The Program in Creative Writing takes a comprehensive approach to the study of contemporary literature, criticism, and theory from a writer's perspective. In our courses, students work with established poets and prose writers to explore the fundamental practices of creative writing. The program is committed to interdisciplinary inquiry, academic rigor, and study of the elements of creative writing that underlie all genres.

The Program in Creative Writing offers workshops and seminars in poetry, fiction, and nonfiction, as well as an increasing number of translation workshops. The major seminars—including technical seminars and fundamentals in creative writing—are designed to build a critical and aesthetic foundation for students working in each genre. Students can pursue their creative writing interests within the formal requirements of the major or through a minor in English and Creative Writing, which is open to undergraduate students outside those two major programs. Students who do not wish to pursue a formal degree plan in creative writing will have access to courses that satisfy the general education requirement in the arts and open-entry "beginning" workshops. They may also apply for advanced workshop courses. Our workshops and technical seminars are cross-listed with graduate numbers and are open to students in the graduate and professional schools.

MAJOR IN CREATIVE WRITING

Students who graduate with a bachelor of arts in creative writing will be skilled writers in a major literary genre and have a theoretically informed understanding of the aesthetic, historical, social, and political context of a range of contemporary writing. Students in the major will focus their studies in fiction, poetry, or nonfiction.

The organization of the major recognizes the value of workshop courses but incorporates that model into a comprehensive educational architecture. The creative writing major furthers students' knowledge of historical and contemporary literary practice, introduces them to aesthetic and literary theory, sharpens their critical attention, and fosters their creative enthusiasm. Students are prepared to succeed in a range of fields within the public and private sectors through a multi-faceted, forward-thinking pedagogy centered on peer critique and craft.

PROGRAM REQUIREMENTS

The Program in Creative Writing requires a total of 13 courses and the completion of a BA thesis, as described below. Students planning to complete the major must meet with the director of undergraduate studies or the student affairs administrator to file a major worksheet by the end of Autumn Quarter of their third year.

Students contemplating a major or minor in creative writing may choose to take one or two creative writing courses toward the general education requirement in the arts. These courses will not count toward major requirements, but they offer an opportunity for students to consider the program while satisfying a general education requirement. See Enrolling in Creative Writing Courses for additional details.

One (1) Fundamentals in Creative Writing Course
CRWR 17000 to CRWR 17999

Fundamentals in Creative Writing is a cross-genre, one-quarter seminar taken by all students in the major. Every section of the course focuses on a current debate relevant to all forms of literary practice, such as mimesis, empathy, and testimony. This course introduces students to a group of core texts from each major literary genre. Fundamentals courses are restricted to students who have declared the major, as they aims to develop cohort solidarity, promote a culture of articulate exchange, and induct students into a reflection on practice that will serve their artistic and professional development. Majors should take either a fundamentals or technical seminar course before applying to advanced workshops. This prerequisite does not apply to minors applying to workshops.

Two (2) Technical Seminars
Fiction: CRWR 20200 to CRWR 20299; Poetry: CRWR 20301 to CRWR 20399; Nonfiction: CRWR 20400 to CRWR 20499; Hybrid: CRWR 20701 to CRWR 20799

Students in the major must take two technical seminars in their primary genre (fiction, poetry, or nonfiction); during some quarters, the program may also offer hybrid technical seminars. Majors may petition to substitute one technical seminar in their primary genre with a technical seminar in a different genre, or with a hybrid technical seminar. Students should reach out to the director of undergraduate studies or student affairs administrator with questions on this petition process or hybrid technical seminars.

