

Creative Writing and Literature Major (BA)

A Bachelor of Arts degree (120 credits) consists of [Core Curriculum](#) (30 credits) and at least one [major](#) (36–60 credits), as well as [minors](#) and/or elective courses of the student's choosing.

The Bachelor of Arts in Creative Writing and Literature is a 36-credit major with a curriculum that balances writing workshops and literary studies. This balance reflects the school's conviction that creative writing, reading, and critical analysis cultivate a writer's growth. In addition to the practice and study of writing, Creative Writing and Literature students can acquire professional skills in letterpress printing through the Harry Smith Print Shop, and publishing experience with *Bombay Gin* literary journal. Through Project Outreach, students develop teaching skills in local schools and community-based institutions.

The goals of the program include guiding students throughout the process of crafting creative work—from generation to revision—and presenting students with opportunities to interpret and respond to a variety of poetic situations. The program promotes contemplative practice to develop students' insight regarding their academic and creative work, as well as their overall well-being, and encourages students to evaluate their own assumptions and the assumptions of the discourse community through critical and creative engagement with a diversity of values. Finally, the program prepares students for potential careers as artists and thinkers by exposing them to professionals in the field and offering them guidance toward envisioning and meeting their goals.

Departmental Policies

See the JKS Policies & Procedures Manual on [MyNaropa](#).

Capstone

As the culminating requirement of the degree, each BA candidate completes a BA thesis, which includes a creative manuscript and a critical essay of original scholarly research. The creative manuscript represents the student's best work, with a sense of progressive movement and arrangement. The critical research essay includes creative thought and a clearly articulated argument with references to authoritative secondary critical sources. The thesis examines aspects of a particular work or works of literature, using literary theory and criticism to inform and deepen the study.

Special Opportunities

In addition to publishing and teaching opportunities, students are encouraged to participate in the Summer Writing Program—a convocation of writers, scholars, translators, performance artists, activists, Buddhist teachers, musicians, printers, editors, and others working in small press publishing. In dialog with renowned practitioners, students engage in the composition of poetry, prose, and cross-genre work, as well as interarts and writing for performance. Participants work in daily contact with some of the most accomplished and provocative writers of our time, meeting individually and in small groups. When taken for academic credit,

the Summer Writing Program may count as 300-level or 400-level writing workshops.

Students may deepen their learning by designing an independent study. An independent study can fulfill a literature seminar requirement only and must be supervised by a JKS core or frequent adjunct faculty member. All independent study proposals must include a minimum of five pages of critical work for each credit earned and may include a creative writing element. For more information, see the JKS Policies & Procedures Manual on [MyNaropa](#).

Creative Writing and Literature Major Requirements

Required Courses

Gateway

- WRI210 [Experimental and Activist Literatures](#) (3)

Milestone

300-level Writing Workshops

Choose 6–9 Credits

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

- WRI312 [Poetry and Poetics](#) (3)
- WRI318 [Writing Workshop: Long Poem](#) (3)
- WRI329 [Writing Workshop: Contemplative Poetics](#) (3)
- WRI331 [Writing Workshop: Creative Nonfiction](#) (3)
- WRI339 [Writing Workshop: Flash Fiction](#) (3)
- WRI351–3 [Summer Writing Program](#) (2–6)
- WRI362 [Writing Workshop: Fiction](#) (3)
- WRI369 [Writing Workshop: Narrative Forms](#) (3)
- WRI380 [Writing Workshop: Eco-Poetics](#) (3)
- WRI394W [Writers Practicum with Anne Waldman](#) (1)
- WRI395W [Writers Practicum with Allen Ginsberg Visiting Fellow](#) (1)

300-level Literature Seminars

Choose 3–6 Credits

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

- WRI328 [Literature Seminar: 19th-Century American Lit](#) (3)
- WRI344 [Literature Seminar: Shakespeare](#) (3)
- WRI349 [Literature Seminar: Modernism](#) (3)
- WRI355 [Literature Seminar: World Lit](#) (3)

