered primarily writing workshop courses in fiction, poetry, and dramatic writing, and these courses were taught either by ladder faculty borrowed from other departments, or by part-time lecturers.

From 1984 to 1987, the Creative Writing Program and the Theatre Department were housed under the same roof, and this period of our departments= joint history is noteworthy because it represents an earlier, highly successful cross-disciplinary Aunion≡ or collaboration. In 1989 the Creative Writing Program was granted a major, and in 1990 it was granted a full FTE B its first B for a full-time faculty position who would chair the Program. Now an Emeritus Professor, Stephen Minot served from 1990-94 as the program=s first ladder faculty member and Chair, and during his four-year term he secured two more ladder faculty positions, one for an assistant professor and one for a TOP position. He also attained departmental status for the Program. It is important to note that the Creative Writing Department, from its earliest inception, comprised an autonomous presence on campus, one completely separate and independent from the English Department.

Because UCR is the only UC campus to offer an independent major in Creative Writing, the Department=s presence, system- wide, began to attract highly qualified undergraduates from all corners of the state. Indeed, after gaining departmental status in 1991, the Creative Writing Department=s course enrollment began to grow exponentially, as did its number of undergraduate majors (and minors). Before the campus and system-wide budgetary crisis of the early and mid-1990's, the Creative Writing Department (from 1990-94) was able to offer and fill between 30-40 courses annually, and its number of majors grew from a handful to nearly 50. During that period, the Creative Writing Department employed six full- and part-time ladder faculty, in addition to seven lecturers.

Despite the drastic budget cuts of the early 1990's, the Creative Writing Department currently offers a wide array of both reading and writing workshop courses in poetry, fiction, non-fiction, and (cross-listed with Theatre) playwriting and screenwriting. There are currently sixty-five undergraduates majoring in Creative Writing, and over twenty-five undergraduate minors. We

have four full-time ladder faculty members (all full professors), including our recent FTE hire of the eminent Chicano writer, Gary Soto, and three lecturers.

1.2c. Ancillary Programs

It is important to include with this brief history of the Creative Writing and Theater Departments, various new and on-going ancillary programs which enrich both our students' intellectual education and their artistic development. These ancillary programs also lend considerable distinction to our respective departments and to the university, as a whole, by supporting and fostering intellectual and artistic innovations and interactions between a number of campus departments and organizations, and between the university and the larger Riverside community. In addition, such programs widen the pool of prospective future students at UCR from the Inland Empire.

Writers Week, sponsored by the Creative Writing Department, is a week-long, annual conference held in February that hosts a dozen or more visiting authors of renown from across the nation and around the world, and draws thousands of audience members from our campus and the surrounding community. The conference brings widespread public attention to our department and campus, and it profoundly enriches the program that we offer to our students. Since 1975, Writers Week has enjoyed 24 years of tremendous success, and among its host of illustrious participants, it includes the following eminent writers: Maxine Hong Kingston, Peter Matthiessen, Allen Ginsberg, Maxine Kumin, Gerald Stern, Philip Levine, Ken Kesey, Robert Coover, Larry McMurtry, Tillie Olson, N. Scott Momaday, Joyce Carol Oates, Lucille Clifton, Charles Wright, Ishmael Reed, John Hollander, and T. Coraghessan Boyle. In addition, one of the conference's most prominent and popular features has been the screening of an intellectually or culturally pertinent and artistically noteworthy recent film, and the presentation of a lecture or panel discussion by the same film's director, screenwriter, and/or other principal artists involved in its production. Consequently, Writers Week constitutes a crucial component of the Creative Writing Department's literary and artistic mission, and it also represents an opportunity for further expansion and development cross-disciplinarily, as Theatre and Creative Writing collaborate more actively in the future with the cinematic features of Writers Week.

The Writers-in-the-Schools Program (formerly known as the Poets-in-the-Schools Program) was initiated in 1985 by Professor Milton Miller, and it continued until 1990, when the program's funding was discontinued. During the years in which the program flourished, several instructors from Creative Writing visited primary and secondary schools in Riverside, Los Angeles, and San Bernardino Counties, to bring poetry and fiction readings and writing-related activities into the classroom.

Mosaic, one of the oldest continuously published university literary magazines in the country, was established nearly four decades ago by the Creative Writing faculty, who continue to serve in an advisory capacity for the student editor of the magazine. The magazine publishes literary and artistic work by UCR undergraduates, graduate students, and faculty, as well as featuring profiles, interviews, and original writing by illustrious guest contributors.

The Reading Series, sponsored by the Creative Writing Department has brought poets, novelists,

short story writers, and essayists of great distinction to our campus for the past two decades. Both established and emerging writers have been included in our annual Reading Series events, and many of these afternoon or early evening performances have drawn audiences of over a hundred people. Some of our visiting writers in the Series have included: Thomas Lux, Frank Bidart, Karen Swenson, Molly Peacock, William Stafford, Carol Muske, William Matthews, and Yusef Komunyakaa,

There are a number of poetry and fiction monetary prizes and awards for student work, judged and conferred by the Creative Writing Department, and they include the following: the Ina Coolbrith Award in Poetry (\$150), the Poet Laureate Award (\$150), the Chancellor's Awards (for fiction and poetry: approximately \$1500), the Vena Yin Sheng Poetry Award (\$500), the William Henry Willis Memorial Poetry Prize (\$150), the Abraham Polonsky Award (\$150), and the Thompson Award (\$150).

The Gluck Program, with its Student and Faculty Fellowships, was first implemented in 1997, and it continues to flourish as a means of enabling UCR arts students and faculty facilitators to serve the larger Riverside community. Both Theatre and Creative Writing have active Gluck programs involving numerous students. Gluck Coordinators in both Creative Writing and Theatre have trained several "generations" of undergraduate students to successfully engage junior high and high school students in creative writing and theatrical projects. Thus far, more than seven local schools have served as Gluck Program host sites. In addition to classroom activities, the Theatre Department's Gluck Program has included touring performances of *Riverside Paseos*, *Hamlet*, *Romeo and Juliet*, and an evening of commedia dell'Arte entitled *Oh, Bologna!* .

ArtsBridge UCR is a new state funded arts outreach program, directed by Professor Eric Barr, who also serves as the Chair of the Theatre Department. ArtsBridge UCR parallels one of the central aims of the Gluck Program: to bring knowledgeable artists into public school classrooms both to disseminate their own work and to encourage and further the artistic skills and talents of young writers, actors, directors, and designers. During the 1999-2000 academic year, 58 of UCR finest students, provided 114 projects to 36 different schools servicing 2,900 students in Riverside County K - 12 classrooms. The 2000-2001 academic year saw the successful continuation and growth of this program.

Since the inception of the Department of Theatre, performance and advanced production have been at the center of the department curriculum. Shows of every kind have been produced by the Department from the classics to experimental theatre, from musicals to Greek tragedies. Thousands of students, faculty, staff, and community members have attended performances produced by the Department of Theatre at UCR. Because production has a pivotal pedagogical role within the department, the faculty and staff have maintained the highest possible professional production standards .

The Theatre Department's guest artist program brings professional actors, directors, designers, and writers to the campus to work with students. In the past two years alone, students have had

the opportunity to study cold-reading audition techniques, and work with a renowned make-up artist, meet with costume and scenic designers from episodic television and work with guest directors. This program is a regular part of the Department's activities and provides students with opportunities to network and to explore the profession with individuals other than their professors.

The New Works series, sponsored by the Theatre Department, annually produces readings, staged readings, and/or full productions of student scripts. A play is not considered finished until it is in the hands of actors and directors, who bring the words to life, and allow the playwright to hear the language. This program allows student writers the same developmental process afforded professional writers whose work is tested in readings before it is mounted in a full production. Very frequently, professional guest directors are brought to campus to stand the script on its feet for the first time and to do dramaturgical work with the writers.

Shards is the Theatre Department's half-hour radio series conceived, written, produced, and acted by UCR students. The series grew out of screenwriting classes as students looked for ways to produce their work and evolved into fully realized dramatic radio series which can be heard on KUCR. Students write scripts for two quarters and during the third quarter, shows are rehearsed, rewritten, taped, and edited. For further information please visit the Shard's website at: <http://artscribe.ucr.edu/Shards/index.html>.

