Creative Writing & Poetics MFA

The MFA in Creative Writing and Poetics is a two-year, 48-credit graduate degree. Students typically enroll in 9 credit hours per semester and 12 credit hours in the Summer Writing Program (over two summers).

The program offers an open-genre curriculum within a contemplative academic environment, providing MFA students maximum flexibility within the degree. Graduate students are encouraged to take classes across genres, enabling them to investigate a personal, intensely original writing process and style. We challenge the notion of safe or generic works and create a space for radical exploration and experimentation.

Requirements

- 9 credits of writing workshops
- 9 credits of poetics seminars
- 12 credits of the Summer Writing Program (workshops, lectures, readings)
- 3 credits of contemplative practice
- 3 credits of professional development (teaching or publishing)
- 6 credits of electives (workshops, interdisciplinary courses, etc.)
- 6 credits of thesis (faculty mentorship on book-length creative manuscript and critical research poetics essay)

Degree Requirements

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

- WRI651–653 Summer Writing Program I (6)
- WRI751–753 Summer Writing Program II (6)

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 Prose Workshop: Memoir/Anti-Memoir [3]
- WRI625 Multigenre Workshop: Adaptation [3]
- WRI629 Multigenre Workshop: Translation [3]
- WRI715 Poetry Workshop: Experimental Poetry [3]
- WRI720 Prose Workshop: Experimental Prose [3]
- WRI722 Poetry Workshop: Eco-Poetics [3]
- WRI729 Multigenre Workshop: Collaborative Texts [3]
- WRI730 Multigenre Workshop: Performance Art and Writing [3]
- WRI739 Poetry Workshop: Contemplative Poetics [3]
- WRI744 Multigenre Workshop: Somatic Writing [3]
- WRI748 Multigenre Workshop: Activist Writing [3]

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.

- WRI617 Poetics Seminar: Writers in Community [3]
- WRI640 Poetics Seminar: Women Writers [3]
- WRI656 Poetics Seminar: The Archive [3]
- WRI677 Poetics Seminar: Critical Theory [3]
- WRI707 Poetics Seminar: Major Authors [3]
- WRI727 Poetics Seminar: Cross-Cultural Literature [3]
- WRI733 Poetics Seminar: Queer Lit [3]
- WRI740 Poetics Seminar: Film Poetics [3]
- WRI757 Poetics Seminar: Lineages [3]
- WRI761 Poetics Seminar: Contemporary Trends [3]
- WRI796 Special Topics: Poetics Seminar [3]

Electives: 6 credits

Students have ample choices to fulfill the 6-credit elective requirement and may choose courses from a wide range of offerings (including taking extra literature and workshop courses). The Creative Writing and Poetics program also offers the following electives:

- WRI789W Fall Writers Practicum [1]
- WRI791W Spring Writers Practicum [1]
- WRI794W Writers Practicum with Anne Waldman [1]
- WRI795W Writers Practicum with Allen Ginsberg Visiting Fellow [1]

Professional Development Requirement: 3 credits

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

- 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]
- WRI781 Professional Development: Project Outreach [3]
- WRI797 Special Topics: Professional Development [3]
Contemplative Requirement: 3 credits
There are a variety of courses available that satisfy this requirement, including, but not limited to, Taijiquan, 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 and Poetics program offers the following 3-credit contemplative courses:

• WRI179 Gr WRI179 Poetry Workshop: Contemplative Poetics [3]
• WRI744 Multigenre Workshop: Somatic Writing [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 Critical Thesis Seminar [3]
• WRI880 MFA Creative Thesis [3]
• WRI881 Extended MFA Thesis [0.5]

Total Credits: 48

Course Listings

WRI602 Professional Development: Letterpress Printing: Well-Dressed Word (3.0)
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 Creative Writing & Poetics students only; others by permission of the program. Cross-listed as WRI382. Materials fee.

WRI603 Professional Development: Letterpress Printing: First Impressions (3.0)
As writers, the practice of setting movable type and printing texts by hand is an invaluable aesthetic 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 Creative Writing and Poetics students only; others by permission of the program. Cross-listed as WRI383. Materials fee.

WRI607W Professional Development: Teaching Practicum: Designing a Writing Workshop (2.0)
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 are stressed, along with how to stay happy and productive as a writer. Students design and submit two syllabi. Open to Creative Writing and Poetics students only; others by permission of the program. Cross-listed as WRI307W.

WRI614 Prose Workshop: Memoir/Anti-Memoir (3.0)
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 Creative Writing and Poetics students only; others by permission of the program.

WRI617 Poetics Seminar: Writers in Community (3.0)
Writers in Community is designed as a cohort class for entering MFA 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. Students are required to attend the What Where series readings on Tuesday night four times during the semester.