The aim of technical seminars is to expand students' technical resources through analysis of contemporary literature and practice-based training in elements of craft. Students submit papers that address technical questions, chiefly with reference to contemporary texts. For example, poetry students may write on “the line,” where fiction students write on “point of view.” Technical seminars may also count as electives in the minor. Majors should take either a fundamentals or technical seminar course before applying to advanced workshops. This prerequisite does not apply to minors applying to workshops.
Three (3) Advanced Workshops
Fiction: CRWR 22100 to CRWR 22299; Poetry: CRWR 23100 to CRWR 23299; Nonfiction: CRWR 24001 to CRWR 24199; Hybrid: CRWR 27300 to 27499

Students in the major must complete three advanced workshops, at least two of which must be in the student’s primary genre. Majors may petition to substitute one advanced workshop in their primary genre with a hybrid advanced workshop when applicable. Students should reach out to the director of undergraduate studies or student affairs administrator with questions on this petition process or hybrid advanced workshops.

The advanced workshop is a critical pedagogical instrument of creative writing as an academic discipline. Workshop practice relies on a mutual exchange and understanding dedicated to improving students’ writing, rather than unconditional approval. Critique is the core value and activity of the workshop, and students will practice it under the guidance of the workshop instructor. Although advanced workshops begin with attention to exemplary texts, they typically focus on original student work.

Credit for a Beginning Workshop: Students who have completed a beginning workshop in their primary genre with a grade of B+ or above may count this course as one of the required advanced workshops. Because students must take at least two advanced workshops in their primary genre, those students choosing to count a beginning workshop towards the major will not be able to count an advanced workshop from a non-primary genre towards the degree. Beginning workshops offered by other institutions will not count towards the major.

Four (4) Literature Requirements
Creative writing majors are required to take four literature courses offered by other departments. These courses can be focused on the literature of any language, but one must focus on the student's primary genre; one must center on literary theory; one must involve the study of literature written before the twentieth century; and the final one can be any general literature course.

The literary genre course should serve as an introduction to key texts and debates in the history of the student’s chosen genre. This requirement can be met by an English language and literature course or a comparable course in another department. Courses such as ENGL 10403 (http://collegecatalog.uchicago.edu/search/?P=ENGL%2010403) Genre Fundamentals: Poetry; Rhythm and Myth, CMST 27207 Film Criticism, or ENGL 11004 (http://collegecatalog.uchicago.edu/search/?P=ENGL%2011004) History of the Novel may be eligible.

The director of undergraduate studies will offer guidance and approve all qualifying courses. Specific courses that satisfy the distribution element of this requirement will be listed at creativewriting.uchicago.edu (http://creativewriting.uchicago.edu/). A literature course can potentially satisfy more than one requirement, e.g., both theory and literary genre, but a student can only use the course to fulfill one of the requirements.

Two (2) Research Background Electives
Students should take two courses outside of the Program in Creative Writing to support their thesis projects. Depending on a student’s interests, elective courses can be offered by programs ranging from cinema and media studies to biological sciences. In cases where a creative writing translation workshop relates to a student’s thesis, one of these workshops may also be approved as a research background elective. The student affairs administrator provides majors the program’s research background elective petition form. Students must send completed petition forms to the director of undergraduate studies for approval. Completed petition forms include the name and description of the course under consideration and a brief statement from the student on how said course informs their thesis work. Once petitions are approved by the director of undergraduate studies, majors must provide documentation of this degree progress to their academic advisors. Students may not use the same course to fulfill a research background elective and a literature requirement at the same time.

BA THESIS AND WORKSHOP
Students work on their BA theses/projects throughout their fourth year. In Spring Quarter of the third year, students will be assigned a writing and research advisor who will mentor student reading and research throughout the completion of the creative writing thesis. Students, in conversation with the writing and research advisors, will complete a preliminary project proposal during the Spring Quarter of their third year. The preliminary proposal will then be submitted to the student affairs administrator.

Over the Summer Quarter students will craft a reading journal centered on a field list of readings; chosen texts will be based upon work, conversations, etc., students have begun with their writing and research advisors. In Autumn Quarter, students and writing and research advisors will work together to adapt the reading journal into an annotated bibliography, a focus reading list, and a précis/project plan (summary of student writing plan and goals for the BA thesis/project).