With the help of Chancellor Orbach, UCR and, specifically, the Theatre Department has entered into a sister-institution agreement with Rose Bruford College, in England. The intent of the signed Memorandum of Understanding is to encourage student and faculty exchanges between UCR and this renowned theatre school and to develop a joint graduate degree in Performance and Visual Arts. Three students from the UCR Theatre Department and one Rose Bruford student have already been involved in exchanges. Discussions about joint programs, exchanges, and funding are on-going.

Timetable for Development of Program

The faculty of the MFA Program in Creative Writing and Writing for the Performing Arts propose to admit the first class of students in Fall 2002. The number of students entering the program is projected at 10 to 12 for the first year. That number is based on admitting only two or three students into each area of fiction, poetry, creative non-fiction, playwriting, and screenwriting. By limiting enrollment, the program will be able to offer full and partial Graduate Fellowships and Teaching Assistantships to our students, as well as to assure that the faculty workload is responsive to students' needs.

The present faculty in Theatre includes three full professors and four lecturers; one new faculty member, in the area of screenwriting, will join the ranks in 2000-2001 with two more to be added to the core Theatre faculty by 2002-2003. The present faculty in Creative Writing includes four full professors, and three lecturers; two new ladder faculty will join the core Creative Writing

faculty by 2001-2002 academic year. Consequently, by the inaugural year of the MFA Program (2002), our combined faculty will have achieved the Acritical mass≡ of twelve ladder faculty and seven lecturers, thus allowing the program to expand thereafter both the number of its enrolled graduate students (from 10 - 12 students initially, to 18 - 24 students in subsequent years), and the diversity and number of graduate course offerings.

Year of Program	New Students min - max	Number graduating	Cumulative min-max
1 (2001 - 2002)	10 - 12	0	0
2 (2002 - 2003)	10 - 12	10 - 12	20 - 24
3 (2003 - 2004)	18 - 24	10 - 12	30 - 38
4 (2004 - 2005)	18 - 24	18 - 24	36 - 50
5 (2005 - 2006)	18 -24	18 - 24	36 - 50

The faculty is currently available at UCR to initiate the MFA in Creative Writing and Writing for the Performing Arts and to teach the core course work. Additional faculty beyond those currently associated with the program will be required to handle the developing teaching load in screenwriting and in writing for interactive media. It is expected that these two areas will grow the fastest as job placement opportunities continue to expand in the California market. Fortunately, these two areas have been earmarked for position support in the Dean =s Five Year Plan, and the Chancellor =s interest in developing writers for a digital arts program is well known.

Relationship of Proposed Plan to Existing Programs on Campus

By its very design, the MFA in Creative Writing and Writing for the Performing Arts is connected to the Departments of Creative Writing, Theatre, English, Comparative Literature, and the Program in Film and Visual Studies. Faculty from each of these departments and programs would be teaching elements of the MFA. While students will be free to choose their field of study and combine areas, required course work in theory and/or literary genres will ensure involvement with departments other than Creative Writing and Theatre. With the development of writing for interactive media and digital arts, it is likely that courses in Engineering and Programming will be developed to teach writers the possibilities of digital media.

Currently, the Department of Theater produces a radio show that employs the services of not only Creative Writing students but also Music majors, Visual Culture students, and students from English. The radio show also utilizes Media Resources and includes members of the outside community in the production. Since Aweb-casting≡ is part of the production, it may also include engineering students and visual arts students in designing and maintaining the server sites and in creating visual components to accompany the project. MFA students will profit intellectually and

artistically from the interaction with all of these departments, and as television production increases, the students will further interact with every department on campus as productions are prepared for the University of California television station.

The MFA in Creative Writing and Writing for the Performing Arts will focus on the art of writing. The Visual and Performance Studies degree will seek to produce artists/scholars trained in a combination of visual and performing arts, emphasizing a multi-disciplinary orientation among several art forms. While these two programs will interact productively, they will maintain very separate and distinct identities.

Interrelationship with Other Programs

In California, the history of the MFA is largely the history of the program at UC Irvine, which came on line in the late 1960s. In the last seven or eight years, however, California has seen a modest expansion of MFA courses being offered. In the northern portion of the state, two private schools, Mills College and St. Mary's College, now offer the MFA degree--both traditional, focusing on poetry and fiction, and both geographically removed from our area. Also to the north, San Francisco State University offers an MFA program developed from their M.A. program of years past. California State University Fresno, California State University Long Beach, and San Diego State University have developed MFA programs as well. Classes in these State University programs are very large--sometimes over twenty students in a workshop--and they have little to nothing to offer incoming students by way of incentives/financial support--few teaching assistantships, few or no grants, no tuition waivers, nor do they offer a concentration in media studies or writing for the performing arts.

Another entrant to the MFA market in California is Antioch College in Los Angeles. This is a "low-residency" program which works primarily through the mail and whose tuition is \$24,000 for two years. In Orange County, there is a Chapman University MFA program, but it appears that the program draws primarily from students already enrolled at that private college, and they have a faculty of no real distinction. The University of Southern California offers, through its extension program, a Professional Writers Program, but it offers only an M.A. and is not an actual component of the English Department at USC. The most recent MFA program offering in California is the MFA Creative Writing Consortium, administered by California State University Chico. This program combines faculty from five California State University campuses: Chico, Hayward, Los Angeles, Northridge, and San Luis Obispo. This is also a low-residency program conducted through the mail--with two three-week summer sessions. Run from the north of the state and using a low-residency approach, it does not compete with our program.

An MFA in playwriting is offered by UC San Diego and UCLA. Only UCLA offers a degree in Screenwriting through the Department of Film and Television. Because UCLA has combined their Film and Theatre Departments into one school that shares the resources of actors and stages, the student can take degrees in both writing disciplines, but will graduate strictly as either a playwright or screenwriter. No other campus even allows the student to move into the rest of

the writing community for courses, unless they wish to spend extra years and expend both personal and academic resources. Even at UCLA, only one or two courses are devoted to writing for multimedia. This new field has yet to find its place in the academic community. UCR proposes to make multi-media and dramatic writing part of a dynamic creative writing MFA.

Program Administration

Because the proposed MFA in Creative Writing and Writing for the Performing Arts is interdepartmental, it will not be managed by a single academic department. Instead, it will be administered by the participating faculty listed in this proposal, under the leadership of a Director appointed by the Dean of the College of Humanities, Arts, and Social Sciences. It will also have a Graduate Advisor, and a Graduate Committee selected from among the participating faculty. Applications and other student affairs will be managed by the Graduate secretary housed near the program Director.

The interdepartmental faculty that comprises the MFA Program will have the responsibility for managing the graduate courses associated with the program, and for all duties associated with the education of the graduate students in the program. These duties will be managed through committees or by individual appointments to be made by the Director. The faculty will meet regularly to discuss business of concern to the program.

This administrative structure has worked successfully for other interdepartmental graduate programs at UCR.

Program Evaluation

The Creative Writing and Writing for the Performing Arts faculty will review and evaluate the graduate program in conjunction with the review normally conducted by the Graduate Council during the third year of new graduate programs. As is the norm for all graduate programs on the UCR campus, the program will thereafter be evaluated by an outside team of experts once every 6-7 years. In its early years, the program will conduct a self-evaluation by circulating an annual survey asking participating faculty and students to critique the program and to make suggestions for its improvement.

SECTION 2: PROGRAM OF STUDY

2.1. Undergraduate Preparation for Admission

In addition to the standard minimum requirements for admission to the graduate school at UC Riverside (GPA and GRE), admission will be based on a portfolio of work submitted by the applicants. Obviously, undergraduate courses in related fields of study and work will contribute to the quality and focus of an applicant's portfolio; majors or minors in Creative Writing, English,

Art, Theatre, Languages, and Media are obviously helpful, but not required. Aside from the B.A., B.F.A., or B.S. and minimum requirements for graduate admission, applicants will be judged on the quality, originality, and promise of the work they submit with their applications X a sheaf of poems, a collection of short stories or nonfiction essays, sections of a novel, screenplays, one-act plays, or full-length plays, radio scripts, scripts for media, videos, etc. A committee or committees composed of faculty who teach and practice within the respective areas will judge the submissions for admissions.