400-level Writing Workshops

Choose 6–9 Credits

- WRI415 [Writing Workshop: Innovative Poetry](#) (3)
- WRI428 [Writing Workshop: Innovative Fiction](#) (3)
- WRI449 [Writing Workshop: Embodied Poetics](#) (3)
- WRI451–3 [Summer Writing Program](#) (2–6)

- WRI456 [Writing Workshop: Poetry in Theory](#) (3)
- WRI460 [Writing Workshop: Ekphrastic Writing](#) (3)
- WRI490 [Special Topics: Writing Workshop](#) (3)

400-level Literature Seminars

Choose 3–6 Credits

- WRI440 [Writing Workshop: Extended Narratives](#) (3)
- WRI441 [Literature Seminar: Women Writers](#) (3)
- WRI448 [Literature Seminar: Cultural and Ethnic Lit](#) (3)
- WRI455 [Literature Seminar: Literary Theory](#) (3)
- WRI457 [Literature Seminar: Major Authors](#) (3)
- WRI491 [Special Topics: Literature Seminar](#) (3)

Writers in Community

- WRI417 [Writing Workshop: Writers in Community](#) (3)

Professional Development

Choose 3 Credits

Professional Development courses connect students to a vocation and career path.

- WRI307W [Professional Development: Teaching Practicum: Designing a Writing Workshop](#) (2)
- WRI326 [Professional Development: Small Press Publishing](#) (3)
- WRI381 [Professional Development: Project Outreach](#) (3)
- WRI382 [Professional Development: Letterpress Printing: Well-Dressed Word](#) (3)
- WRI383 [Professional Development: Letterpress Printing: First Impressions](#) (3)
- WRI492 [Special Topics: Professional Development](#) (3)
- COL360 [Lion's Roar: Writing for Publication](#) (3)

Capstone

- WRI475 [BA Thesis](#) (3)

Total Credits: 36

Creative Writing & Literature Course Listings (WRI)

COR110

Writing Seminar I: Art of the Engaged Writer (3.0)

This course is designed to meet students where they are as writers and stretch their thinking and writing in new directions. Students focus on the creative alongside the critical, the imaginative next to the academic. Conducted in workshop format, the course helps students develop skills in both first-person inquiry and formally constructed essays. Students explore a number of generative and probative writing experiments to locate, identify, and develop ideas, employing different registers of critical thinking and reasoning about the topics. Finally, each written piece goes through multiple drafts as students become objective workshop readers who critique in a supportive manner.

COR115

Writing Seminar II: Art of the Scholar (3.0)

In Writing Seminar I, students focused their writing on "starting where you are," what Chogyam Trungpa Rinpoche calls "having to meet yourself," and then developed critical thinking and writing skills. In Writing Seminar II, students meet themselves not only as writers, but also as burgeoning scholars and as engaged learners to explore the richness of our humanity. They practice the art of scholarly investigation that will support their undergraduate education. We'll begin with personal inquiry that spurs a multidisciplinary research investigation, incorporating research strategies and presentation skills along the way. Students in all sections practice the basics of scholarly investigation and argumentation, building a set of skills they will need and will refine throughout their undergraduate education. The semester culminates in a seven to eight-page research paper, the topic of which is suggested through class discussions. Students enrolling in Writing Seminar II must have taken and passed Writing Seminar I or the equivalent.

WRI210

Experimental and Activist Literatures (3.0)

This course introduces Black Mountain Poets, the Beats, New York School, Black Arts Movement, Language Poets, New Narrative, and Jack Kerouac School faculty work-poetic movements and writers that continue to influence Naropa's writing landscape, innovation, aesthetics, and activism. By exploring experimental lineages, Naropa archives, as well as contemporary trends influencing the Kerouac School milieu, we participate as readers/writers/activists and invoke critical/creative awareness that informs the writing process. This creative reading and writing workshop invokes a vital space of active experimentation and culminates in a creative portfolio.