WRI625 Multigenre Workshop: Adaptation (3.0)
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 dialog 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.

WRI629 Multigenre Workshop: Translation (3.0)
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, or 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.

**WR1631E**
Craft of Writing: Rooting in the Archive (6.0)
This course delves into the Naropa University Archive and its
rich offerings to explore traditions, movements, and/or schools
of writing that inform or extend the aesthetic vision of the Jack
Kerouac School toward mindful writing. Possible recent historical
examples include New American Poetry, the Beats, San Francisco
Renaissance, the New York School, Black Mountain Poetics,
the Black Arts Movement, and Language poetry, among others.
Students develop an intensive listening and writing practice around
the archive, examining critical and creative texts that penetrate and
revitalize past recordings, and consider the historical and social
circumstances for a specific movement, in addition to its primary
theoretical or aesthetic concerns. Open to MFA Creative Writing
students only.

**WR1640**
Poetics Seminar: Women Writers (3.0)
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.

**WR1648E**
Craft of Writing: Contemplative Experiments (6.0)
In its view toward fresh, lively writing, this course emphasizes
contemplative attention within the act of writing itself, in order to
go where the energy is rather than follow premeditated decisions.
We look at works that exhibit wakeful energy in various literary
modes, tuning into their particular qualities of mind, as well as to
the elements and structures of language by which these qualities
are realized. "Contemplative" here refers to the joining of present
attention with critical understanding so that new possibilities for form
and content may open for writing in any mode or genre. Open to
MFA Creative Writing students only.

**WR1656**
Poetics Seminar: The Archive (3.0)
The course delves into the infamous Naropa University Archive
and all its rich offerings as a starting point for conversation about
twentieth- and twenty-first-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 Creative Writing and Poetics students only.

**WR1671**
Prose Workshop: Narrative Practices (3.0)
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?

**WR1672**
Professional Development: Book Arts (3.0)
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 five 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.

**WR1677**
Poetics Seminar: Critical Theory (3.0)
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
Creative Writing and Poetics students only; others by permission of
the program. Cross-listed as WRI455.

**WR1678E**
Craft of Writing: Cultures and Communities (4.0)
This course focuses on issues of community and identity by
engaging with a variety of literary texts from diverse cultures and/
or groups within cultures. By exploring literature critically and
creatively, students examine how authors create and readers
read through their cultural contexts; the relations of power and
knowledge, politics and aesthetics; and the ability or failure of
literature to address cultural experience. Open to MFA Creative
Writing students only.

**WR1699**
Independent Study: Writing (0.5-4.0)
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 course work are decided
upon by the student and faculty member. Independent Studies will
count for a standard 3 credits. If a variable credit [0.5 - 4 credits]
Independent Study is desired, a student must receive additional
approval. See the Independent Study Application for further details.
WR1700
Professional Development: Writing Pedagogy Seminar (3.0)
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.

WR1705
Professional Development: Small Press Publishing (3.0)
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 WR1326.

WR1707
Poetics Seminar: Major Authors (3.0)
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. Cross-listed with WR1707.

WR1715
Poetry Workshop: Experimental Poetry (3.0)
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 experiment as exploration as the new word. Open to CW&P MFA students only.

WR1720
Prose Workshop: Experimental Prose (3.0)
An engagement of contemporary developments in experimental prose writing, focusing on contemporary experimental prose writing in North America since 1985, with an emphasis on non-normative 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.

WR1722
Poetry Workshop: Eco-Poetics (3.0)
“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 Creative Writing and Poetics students only.

WR1727
Poetics Seminar: Cross-Cultural Literature (3.0)
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. 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 (3.0)
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 (3.0)
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 (3.0)
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.
WRJ733
Poetics Seminar: Queer Lit (3.0)
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.

WRJ735E
Craft of Writing: Contemporary Trends (6.0)
In this course, students focus on current trends, patterns, and concerns of creative writing practices. We investigate and consider a variety of literary modes that both inform and are informed by contemporary texts, including the cross-pollination of writing with other cultural and social forms and practices. In addition to reading recent works, students trace the history of these trends to observe their dynamic evolution. Open to MFA Creative Writing students only.

WRJ739
Poetry Workshop: Contemplative Poetics (3.0)
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 bring 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.

WRJ740
Poetics Seminar: Film Poetics (3.0)
This course explores the relationship between poetry and film. By the mid-twentieth 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.

WRJ744
Multigenre Workshop: Somatic Writing (3.0)
In this course, we build a piece/project centered upon somatic experiences 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.

WRJ748
Multigenre Workshop: Activist Writing (3.0)
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.