2.2. Foreign Language

There is no foreign language requirement for the program.

Students may elect to work in Spanish or in Spanish translation. The program will, in the future, include additional foreign language courses using existing faculty who specialize in literature/poetry in translation.

Program of Study

The program will offer a Master of Fine Arts degree in Creative Writing and Writing for the Performing Arts. Students enrolled in the graduate program are expected to complete a core of course work in one writing discipline selected from fiction, creative non-fiction, poetry, playwriting, screenwriting, and writing for interactive media. Students are also expected to participate in seminars and workshops where they will explore cross-genre writing and the theoretical underpinnings of creative writing. Upon entry, each student will be assigned an advisory committee which will provide advice about an appropriate course of study for that student, based on his/her undergraduate preparation and long term interests.

2.3a. Fields of Emphasis

The proposed interdepartmental program offers two primary areas of concentration, Creative Writing and Writing for the Performing Arts. Under each of these umbrellas, students may specialize in a particular area or develop a program which combines areas. Cross-over between areas is encouraged for all students.

- A Fiction
- A Creative Non-Fiction
- A Poetry
- A Playwriting
- A Screenwriting

2.3b. Requirements for Master of Fine Arts Degree

5 workshops	20
1 cross-genre course	4

3 graduate literature courses from English or Comp Lit.	12
2 graduate seminars from Theatre and/or Creative Writing	8
1 course in literature in translation (upper division or graduate)	
From Spanish, Portuguese, or Comp. Lit.	4
Or	
1 additional cross-genre course	
Thesis courses	8
	<hr/>
Total unit requirement	56 units

2.4a. Examinations: Written and/or Oral

None required

2.4b. Thesis and/or Dissertation.

In the areas of playwriting, screenwriting, and writing for interactive media, the final written project replaces the thesis or dissertation. In the areas of fiction, creative non-fiction, and poetry, students will be required to write a thesis consisting of a novel, a short story collection, a collection of essays, or a collection of poetry.

2.5. Final Project

See above.

2.6. Special Requirements Above Graduate Division

None.

2.7.A. Sample Program for Playwriting Emphasis (with a Screenwriting Interest)

	Fall	Winter	Spring
Year 1	THEA 264 Playwriting Workshop. C. Morton	THEA 264 Playwriting Workshop. C. Morton.	THEA 264 Playwriting Workshop. C. Morton
	CRW 262 Fiction Workshop. M. Simon	CPLT 285 - Popular & Mass Cultures	THEA 291 - Seminar in Theatre Criticism. R. Hornby.
	ENG 302 Teaching Practicum	THEA 250 Special Topics -Theories of Directing. E. Barr	CRW 257 Minimalists in Fiction & Film. M. Simpson

	Fall	Winter	Spring
Year 2	THEA 264 Playwriting Workshop. C. Morton	THEA 264 Playwriting Workshop. C. Morton	THEA 266 Screenwriting Workshop. Screenwriting FTE
	CRW 268 Poetry & Film	ENG 277 Seminar in Gay & Lesbian Studies	THEA 269 - MFA Thesis (8 units)
	CLPT 223 Translation Workshop		

	Fall	Winter	Spring
Year 3	THEA 264 Playwriting Workshop. C. Morton	THEA 264 Playwriting Workshop. C. Morton	THEA 264 Playwriting Workshop. C. Morton
	CRW 260 Poetry Workshop. M. Simon	CPLT 285 Popular & Mass Culture	THEA 273 Dramatic Structure. R. Hornby
	ENG 302 Teaching Practicum	THEA 250 Special Topics. Improv for Writers	ENG 273 Seminar in Cultural Studies

	Fall	Winter	Spring
Year 4	THEA 264 Playwriting Workshop. C. Morton	THEA 264 Playwriting Workshop. C. Morton	THEA 264 Playwriting Workshop. C. Morton
	CRW 262 Fiction Workshop. C. Garcia	ENG 277 Seminar in Gay & Lesbian Studies	THEA 269 MFA Thesis (8 units)
	CLPT 223 Translation Workshop		

2.7.B. Sample Program for Screenwriting Emphasis (with a Fiction Emphasis)

	Fall	Winter	Spring
Year 1	THEA 266 Screenwriting Workshop. Screenwriting FTE	THEA 266 Screenwriting Workshop. Screenwriting FTE	THEA 264 Playwriting Workshop. C. Morton
	ENG 275 Seminar in Film & Visual Culture	CLPT 218. Narrative Universals	THEA 291 Seminar in Theatre Criticism. R. Hornby
	ENG 302 Teaching Practicum	CRW 275 Contemporary Fiction Styles	CRW 237 Minimalists in Fiction & Film. M. Simon

	Fall	Winter	Spring
Year 2	THEA 266 Screenwriting Workshop. Screenwriting FTE	THEA 266 Screenwriting Workshop. Screenwriting FTE	THEA 266 Screenwriting Workshop. Screenwriting FTE
	CRW 268 Poetry & Film. C. Buckley	ENG 277 Seminar in Gay & Lesbian Studies	THEA 269 MFA Thesis
	CLPT 223 Translation Workshop		

	Fall	Winter	Spring
Year 3	THEA 266 Screenwriting Workshop. Screenwriting FTE	THEA 266 Screenwriting Workshop. Screenwriting FTE	THEA 264 Playwriting Workshop. C. Morton
	ENG 275 Seminar in Film & Visual Culture	CPLT 285 Narrative Universals	THEA 273 Dramatic Structure. R. Hornby
	ENG 302 Teaching Practicum	CRW 275 Contemporary Fiction Styles	CRW 237 Minimalists in Fiction & Film. M. Simon

	Fall	Winter	Spring
Year 4	THEA 266 Screenwriting Workshop. Screenwriting FTE	THEA 266 Screenwriting Workshop. Screenwriting FTE	THEA 266 Screenwriting Workshop. Screenwriting FTE
	CRW 268 Poetry & Film. C. Buckley	ENG 277 Seminar in Gay & Lesbian Studies	THEA 269 MFA Thesis (8 units)
	ENG 262 Fiction Workshop		

2.7.C. Sample Program for Poetry Emphasis (with Fiction Interest)

	Fall	Winter	Spring
Year 1	CRW 260 - Poetry Workshop - M. Simon	CRW 260 - Poetry Workshop - M. Simon	CRW 260 - Poetry Workshop - C. Buckley
	ENG 265 - Seminar in Romantic Literature	CLPT 218 - Narrative Universals	CRW 267 - Poetry of the Sacred. M. Simon
	ENG 302 Teaching Practicum	CRW 275 The Novel in Stories. S. Straight	

	Fall	Winter	Spring
Year 2	CRW 260 - Poetry Workshop. M. Simon	CRW 260 - Poetry Workshop. G. Soto	CRW 262 Fiction Workshop. M. Simpson
	CLPT 270 - Poetics	ENG 281 - Seminar in Comparative Studies	CRW 269 - MFA Thesis (8 units)
	CRW 268 - Poetry and Film. C. Buckley		

	Fall	Winter	Spring
Year 3	CRW 260- Poetry Workshop. M. Simon	CRW 260 -Poetry Workshop. M. Simon	CRW 262- Fiction Workshop. M. Simpson
	CRW 257- Modern Poets. C. Buckley	ENG 265 Seminar In Romantic Literature	CLPT 218 Narrative Universals
	ENG 302. Teaching Practicum	CRW 258 -Contemporary Poets. G. Soto	

	Fall	Winter	Spring
Year 4	CRW 260 - Poetry Workshop. M. Simon	CRW 264. Creative Non-fiction Workshop. C. Garcia	CRW 260 - Poetry Workshop. C. Buckley
	CRW 259 - Poets in Translation. C. Buckley	ENG 281 - Seminar in Comparative Studies	CRW 269 - MFA Thesis (8 units)
		CRW 262 Fiction Workshop. S. Straight	

2.7.D. Sample Program for Fiction Emphasis (with Creative Non-Fiction Interest)