WRI307W

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. Prerequisites: WRI210. Cross-listed as WRI607W.

WRI312

Poetry & Poetics (3.0)

In this workshop we explore the techniques and dynamics of form and poetic vision. We analyze and discuss elements of poetry and poetics (the image, the line, collage, prosody, defamiliarization, etc.) with the intention of adding to our own creative repertoires and vocabularies. Throughout the course we undertake writing our own experiments within the diverse field of poetry and poetics. Reading selections of classic and contemporary poetry for

challenge and inspiration, we generate new texts of our own through weekly writing investigations and in-class assignments. With feedback from our colleagues, we take this work through drafts and revisions with the aim of producing a final portfolio. We also think about practical aspects of how poetry is performed, edited, published, and disseminated; and we consider how or why we may want our own work to participate in these existing economies of publishing and distribution. Prerequisite: COR110 and Co-requisite: WRI210.

WRI318

Writing Workshop: Long Poem (3.0)

The long poem might be considered in a number of ways: as an archive; as an epic; as a serial poem; as a history; as a city of syntax. This course examines this genre from a number of angles. Some thematic approaches might include the feminine epic, the twentieth-century long poem, the relationship between the long poem and place, a long poem as the "rejection of closure," or the relationship between the long poem and the pastoral. Prerequisite: COR110 and Co-requisite: WRI210.

WRI326

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 learn what a small press is, as well as its role in forging community, promoting diversity and experimentation, and innovating publishing practices. Working individually and collaboratively, students curate, design, distribute, and market one issue of Bombay Gin, as well as hone their individual professional development by developing submissions and cover/query letters. Prerequisite: WRI210. Cross-listed as WRI705.

WRI328

Literature Seminar: Nineteenth-Century American Literature (3.0)

This course investigates the historical and literary contexts for nineteenth-century American literature: the Industrial Revolution; the Abolitionist Movement; transcendentalism; the Gothic novel; new poetic forms; and individualism. We look at important works of fiction, essay, poetry, and memoir that are exciting and vital to this day. We investigate the ways they reveal and define a particular American experience and character in history, literature, and poetics. Students engage these concepts through their reading of the major literary works of this time. Prerequisite: COR110 and Co-requisite: WRI210.

WRI329

Writing 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. Prerequisite: COR110 and Co-requisite: WRI210.

WRI331

Writing Workshop: Creative Nonfiction (3.0)

This workshop explores the range of narrative possibilities available under the broad term "creative nonfiction." Students examine a number of subgenres that may include the personal essay, literary journalism, travel writing, and memoir, and they experiment with form, point of view, method, and ethics. Readings include historical examples as well as work by recent practitioners, especially those who innovate the genre. Prerequisite: COR110 and Co-requisite: WRI210.

WRI339

Writing Workshop: Flash Fiction (3.0)

In this course, we explore the word, phrase, and fragment. We capture image or sound. We write concise narratives that reflect surface and give sudden glints of light. We notice how the sentence unfolds to distill the essence of story. Flash fiction emphasizes subtext and implication. It focuses on precision and detail. It explores compression, limits, and constraint. In this workshop, we answer the question: What occurs within narrative restriction? We say more by saying less. Prerequisite: COR110. Co-requisite: WRI210.

WRI344

Literature Seminar: Shakespeare (3.0)

Through the examination of a selection of Shakespeare's dramatic tragedies, comedies, and histories, as well as his sonnets, students gain knowledge of Shakespeare's works in their literary, historical, and artistic contexts. In addition to explication of Shakespearean language and performance of short excerpts from the plays, the course emphasizes critical approaches to reading Shakespeare, including those that focus on race, gender, sexuality, and class. Prerequisite: COR110 and Co-requisite: WRI210.