WRJ749
Multigenre Workshop: Text & Image (3.0)
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.

WRJ751
Week One: Summer Writing Program MFA Credit (2.0)
This course provides students with the opportunity for intensive weeklong study with visiting faculty during Week 1 of the Summer Writing Program. Summer Writing Program visiting faculty represent an extraordinarily diverse set of writers and thinkers, and are known for their commitment to artistic innovation and cultural activism. Workshops are characterized by generative writing prompts, experimental investigations into the writing process itself, and thinking about the relationship of writing and contemporary political ideas and events. Also as part of the Summer Writing program, students attend readings, performances, lectures, panel discussions, and sessions focused on dharma arts thinking and practice.

WRJ752
Week Two: Summer Writing Program MFA Credit (2.0)
This course provides students with the opportunity for intensive week-long study with visiting faculty during Week 2 of the Summer Writing Program. Summer Writing Program visiting faculty represent an extraordinarily diverse set of writers and thinkers, and are known both for their commitments to artistic innovation and cultural activism. Workshops are characterized by generative writing prompts, experimental investigations into the writing process itself, and thinking about the relationship of writing and contemporary political ideas and events. Also as part of the Summer Writing Program, students attend readings, performances, lectures, panel discussions, and sessions focused on dharma arts thinking and practice.

WRJ753
Week Three: Summer Writing Program MFA Credit (2.0)
This course provides students with the opportunity for intensive weeklong study with visiting faculty during Week 3 of the Summer Writing Program. Summer Writing Program visiting faculty represent an extraordinarily diverse set of writers and thinkers, and are known for their commitment to artistic innovation and cultural activism.
Workshops are characterized by generative writing prompts, experimental investigations into the writing process itself, and thinking about the relationship of writing and contemporary political ideas and events. Also as part of the Summer Writing Program, students attend readings, performances, lectures, panel discussions, and sessions focused on dharma arts thinking and practice.

**WRI755E**  
*Craft of Writing: Professional Development (4.0)*  
In this course, students further their professional development by preparing their creative manuscript for publication; by generating an online professional dossier to represent themselves and their work; and/or by working with a mentor to identify short- and long-term professional and creative goals, such as submitting to literary journals, writing book reviews, publishing their critical essay, composing a professional cover letter, applying to internships or residencies, and other related work as needed. Open to MFA Creative Writing students only.

**WRI757**  
*Poetics Seminar: Lineages (3.0)*  
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.

**WRI758**  
*Poetry Workshop: Documentary Poetics (3.0)*  
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 is 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 (3.0)*  
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 high and low art. In addition to reading contemporary texts, students trace the history of these trends to observe their dynamic evolution.

**WRI763**  
*Multigenre Workshop: Notes on Architecture (3.0)*  
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.

**WRI770**  
*Multigenre Workshop: Cross-Genre Forms (3.0)*  
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.

**WRI775**  
*Multigenre Workshop: Cross-Disciplinary Writing (3.0)*  
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 (3.0)*  
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 time 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.

**WRI789W**  
*Fall Writers Practicum (1.0)*  
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.

**WRI789WE**  
*Fall Writers Practicum (1.0)*  
Study of selected literary and compositional issues and writing workshop with Naropa 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. Open to MFA Creative Writing students only.

**WR1791W**

**Spring Writers Practicum (1.0)**
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.

**WR1791WE**

**Spring Writers Practicum (1.0)**
Study of selected literary and compositional issues and writing workshop with Naropa 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. Open to MFA Creative Writing students only.

**WR1793**

**Special Topics: Writing Workshop (3.0)**
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 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 WRI490/WRI1793E.

**WR1793E**

**Special Topics in the Craft of Writing (4.0)**
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 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.

**WR1794W**

**Writers Practicum with Anne Waldman (1.0)**
Study and analysis of selected literary and compositional issues and elements. 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**

**Writers Practicum with Allen Ginsberg Visiting Fellow (1.0)**
Study and analysis of selected literary and compositional issues and elements. 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 (3.0)**
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.

**WR1797**

**Special Topics: Professional Development (3.0)**
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, twenty-first 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 as WRI492.

**WR1875**

**MFA Critical Thesis Seminar (3.0)**
In this course, MFA Creative Writing and Poetics students 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 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.

**WR1880**

**MFA Creative Thesis (3.0)**
As the culminating 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.

**WR1880E**

**MFA Thesis (6.0)**
The culminating requirement of the MFA degree is the MFA thesis, a creative manuscript with author’s preface. Students generate a full-length manuscript that demonstrates creative originality by taking stylistic risks in form and genre, and that exhibits cohesion
and coherence. Complete information on the thesis will be provided in the course.

**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.

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