	Fall	Winter	Spring
Year 1	CRW 262 - Fiction Workshop. M. Simpson	CRW 262 - Fiction Workshop. S. Straight	CRW 262 - Fiction Workshop. C. Garcia
	ENG 270 - Seminar in 20 th Cent American Lit	CLPT 218 - Narrative Universals	CRW 257 - Minimalists in Fiction & Film. M. Simpson
	ENG 302 Teaching Practicum	CRW 275- Contemp. Fiction Writers. S. Straight	

	Fall	Winter	Spring
Year 2	CRW 262 - Fiction Workshop. S. Straight	CRW 262- Fiction Workshop. C. Garcia	CRW 262 - Fiction Workshop. M Simpson
	CPLT 271 -Narratology & Comparative Stylistics	ENG 281 Seminar in Comparative Studies	CRW 269- MFA Thesis (8 units)
	CRW 264 - Creative Non-fiction. C. Buckley		

	Fall	Winter	Spring
Year 3	CRW 262 - Fiction Workshop. S. Straight	CRW 262- Fiction Workshop. M. Simpson	CRW 264 - Creative Non-fiction workshop. C. Garcia
	ENG 273 - Seminar in Cultural Studies	ENG 275 - Seminar in Film & Visual Cultures.	CLPT 218 Narrative Universals
	ENG 302 Teaching Practicum	CRW 275- The Novel in Stories. C. Garcia	

	Fall	Winter	Spring
Year 4	CRW 262 - Fiction Workshop. C. Garcia	CRW 264 - Creative Non-Fiction Workshop. G. Soto	CRW 262- Fiction Workshop. M. Simpson
	CLPT 223 - Translation Workshop	CLPT 218 - Narrative Universals	CRW 269- MFA Thesis (8 units)
	ENG 272 - Seminar in		

	Critical Theory		
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2.7.E. Sample Program for Creative Non-Fiction Emphasis (with Playwriting Interest)

	Fall	Winter	Spring
Year 1	CRW 264 - Creative Non-fiction workshop. C Garica	CRW 264 - Creative Non-fiction workshop - C. Buckley	CRW 264 - Creative Non-fiction workshop. S. Straight
	ENG 270 - Seminar in 20 th Cent Lit.	CLPT 218- Narrative Universals	THEA 291- Seminar in Theatre Criticism. R. Hornby
	ENG 302 Teaching Practicum	THEA 250 - Theories in Directing. E. Barr	

	Fall	Winter	Spring
Year 2	THEA 264 Playwriting Workshop. G. Soto	CRW 264 - Creative Non-fiction workshop. C. Buckley	CRW 264 - Creative Non-fiction workshop. C. Garcia
	CPLT 271 - Narratology & Comp Styles	ENG 281 - Seminar in Comparative Studies	CRW 269 - MFA Thesis (8 units)
	CRW 264 Creative Non-Fiction Workshop. C. Buckley		

	Fall	Winter	Spring
Year 3	CRW 264 - Creative Non-fiction workshop	THEA 264 Playwriting Workshop. G. Soto	CRW 264 - Creative Non-fiction workshop
	ENG 273 - Seminar in Cultural Studies	ENG 265 - Seminar in Romantic Literature	
	ENG 302 Teaching Practicum	CPLT 217 - Masterworks of World Literature	

	Fall	Winter	Spring
Year 4	CRW 264 - Creative Non-fiction workshop. C Garcia	CRW 264 - Creative Non-fiction workshop. G. Soto	THEA 264 - Playwriting Workshop. C. Morton
	CPLT 223 - Translation Workshop	CPLT 218 - Narrative Universals	CRW 269 - MFA Thesis (8 units)

	ENG 272 - Seminar in Critical Theory		
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2.8. Exchange Program

UCR has a sister institution agreement with Rose Bruford College and the Theatre Department has participated in student and faculty exchanges. Rose Bruford's theatrical program is very strong and provides an exceptional opportunity for graduate playwriting students in their second year, to complete their scripts in England and have them produced with Rose Bruford actors, directors, and designers. At the same time, UCR's screenwriting offerings exceed anything available at Rose Bruford. Students interested in screenwriting can begin their graduate studies at Rose Bruford and spend their second year at UCR where they will complete a screenplay and their degree.

Discussions between the UCR Theatre Department, Rose Bruford College, and Chancellor Orbach indicate that this is a viable joint program that makes good pedagogical sense and creates a distinctive program that would be valuable to both schools.

2.9. Normative Time from Matriculation to Degree

While the normative time for matriculation is two years, a student who goes abroad, who elects to take courses at another UC campus, who undertakes an especially ambitious thesis project, or who teaches, may complete the program in three years.

Additionally, as the program develops and faculty are added, we anticipate offering on-line versions of the same graduate classes being taught on campus. Said courses will enable professionals and distance learners who are unable to spend two consecutive years at the university to complete the first year's curriculum. The first year of this program would probably take two to three years to complete followed by a single year of residency at UCR. This component of the program would, by design and necessity, take four years to complete. Finally, offering some of the courses on-line would allow distinguished faculty, who may be unable to physically come to campus, to teach in the MFA program.

SECTION 3: NEED FOR PROGRAM

3.1. Demand for Program

Our proposed MFA in Creative Writing and Writing for the Performing Arts offers a cutting edge approach and would be at the vanguard of programs being offered not just in California but nationwide. We propose a program which allows a student to choose from and combine courses in the writing of poetry, fiction, non-fiction, screenwriting, playwriting, writing for interactive

media, and even one which offers the option of writing creatively in Spanish. A student's thesis could combine writing from any of these areas. Skills in one discipline would reinforce and expand the writing skills in another.

The only three writing programs offered in Los Angeles are the Masters in Professional Writing (MPW) at the University of Southern California, the Antioch MFA Program and the Extension Program at UCLA. These programs are far less valuable to students than UCR's proposed MFA.

The Masters in Professional Writing focuses on preparing students to sell essays, stories, and screenplays, but lacking the MFA, students completing that program are unable to find jobs outside of the professional market. The Extension Program at UCLA is a collection of interesting courses offered by writers of all genres, but it is not a degree granting program. The Antioch Program is a low-residency offering.

While there is a Master of Fine Arts offered in creative writing at UC Irvine and an MFA program in Screenwriting and Playwriting at UCLA, these programs are over-run with applicants and service a very narrow band of students. Both offer training in the fiction and drama spectrums, but neither services the cross-over student or the writer of creative non-fiction. And neither program responds to the needs of students working within the area of interactive media, who are going to write for the Information Highway which is growing exponentially every day.

Demographically, Riverside and San Bernardino are two of the fastest growing counties in California and the nation, and a professional writing program, such as the MFA in Creative Writing and Writing for the Performing Arts, will do well simply drawing from this burgeoning population.

We will attract those students interested in the traditionally focused MFA, as well as the growing population of students interested in cross-disciplinary forms of writing; screenwriting, playwriting, and writing for media will be a magnet to students from all over California, and beyond.

Compared to other programs in California, our MFA is unique and will attract students from all regions who are seeking more artistic latitude and the wider employment possibilities offered by an MFA degree. We offer the advantage of a traditional creative writing emphasis, added to the availability of writing focused on performing and media arts.

3.2 Opportunities for Placement of Graduates

From *Making Digits Dance: Visual Effects and Animation Careers in the Entertainment Industry*. Prepared for City of Los Angeles Private Industry Council, NOVA Private Industry Council serving Silicon Valley, by The Public Affairs Coalition of the Alliance of Motion Picture and Television Producers and The PMR Group, Inc. March, 1997:

California continues to play the preeminent role in producing entertainment. The synergy between the software and hardware tool makers of Silicon Valley and the content providers of Southern California bodes well for the new media industries in California. In Southern California, entertainment firms are strongly

clustered along a geographical axis that runs roughly from Glendale to Santa Monica Bay, with many firms in the San Fernando Valley. Because entertainment is not only information-based, it appears that the importance of informal networking between firms and individuals provides competitive advantages to those located in core areas.

Film, television, and commercial production is a major, rapidly growing industry in California. According to the most comprehensive study to date, the industry accounted for direct employment of 164,000 in 1992 ¹. Revenues have grown at a compound annual rate of 5.7% over the last five years, and the current \$31.4 billion market for filmed entertainment is projected to increase 5.5% annually for the rest of the decade ². The market channels are also growing with 95 million TV households in the United States (76 million with VCRs and 63 million with cable) and 925 million in the world ³.