WRI349

Literature Seminar: Modernism (3.0)

This course approaches modernism as an aesthetic movement, tracing its nuances through the nineteenth century to various avant-garde of the first half of the twentieth century. While students read extensively from literary texts in multiple genres and view visual art, they also explore historical and philosophical contexts. Prerequisite: COR110 and Co-requisite: WRI210.

WRI355

Literature Seminar: World Lit (3.0)

We research world literature to create both a vocabulary and an environment for our own engagement with national and cultural frames. This course is designed to foster an understanding of the texts, contexts, and concerns which shape the various aesthetic, social, political, and ideological functions of the works we are

looking at. The works are chosen from three different world regions, and through a linked theme or subject matter. We look at how aesthetic issues are addressed in each work, and examine the interconnection between emerging social issues and the function of the work in the era it is written in. The method of instruction for this class combines short lectures with class discussion, research, workshops, and in-class writing/reading experiments. Prerequisite: COR110 and Co-requisite: WRI210.

WRI362

Writing Workshop: Fiction (3.0)

This introductory fiction workshop explores techniques and aspects of craft such as structure, story and plot, character, voice, point of view, setting, description, and the possibilities offered by different narrative forms. Reading selections of classic and contemporary writing for inspiration and points of departure, we generate new writing of our own through weekly writing investigations and in-class assignments. With feedback from our colleagues, we take this work through drafts and revisions with the aim of producing a final portfolio. We also think about practical aspects of how fiction is edited, published, and read, and consider how or why we might want our own work to be published. Prerequisite: COR110 and Co-requisite: WRI210.

WRI369

Writing Workshop: Narrative Forms (3.0)

This workshop explores the art of generating, editing, and ultimately realizing original works of fiction. Works are regarded critically in a rigorous but supportive atmosphere. Elements of narrative prose are broken down and approached as separate elements that contribute to a realized piece of writing. Prerequisite: COR110 and Co-requisite: WRI210.

WRI380

Writing 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, and conduct unclassifiable experiments and collaborations that tend to direct attention to surroundings, especially "nature." Course includes a wide range of authors, from Thoreau to Annie Dillard, Orpingalik the Intuit songster to Rachel Carson and Stephen Jay Gould, and Mba Shole to Gary Snyder. We try to discover and invent new ways of representing nature's rich variety in language. Prerequisite: COR110 and Co-requisite: WRI210.

WRI381

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. Prerequisite: WRI210. Cross-listed as WRI781.

WRI382

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. Prerequisite: WRI210. Cross-listed as WRI602.

WRI383

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 & Literature and Creative Writing & Poetics students only; others by permission of the program. Prerequisite: WRI210. Cross-listed as WRI603.

WRI387

Professional Development: Book Arts (3.0)

In this course, students learn the basics of book arts by creating a series of blank journals, utilizing a variety of binding techniques. After foundational skills are explained and mastered, students create 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 takes place in a gallery setting, where students present their work from the semester. Prerequisite: WRI210. Cross-listed as WRI672.

WRI389W

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.

WRI391W

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 WRI791W.

WRI394W

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. Prerequisite: COR110 and Co-requisite: WRI210. Cross-listed as WRI794W.

WRI395W

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. Prerequisite: COR110 and Co-requisite: WRI210. Cross-listed as WRI795W.

WRI415

Writing Workshop: Innovative Poetry (3.0)

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

WRI417

Writing Workshop: Writers in Community (3.0)

This is a required cohort class for Creative Writing and Literature BA students. The course engages several aspects of being a writer, including performance, innovative poetic concerns, and contemplative practices. Several working writers give in-class lectures and/or lead workshops, and students are required to attend the What Where series readings on Tuesday night four times during the semester. Students explore contemplative gestures and writing processes. Prerequisite: 3 credits of 300-level course work.