In 1997, according to the Writers Guild of America, West, 4306 writers were employed in film, television, animation and news writing. From this population 674.6 million dollars in revenue were earned. These figures have grown on a yearly basis from 1992 by over 40%, and there is little indication that the number will recede. In fact, with the inclusion of multi-media writing, the number of writers needed and the amount they can earn is constantly growing. Furthermore, the entertainment industry has traditionally catered to writers under the age of 40. UCR MFA graduates in this area can look forward to strong careers with tremendous earning potentials.

Advances in telecommunications technology also continue to open new markets and create new distribution channels. Many households around the world now have access to dozens of cable channels or direct-broadcast satellite channels. Access to foreign audiences is easier than ever via video, satellite transponders, and the emergence of Aglobal channels such as CNN and MTV. The recent explosion of interest in the World Wide Web portion of the Internet represents the emergence of an entirely new medium.

¹ANPTP Public Affairs Coalition. The Economic Impact of Motion Picture, Television & Commercial Production in California: An Economist's Overview. Los Angeles, CA, 1994.

²Veronis, Suhler & Assoc. study, quoted in The Hollywood Reporter. November, 25, 1996, p. 14.

³Motion Picture Association of America

The real possibilities in increasing cost effectiveness of digital production techniques, as well as new channels and media, support an expectation of considerable expansion in these industry areas.

3.3. Ways in Which the Program Will Meet the Needs of Society

As discussed in previous sections of this document, the MFA program will meet the growing demand for graduate writing programs evident throughout the nation (growing from thirteen programs in the early 1970s to over 300 today.) It will meet the increased demand for such programs in our geographic area (one of the fastest growing in California.) Finally, it will meet the interest and demand for graduate writing programs which focus on media and interdisciplinary skills, an area in which our program will be at the forefront.

Beyond these very practical and programmatic needs of our community and society at large, our MFA program reinforces the focus on literacy and communication skills, the essential and the sophisticated components for success in contemporary society.

Moreover, with so much of the world today managed by a corporate paradigm, we, as educators, are acutely aware of the short shrift the humanities and arts are receiving in our communities and in our schools, and as a result, students from grammar school through high school and the university increasingly find their education not providing the skills and stimulation they need. Members of society daily mark the erosion of government and community support for such vital cultural activities as dance, symphonies, orchestra, community arts centers, libraries, and forums for lectures and readings by writers. Emphasis on the arts, on creativity and writing, as well as on the practical and career aspects of writing, will be provided by our MFA program and thus serve the needs of society in the short and long term.

SECTION 4: STAFFING

With the combined ladder-ranked faculty from both departments (9 FTE) and distinguished visiting writers, the number of available faculty hours dedicated to graduate courses is more than sufficient to cover the typical student course load for the complete MFA program.

In addition, the university has recently been allocated two major grants (the Ford Foundation Grant and the Rockefeller Foundation Grant), both designed to promote excellence and diversity in the College of Humanities, Arts, and Social Sciences. Creative writing (5 FTE) is in the process of hiring two best-selling and internationally acclaimed fiction writers. Theatre (4 FTE) is in the process of securing two distinguished visiting playwrights to lecture at the university.

Presently, our current resources compare favorably to the faculty student ratio at the following nationally-renowned graduate programs (whose faculty are named in a footnote): USC (4), University of Massachusetts, Amherst (6), University of California, Irvine (4), University of

California, Davis (4), University of California, San Diego (2), and University of California, Los Angeles (4).⁴

4.1. Participating Faculty

⁴UCLA

Carol Sorgenfrei (playwriting)
 Gary Gardner (playwriting)
 Richard Walter (screenwriting)
 Lou Hunter, emeritus (screenwriting)

Univ of Mass, Amherst

Jay Neugeboren (fiction)
 John Edgar Wideman (fiction)
 James Tate (poetry)
 Dara Wier (poetry)

UC Davis

Katherine Vaz (fiction)
 Sandra MacPherson (poetry)
 Clarence Major (poetry & fiction)

USC

David St. John (poetry)
 Carol Muske Dukes (poetry)
 T.C. Boyle (fiction)
 Percival Everett (fiction)
UC San Diego
 Adele Shank (playwriting)
 Alan Havis (playwriting)

UC Irvine

Geoffrey Wolf (fiction)
 Michell Latiolais (fiction)
 James McMichael (poetry)
 Michael Ryan (poetry)

Name and Rank**Professors**

D. Eric Barr, MFA

Christopher Buckley, MFA

Richard Hornby, PhD

Carlos Morton, PhD

Maurya Simon, MFA

Mona Simpson, MFA

Gary Soto, MFA

Susan Straight, MFA

Assistant Professors

1 FTE start date 7/1/01

1 VAP Theatre

1 VAP Theatre

1 VAP Creative Writing

Lecturers

Judy Burns, C. Phil.

Judy Kronenfeld, PhD

Marc Longlois, MFA

Frances McConnel, PhD

Derek McKown, MFA

Kevin Morrissey, MFA

Research Specialization

Acting, directing, and performance.

Poetry, non-fiction, and criticism.

Theory, criticism, history, literature, and performance.

Playwriting, playwriting in translation, Chicano and Latin American Theatre.

Poetry and pedagogy.

Fiction

Poetry, fiction, non-fiction, screenwriting, and playwriting.

Fiction and creative non-fiction.

Screenwriting.

Performance & Literary Criticism

Design for theatre, film, and television

Fiction & Creative Non-Fiction (Cristina Garcia)

Screenwriting, writing for radio and television.

Poetry, non-fiction, and criticism.

Design for theatre, film, and television

Poetry, fiction, and non-fiction.

Poetry and playwriting.

Design for theatre, film, television, sound and lights.

Dwight Yates, PhD

Fiction.

Theatre Lecturer

Acting, directing, and performance.

SECTION 5: COURSES

The asterisked courses, listed below, will be offered on a regular basis. The additional courses will be used to augment core offerings.

Playwriting

*264A. Playwriting - One-Act Play. (Carlos Morton, Gary Soto)

Analysis of strategy and dramatic structure of selected contemporary short plays leading to the guided completion and critique of student-written one-act plays.

*264B. Playwriting - Full-Length Play. (Carlos Morton, Gary Soto)

Analysis of strategy and dramatic structure of selected contemporary full-length plays leading to the guided completion and critique of a student-written full-length play.

*THEA 264C Playwriting - Performance and Text. (Carlos Morton, Gary Soto)

Exploration of structural strategies, political implications, and technical demands of selected contemporary American plays leading to the guided completion and critique of student work.

*THEA 270 Script to Performance. (Carlos Morton, Eric Barr)

A workshop designed to polished the works from prior classes. The workshop includes actors and directors who read and stage the work under the gaze of the playwright who makes changes based on the performability of the script.

*THEA 200 Dramatic Structure. (Richard Hornby, Theatre VAP)

Analysis of fundamentals of dramatic structure; plotting, thematic structure, structure of action at the level of scene. Study of well-structured plays in several styles. Practical exercises in constructing plays effectively, along with theoretical considerations. Prerequisite: graduate standing.

THEA 291 Theory and Criticism. (Richard Hornby, Theatre VAP)

Lecture, four hours; laboratory, one hour. Designed for graduate students. Studies in theory and criticism of theater, dramatic literature, and performance.

THEA 285 Special Topics in Playwriting. (C. Morton, G. Soto, E. Barr, R. Hornby)

Discussion, three hours. Designed for M.F.A. playwriting program students. Analysis and practice of varied aspects of playwright's art. Variable content selected from topics such as comedy writing, docudrama, writing for alternative audiences, adaptation from stage to screen, children's

theater, or improvisational techniques. May be repeated twice for credit. Limited to M.F.A. candidates. Review discussion and critique of playwriting projects. May be repeated for a maximum of six units. In Progress and S/U grading.

Screenwriting

*THEA 266A Introduction to Film and Television Screenwriting. (Screenwriting FTE, G. Soto)
Lecture, three hours. Limited to graduate film and television students. Introductory course in problems of film and television screenwriting.

*THEA 266B Advanced Screenwriting. (Screenwriting FTE, G. Soto)
Discussion, three hours. Requisite: course 135. Advanced problems in writing of original film and television screenplays. May be repeated twice for credit.

*THEA 266C Advanced Writing for Short Film and Television Screenplays. (Screenwriting FTE)
Discussion, three hours. Limited to graduate film and television students.

*THEA 266D Rewriting the Script (Screenwriting FTE, G. Soto, C. Morton)
Discussion 4 hours. A workshop designed to polished the works from prior classes until it is ready for presentation as either a thesis project or a contest/industry entry.

*THEA 261 Film Structure. (Screenwriting FTE, Theatre VAP)
Discussion, three hours; film screenings, four to six hours. Designed for graduate students. Examination of various film conventions, both fictional and nonfictional, and of role of structure in motion picture.

*THEA 260 Manuscript Analysis. (Richard Hornby, Screenwriting VAP)
Lecture, three hours. Designed for graduate students. Critical and constructive study of dramatic techniques as employed by playwrights and screenwriters in selected examples of contemporary work.

Film and Society. (Faculty from Film & Visual Culture)
Discussion, three hours; film screenings, four to six hours. Designed for graduate students. Study of ways film affects and is affected by social behavior, belief, and value systems; considered in relation to role of media in society.

Film Authors. (Film & Visual Culture faculty, Theatre VAP)
Discussion, three hours; film screenings, four to six hours. Designed for graduate students. Intensive examination of works of outstanding creators of films.

Poetry

*CRW 260 Poetry Workshop. (Maurya Simon, Christopher Buckley, Gary Soto)

*CRW 267 Poetry of the Sacred. (Maurya Simon, Christopher Buckley)

This course is a seminar/workshop which examines sacred poems from a variety of ancient and modern religious traditions, including the Judeo-Christian, Islamic, Buddhist, Hindu, Sufi, Native American, and Celtic. Students will explore the role of the divine in literature and culture by considering selected works by Rumi, Kabir, Ghalib, Mirabai, Sappho, Issa, Li Po, Tu Fu, Dante, Rilke, Donne, Blake, Dickinson, H.D., Yeats, Whitman, Hopkins, Stevens, Wright, and others. The course also examines selections from the Upanishads, the Book of Psalms, Lao-Tzu, the Bhagavad Gita, Ghuan-tzu, and the Odes of Solomon. Students will compose a poetic sequence based on their own experience of the sacred.

*CRW 257 Modern Poets. (Christopher Buckley, Maurya Simon)

A seminar focusing on major figures of the modern era, their writing and thought as it leads into the contemporary era. Williams, Pound, Eliot, Berryman, Lowell, Plath and Stevens are some of the poets whose work will be examined.

*CRW 258 Contemporary Poets. (Maurya Simon, Christopher Buckley)

A seminar examining the craft, style, and subjects of several of the most influential contemporary poets. May be repeated for credit, as course selection and materials vary from year to year.

CRW 259 Poets in Translation. (Maurya Simon)

A seminar examining some modern era and many contemporary poets in English translation. The course focuses on discussion of selected poems by these poets, who, even in translation, have a different style and manner of rhetoric, phrasing, and image making, a different strategy for making poems. While the course is mainly a seminar, there will be writing assignments and some workshops for imitation projects in writing.

CRW 268 Poetry and Film. (Maurya Simon, Gary Soto)

This course examines how several film makers have adapted epic or dramatic poems into a cinematic experience. Students discuss, interpret, and analyze both the texts and cinematic representations of the such poems as Tennyson =s AThe Charge of the Light Brigade, ≡ Kipling=s AGunga Din, ≡ Longfellow =s AHiawatha. ≡ Students will choose a single, long dramatic or epic poem by a prominent poet to adapt to film.

Fiction

*CRW 262 Fiction Workshop. (Susan Straight, Mona Simpson, Gary Soto)

Students will write short stories, novellas, or novel chapters for workshop review and comment. Structure, plot, and other elements of style will be discussed.

*Contemporary Fiction Writers (Mona Simpson, Susan Straight)

A seminar course to read and write about some of the leading contemporary writers of fictions such as O=Conner, Baldwin, Morrison, Carver, Erdrich, and Wolff.

*CRW 265 The Novel in Stories. (Susan Straight, Cristina Garcia)

The course is a seminar/workshop that examines the form of the novel told in connected short stories. Students will study published novels in this form, as well as write two short stories with related characters and/or settings.

CRW 257 Minimalists in Fiction and Film - Carver, Mason and McCarthy =s Novels and Adaptations. (Mona Simpson, Susan Straight, Cristina Garcia)

The course discusses minimalist styles in short fiction and novels, their translation into screenplays, and their adaptations to film.

Creative Non-Fiction

*CRW 264 Creative Non-Fiction Workshop. (Christopher Buckley, Gary Soto, Cristina Garcia)

A workshop course in which students will submit four shorter and one longer essay for workshop review. While the course will concentrate mainly on the writing of the students, there will also be some lectures/discussions on the essential craft and elements of creative non-fiction, recent history of the genre, and its primary focus on memoir. Nature writing and fact essays will also be discussed and assigned. Soto, Dillard, Hugo, Reid, Ortiz-Cofer, and Lopate are some of the writers whose work will be assigned and discussed.

SECTION 6: RESOURCE REQUIREMENTS

6.1 FTE Faculty

With the combined ladder-ranked faculty from both Departments (8 FTE) and distinguished visiting writers, the number of available faculty hours dedicated to graduate courses is more than sufficient to cover the typical student course load for the complete MFA program.

We anticipate creating a junior faculty position in writing for interactive media as the program matures.

6.2 Library Acquisitions

Library acquisitions will be required to insure that the students have access to essential literary magazines and the professional journals and papers of the film, television, radio, and multi-media industries. As new technologies emerge, new acquisitions will be necessary to keep students current. The program faculty will actively solicit donations of current and classic screenplays from producers and studios to establish a screenplay library.

6.3 Computing/Equipment Costs

With the multi-media, video, editing, and computers requested for the new Fine Arts Facility apparently funded, no further resources should be needed for students. However, up-grades and

appropriate software should be provided for faculty computers. This is particularly essential for those teaching Writing for Interactive Media, or those who are teaching on-line courses.

6.4 Space and Facilities

Given the nature of the art, a writers = library is essential. In addition to its natural use, it will also be used for guest and student readings.

With the completion of the new Fine Arts Building, and with the retention of the current Studio Theatre and Barn as a rehearsal and performance spaces, the MFA program will have adequate space. Naturally, increased enrollment in the near future may require additional space to deliver the planned curriculum.

SECTION 7: GRADUATE STUDENT SUPPORT

There are several possible sources for financial support for incoming and continuing graduate students enrolled in our proposed M.F.A. Program.

Number of Assistantships	Amount of Funding	Funding source
2 Graduate Teaching Assistants	\$16,000.00 per assistant	Funded by CHASS. 1 from Creative Writing and 1 from Theatre.
2 Graduate Fellows	\$9,000.00 each	Funded by Graduate Division. Assigned based on merit to 2 incoming students. 1 from Creative Writing and 1 from Theatre.
4 Gluck Fellows	\$3,000.00 per year stipend.	2 2 nd year students will be selected to oversee Creative Writing Gluck Program and 2 2 nd year students will oversee Theatre Gluck Program. Funded by the Gluck Foundation.
2 Paid Internships		Internship underwritten by local agency, publication, or production company. 1 for Theatre and 1 for Creative Writing.
4 Chancellor=s Performance Awards	\$1,000.00 per award	One time awards to the most promising incoming graduate students each year. 2 in fiction, poetry, or non-fiction and two in screenwriting, playwriting, or interactive media

		writing.
1 J. F. Lawton Fellowship in Screenwriting	\$1,000.00	One award to an incoming or continuing graduate student whose area of primary focus is screenwriting. Funded by J.F. Lawton.
2 Rose Bruford Graduate Fellowships		These fellowships supported by Chancellor Orbach=s office will support one U.C.R. graduate student and one Rose Bruford Student.
1 Mosaic Graduate Advisor Fellowship	\$1,000.00	An annual award for an outstanding graduate student to serve as editorial and production advisor to U.C.R. =s Mosaic literary magazine.
1 Writers Week Internship	\$350.00	An annual internship to a deserving graduate student for the one week period of Writers Week each February.
1 ASony≡ Fellowship	\$2,000.00	An award to an incoming or continuing graduate student whose area of primary focus is writing for interactive media.
2 Pechanga Native American Fellowships	\$1,000.00 each	2 fellowships for students of Native American descent; funded by the Pechanga Tribal Council.
1 Polonsky Fiction Fellowship	\$1,000.00	Funded by the Abraham Polonsky Fund; awarded to a 2 nd year MFA fiction student.