WRI428

Writing Workshop: Innovative Fiction (3.0)

Through writing exercises, reading assignments, discussion, and workshop, this writing course focuses on the creation of innovative prose fiction, with attention to contemporary literary works that self-consciously push the boundaries of traditional narrative and form. Experiments with constraint, metafiction, intertextuality, collage, and

other postmodern methods of producing fiction challenge students to innovate their previous habits and writing practices. Prerequisite: 3 credits of 300-level course work.

WRI440

Writing Workshop: Extended Narratives (3.0)

In this course, we read short stories and novels with a special attention to the style and structure of their narratives. We examine the distinction between mimetic (showing) and diegetic (telling) presentations and examine the complications of the work's overall effect and sense of meaning in order to develop our own narratives. The focus of this class is to develop a lively, original larger text (working toward a novel/novella) while thinking about the arc, scope, and scale of extended narrative prose. Prerequisite: 3 credits of 300-level course work.

WRI441

Literature Seminar: Women Writers (3.0)

This course examines experimental women writers and how they investigate the margins of their condition while participating in the center of the poetics. With an emphasis on cultural, historical, and/or literary contexts, the course includes a variety of authors and texts: poetry; prose; and cross-genre. We also explore language and meaning: the nature of subjectivity/persona and self; as well as the feminine, the body, and community. All genders welcome! Prerequisite: 3 credits of 300-level course work or permission of instructor.

WRI448

Literature Seminar: Cultural and Ethnic Lit (3.0)

This course engages with literature and critical texts, such as African American poetry, Chicano/a fiction, Asian American hybrid works, or the like. The readings provide a diverse range of historical and cultural narratives. Topics may include the formation of marginalized subjectivities as well as the intersections of race, ethnicity, gender, sexuality, exile, diaspora, and assimilation. We examine how these language workers expand literary pathways and aesthetics. We map the changing territories of transnational American writers. Prerequisite: 3 credits of 300-level course work.

WRI449

Writing Workshop: Embodied Poetics (3.0)

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

WRI451

Week One: Summer Writing Program BA Credit (2.0)

This course provides students with the opportunity for intensive week-long 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.

WRI452

Week Two: Summer Writing Program BA 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 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.

WRI453

Week Three: Summer Writing Program BA Credit (2.0)

This course provides students with the opportunity for intensive week-long 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.

WRI455

Literature Seminar: Literary 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. Pre-requisites: 3 credits of 300-level course work. Cross-listed as WRI677.

WRI456

Writing Workshop: Poetry in Theory (3.0)

This course examines the role of poetics in writing. We investigate theory, archives, manifestos, and/or poetics articles in relation to poetry and to shape the creative vision and process. Poetics is a mode of inquiry, a communication, a stance; it is a contemplative

or theoretical framework, creating a discourse between the poem's intention and praxis. A range of cultural or aesthetic perspectives is presented to address the function of poetry, the possibilities in meaning and language, and the role of the poet. Prerequisite: 3 credits of 300-level course work.

WRI457

Literature Seminar: Major Authors (3.0)

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

WRI460

Writing Workshop: Ekphrastic Writing (3.0)

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

WRI475

BA Thesis (3.0)

As the culmination of the Creative Writing and Literature degree, each candidate must complete a BA thesis, which includes creative and critical components. This course serves as a workshop for these final projects. Additional information about the BA thesis is available in the Jack Kerouac School office. Open to Creative Writing & Literature students in their final semester.

WRI490

Special Topics: Writing Workshop (3.0)

Topics may cover a wide range of subject matter and methods of writing and may vary from semester to semester. These may include, but are not limited to, works of literature, forms of composition, literary history, writing practice (including prose, poetry, and translation), literary criticism, as well as film and media studies. Prerequisite: 3 credits of 300-level course work.

WRI491

Special Topics: Literature 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. Prerequisite: 3 credits of 300-level course work.

WRI492**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. Prerequisite: 3 credits of 300-level course work.

WRI499**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.