ADDENDUM A: Letter from Patricia O'Brien, Dean, UCR College of Humanities, Arts, and Social Sciences.

ADDENDUM B: Letter from Patricia O'Brien, Dean, UCR College of Humanities, Arts, and Social Sciences.

ADDENDUM C: Undergraduate Course Offerings UCR Department of Creative Writing.

ADDENDUM D: Undergraduate Course Offerings UCR Department of Theatre.

April 16, 2001

GRADUATE COUNCIL

Re: Proposed MFA in Creative Writing and Writing for the Performing Arts

I am writing to reiterate my strong support for the proposed MFA in Creative Writing and Writing for the Performing Arts submitted by the Departments of Theatre and Creative Writing. Since I wrote to you about this proposal in August of last year, the College has worked actively to strengthen resources dedicated to the degree program, and we have made significant progress in faculty recruitment as follows:

1. The Department of Theatre has received a new permanent line that is being used as a visiting position to bring artists to work directly with students. The use of this position for visiting faculty offers the flexibility and variety the Department now requires; however, the Department can convert the line to a permanent recruitment whenever the faculty deems it important to the program.
2. A new faculty position in Theatre and Creative Writing now being recruited as a TOP will be housed in Creative Writing. This distinguished, senior recruitment will fill a new line.
3. I have reserved for the Department of Theatre the vacant line previously held by John Iacovelli, who has transferred to UC Davis. I am returning the line to the Department based on the faculty's presentation of programmatic need, and recruitment will probably take place next year.
4. As mentioned in my letter of August 31, 2000, a new position in Screenwriting, to be located in Theatre and associated with Creative Writing, is under recruitment this year.

These recruitments bring us to a much greater level of combined resources in the, Theatre and Creative Writing departments. I fully intend to support these recruitments with the appropriate initial complement packages necessary to attract the best possible candidates.

I hope this information is helpful to you in your consideration of the MFA proposal.

Patricia O'Brien
Dean

C: Professor Eric Barr Chair, Department of Theatre
Professor Christopher Buckley, Chair, Department of Creative Writing

August 31, 2000

ACTING DEAN NEIL SCHILLER
Graduate Division

Re: Proposed MFA in Creative Writing and Writing for the Performing Arts

On the recommendation of the College Executive Committee, I am pleased to recommend approval of the proposed Master =s of Fine Arts in Creative Writing and Writing for the Performing Arts submitted by the Departments of Theatre and Creative Writing. The proposal is one of a group of new master =s programs in the arts at UCR that Xindividually and together Xis advancing our competitiveness for graduate students and faculty in both performative and theoretical areas.

As I observed when the College sent forward the MFA in Dance last academic year, the interdisciplinary programs being developed by the relatively small arts departments at Riverside represent a valuable initiative for growth that builds upon shared interests, facilities, and faculty. I am highly supportive of this overall strategy, and the Theatre/Creative Writing MFA proposal =s place within it. I have placed a new joint faculty position in Theatre and Creative Writing within my highest priorities for recruitment in 2000-2001. Interdisciplinary and departmental space and facilities in the new Arts Building will facilitate the collaborative aspects of this program. In addition to these commitments, I will do all I can to provide the support necessary to ensure the success of the MFA in Creative Writing and Writing for the Performing Arts.

Patricia O=Brien
Dean

Cc: Associate Dean Philip Brett
College of Humanities, Arts, and Social Sciences
Professor Eric Barr, Chair
Department of Theatre
Professor Christopher Buckley, Chair
Department of Creative Writing

CREATIVE WRITING UNDERGRADUATE COURSE OFFERINGS

2000-2001

<u>FALL 2000</u>		<u>WINTER 2001</u>		
41-001	Poetry & Fiction	McConnel		
43-001	CRW & Ancestry	Soto		
56-001	Intro to CR Writing	Yates		
56-002	Intro to CR Writing	Yates		
56-003	Intro to CR Writing	Kronenfeld		
56-004	Intro to CR Writing	Yates		
56-005	Intro to CR Writing	KmKown		
56-006	Intro to CR Writing	McKown		
56-007	Intro to CR Writing	KcKown		
150	Beg Poetry Wkshp	Simon		
152-01	Beg Fiction Wkshp	Straight		
152-02	Beg Fiction Wkshp	Soto		
160	Int Poetry Wkshp	Simon		
162	Int Fiction Wkshp	Straight		
195H	Sr. Honors Thesis			
56-001	Intro to CR Writing	McKown	56-001	Intro to
56-002	Intro to CR Writing	McKown	56-002	Intro to
56-003	Intro to CR Writing	Yates	56-003	Intro to
56-004	Intro to CR Writing	Yates	56-004	Intro to
56-005	Intro to CR Writing	Yates	56-005	Intro to
150	Beg Poetry Wkshp	Simon	160	Int Poet
152	Beg Fiction Wkshp	Buckley	162	Int Ficti
160	Int Poetry Wkshp	Buckley	170	Adv Po
162	Int Fiction Wkshp	McConnel	172	Adv. Fic
171	Anatomy of Poetry	Simon	176E	Beg CR
172	Adv. Fiction Wkshp	Soto	176F	Poetic M
176G	Anat of Fict. Styles	Kronenfeld	187	Metafict
191	Seminar in CW	KcKown	195H	
195H	Sr. Honors Thesis			

These course schedules are subject to change. Leaves, sabbaticals, and course relief are not included for faculty in Creative Writing or T

CREATIVE WRITING UNDERGRADUATE COURSE OFFERINGS

2001-2002

FALL 2001

43-001 CRW & Ancestry
Soto
56-001 Intro to CR Writing Yates
56-002 Intro to CR Writing Yates
56-003 Intro to CR Writing Kronenfeld
56-004 Intro to CR Writing Yates
56-005 Intro to CR Writing KmKown
56-006 Intro to CR Writing McKown
56-007 Intro to CR Writing KcKown

150 Beg Poetry Wkshp Buckley
152-01 Beg Fiction Wkshp Soto
152-02 Beg Fiction Wkshp Straight
160 Int Poetry Wkshp Soto
162 Int Fiction Wkshp Straight
172 Adv Fiction Wkshp Simpson
195H Sr. Honors Thesis

WINTER 2002

41-001 Poetry & Fiction
McConnel
56-001 Intro to CR Writing McKown
56-002 Intro to CR Writing McKown
56-003 Intro to CR Writing Straight
56-004 Intro to CR Writing Yates
56-005 Intro to CR Writing Yates
56-006 Intro to CR Writing McConnel
97H Freshman Honors Proj Kronenfeld

146 Sp. Topics: Fict Simpson
150 Beg Poetry Wkshp Buckley
152 Beg Fiction Wkshp Soto
160 Int Poetry Wkshp Buckley
162 Int Fiction Wkshp Yates
170 Adv Poetry Wkshp Simon
171 Anatomy of Poetry Simon
172 Adv. Fiction Wkshp Soto
176G Anat of Fict. Styles Staff
191 Seminar in CW KcKown
195H Sr. Honors Thesis

56-001 Intro to
56-002 Intro to
56-003 Intro to
56-004 Intro to
56-005 Intro to

130 Beg CR
160 Int Poet
162 Int Ficti
170 Adv Po
172 Adv. Fic
176F Poetic M
187 Metafict
195H Sr. Hon

CREATIVE WRITING UNDERGRADUATE COURSE OFFERINGS

2002-2003

FALL 2002

41-001	Poetry & Fiction	
	McConnel	
43-001	CRW & Ancestry	
	Soto	
56-001	Intro to CR Writing	Yates
56-002	Intro to CR Writing	Yates
56-003	Intro to CR Writing	Kronenfeld
56-004	Intro to CR Writing	Yates
56-005	Intro to CR Writing	KmKown
56-006	Intro to CR Writing	McKown
56-007	Intro to CR Writing	KcKown
150	Beg Poetry Wkshp	Simon
152-01	Beg Fiction Wkshp	Straight
152-02	Beg Fiction Wkshp	Soto
160	Int Poetry Wkshp	Simon
162	Int Fiction Wkshp	Straight
195H	Sr. Honors Thesis	

WINTER 2003

56-001	Intro to CR Writing	McKown	40-001	Fiction	McKown
56-002	Intro to CR Writing	McKown	56-001	Intro to	
56-003	Intro to CR Writing	Yates	56-002	Intro to	
56-004	Intro to CR Writing	Yates	56-003	Intro to	
56-005	Intro to CR Writing	Yates	56-004	Intro to	
			56-005	Intro to	
150	Beg Poetry Wkshp	Simon			
152	Beg Fiction Wkshp	Buckley	160	Int Poet	
160	Int Poetry Wkshp	Buckley	162	Int Ficti	
162	Int Fiction Wkshp	McConnel	170	Adv Poe	
171	Anatomy of Poetry	Simon	172	Adv. Fic	
172	Adv. Fiction Wkshp	Soto	176E	Beg CR	
176G	Anat of Fict. Styles	Kronenfeld	176F	Poetic M	
191	Seminar in CW	KcKown	187	Metafict	
195H	Sr. Honors Thesis		195H	Sr. Hon	

CREATIVE WRITING UNDERGRADUATE COURSE OFFERINGS

2003-2004

FALL 2003

43-001 CRW & Ancestry
Soto

56-001 Intro to CR Writing Yates
56-002 Intro to CR Writing Yates
56-003 Intro to CR Writing Kronenfeld
56-004 Intro to CR Writing Yates
56-005 Intro to CR Writing KmKown
56-006 Intro to CR Writing McKown
56-007 Intro to CR Writing KcKown

150 Beg Poetry Wkshp Buckley
152-01 Beg Fiction Wkshp Soto
152-02 Beg Fiction Wkshp Straight
160 Int Poetry Wkshp Soto
162 Int Fiction Wkshp Straight
172 Adv Fiction Wkshp Simpson
195H Sr. Honors Thesis

WINTER 2004

41-001 Poetry & Fiction
McConnel

56-001 Intro to CR Writing McKown
56-002 Intro to CR Writing McKown
56-003 Intro to CR Writing Straight
56-004 Intro to CR Writing Yates
56-005 Intro to CR Writing Yates
56-006 Intro to CR Writing McConnel
97H Freshman Honors Proj Kronenfeld

146 Sp. Topics: Fict Simpson
150 Beg Poetry Wkshp Buckley
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171 Anatomy of Poetry Simon
172 Adv. Fiction Wkshp Soto
176G Anat of Fict. Styles Staff
191 Seminar in CW
KcKown
195H Sr. Honors Thesis

40-001 Fiction
Simon

56-001 Intro to
56-002 Intro to
56-003 Intro to
56-004 Intro to
56-005 Intro to

130 Beg CR
160 Int Poet
162 Int Ficti
170 Adv Po
172 Adv. Fic
176F Poetic M
187 Metafict
195H Sr. Hon

THEATRE UNDERGRADUATE COURSE OFFERINGS

2000-2001

FALL 2000

10	Intro to Acting	Lecturer
21	Culture Clash	Morton
60	Dramatic Prod	Barr
109	Studio Introduction	Barr
129	Intro to Design	Design VAP
131A	Drafting: Thea, film, TV	Morrissey
160	Adv Prod	Barr
164	Playwriting	Morton
166	Screenwriting	Jacobson
175	Theories of Drama	Hornby
190	Special Studies	Barr

WINTER 2001

10	Intro to Acting	Lecturer	10	Intro to Act
60	Dramatic Prod	Dsgn VAP	28	Intro Desig TV
100	Play Analysis	Staff		110B Acting I
110A	Acting I	Barr		111C Acting II
111A	Acting II	VAP		112 Dramatic Ir
130	Design & Production	Morrissey		134B History of C
134	History of Costume	Longlois		136 Costume Cc
150A	Directing	Hornby		150B Directing
160	Adv Prod	Dsgn VAP		160 Adv Produc
163T	World of the Play	Hornby		166 Screenwriti
164B	Playwriting	Morton		176 Perf Arts of
166B	Screenwriting	Jacobson		180J Practicum

THEATRE UNDERGRADUATE COURSE OFFERINGS

2001-2002

FALL 2001

10	Intro to Acting	Lecturer
22	Shakespeare in Prod	Hornby
38	Intro Design	Morrissey
100	Play Analysis	Lecturer
107A	Masters of Drama	Hornby
109	Studio Intro	VAP
111A	Acting II	VAP
160	Adv Prod	Barr
164A	Playwriting	Morton
166	Screenwriting	Jacobson
167	Women in Theatre	VAP

WINTER 2002

10	Intro to Acting	Lecturer	10	Intro to Act
70	Living Theatre	VAP	10	Intro to Act
107B	Masters of Drama	Hornby	21	Culture Cla
110A	Acting I	Lecturer	107C	Masters of]
113	Movement for Actors	VAP	110B	Acting I
101	Design	Dsgn VAP	111C	Acting II
102	Intro to Design	Morrissey	127	Theories M
124	American Theatre	Hornby	142	Costume Cx
126	History of Costume	Longlois	164C	Playwriting
160	Adv Prod	Guest Art	166C	Screenwriti
164B	Playwriting	Morton		
166	Screenwriting	Burns		

CREATIVE WRITING UNDERGRADUATE COURSE OFFERINGS

2002-2003

FALL 2002

10	Intro to Acting	Lecturer
21	Culture Clash	Morton
60	Dramatic Prod	Barr
109	Studio Introduction	Barr
129	Intro to Design	Design VAP
131A	Drafting: Thea, film, TV	Morrissey
160	Adv Prod	Barr
164	Playwriting	Morton
166	Screenwriting	Jacobson
175	Theories of Drama	Hornby
190	Special Studies	Barr

WINTER 2003

10	Intro to Acting	Lecturer	10	Intro to Acti
60	Dramatic Prod	Dsgn VAP	28	Intro Desig TV
100	Play Analysis	Staff	110B	Acting I
110A	Acting I	Barr	111C	Acting II
111A	Acting II	VAP	112	Dramatic Ir
130	Design & Production	Morrissey	125	Latino Thea
134	History of Cos tume	Longlois	134B	History of C
150A	Directing	Hornby	136	Costume C
160	Adv Prod	Dsgn VAP	150B	Directing
163T	World of the Play	Hornby	160	Adv Produc
164B	Playwriting	Morton	164	Playwriting
166B	Screenwriting	Jacobson	166	Screenwriti
			176	Perf Arts of
			180J	Practicum

CREATIVE WRITING UNDERGRADUAT COURSE OFFERINGS

2003-2004

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10	Intro to Acting	Lecturer
22	Shakespeare in Prod	Hornby
38	Intro Design	Morrissey
100	Play Analysis	Lecturer
107A	Masters of Drama	Hornby
109	Studio Intro	VAP
111A	Acting II	VAP
160	Adv Prod	Barr
164A	Playwriting	Morton
166	Screenwriting	Jacobson
167	Women in Theatre	VAP

WINTER 2004

10	Intro to Acting	Lecturer	10	Intro to Act
70	Living Theatre	VAP	10	Intro to Act
107B	Masters of Drama	Hornby	21	Culture Cla
110A	Acting I	Barr	107C	Masters of l
113	Movement for Actors	VAP	110B	Acting I
101	Design	Dsgn VAP	111C	Acting II
102	Intro to Design	Morrissey	142	Costume Cc
124	American Theatre	Hornby	164C	Playwriting
126	History of Costume	Longlois	166C	Screenwrti
160	Adv Prod	Guest Art		
164B	Playwriting	Morton		
166	Screenwriting	Burns		