In Winter Quarter, students will continue meeting with their writing and research advisor and must also enroll in the appropriate thesis/major projects workshop in their primary genre (CRWR 29200 Thesis/Major Projects: Fiction, CRWR 29300 Thesis/Major Projects: Poetry, or CRWR 29400 Thesis/Major Projects: Nonfiction). The thesis/major projects workshop is mandatory and only offered during Winter Quarter.
Students are not automatically enrolled in a workshop; they must apply for a spot by the course application deadline set by the program. The instructor for the thesis/major projects workshop will also serve as the faculty advisor for the BA thesis. Students should be aware that because of the high number of students writing fiction for their BA thesis, students will not necessarily get their first choice of faculty advisor.

Students will work closely with their faculty advisor and peers in their thesis/major projects workshop and will receive course credit as well as a final grade for the course. In consultation with their faculty advisor and writing and research advisor, students will revise and submit a near-final draft of the BA thesis by the end of the second week of Spring Quarter. Students will submit the final version of their BA thesis to their writing and research advisor, faculty advisor, student affairs administrator, and the director of undergraduate studies by the beginning of the fifth week of Spring Quarter.

Students graduating in other quarters must consult with the director of undergraduate studies about an appropriate timeline before the end of Autumn Quarter of their third year.

**Program Honors**

The faculty in the program will award program honors based on their assessment of BA theses and the assessment of writing and research advisors. Students must complete all assignments set by writing and research advisors to be considered for honors. To be eligible, students must have a major GPA of at least 3.6 and overall GPA of 3.25. Honors will be awarded only to exceptional projects from a given cohort.

**Summary of Requirements**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>One (1) Fundamentals in Creative Writing Course *</td>
<td>100</td>
</tr>
<tr>
<td>Two (2) Technical Seminars (in the student’s primary genre) **</td>
<td>200</td>
</tr>
<tr>
<td>Three (3) Advanced Workshops (at least two in the student’s primary genre) ***</td>
<td>300</td>
</tr>
<tr>
<td>Four (4) Literature Requirements</td>
<td>400</td>
</tr>
<tr>
<td>Two (2) Research Background Electives</td>
<td>200</td>
</tr>
<tr>
<td>One (1) BA Workshop, chosen from:</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 29200 Thesis/Major Projects: Fiction</td>
<td></td>
</tr>
<tr>
<td>CRWR 29300 Thesis/Major Projects: Poetry</td>
<td></td>
</tr>
<tr>
<td>CRWR 29400 Thesis/Major Projects: Nonfiction</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td>1300</td>
</tr>
</tbody>
</table>

* CRWR 17000 to CRWR 17999. Majors should plan to take either a Fundamentals in Creative Writing or Technical Seminar course before applying to Advanced Workshops.

** Technical Seminars in Fiction: CRWR 20200 to CRWR 20299; Poetry: CRWR 20301 to CRWR 20399; Nonfiction: CRWR 20400 to CRWR 20499

*** Advanced Workshops in Fiction: CRWR 22100 to CRWR 22299; Poetry: CRWR 23100 to CRWR 23299; Nonfiction: 24001 to CRWR 24199. Beginning Workshops may count as the third workshop if they meet the stipulations listed under the Program Requirements.

**Advising**

Students considering the major should meet with the director of undergraduate studies or student affairs administrator as early as possible to discuss program requirements and individual plans of study. To declare the major and receive priority in application-based CRWR courses, students must meet with the director of undergraduate studies or student affairs administrator to file a major worksheet with the Program in Creative Writing. Declaration of the major will then be formalized through my.uchicago.edu (http://my.uchicago.edu/).

To join the major, students must officially declare via a worksheet on file with the program before the end of Autumn Quarter of the third year of study. Students will need to regularly provide documentation of any approvals for the major to their academic advisors.

**Courses Outside the Department Taken for Program Credit**

Students double majoring in creative writing and another major (with the exception of English language and literature) can count a maximum of three courses towards both majors (pending approval from both departments). Ordinarily, two of these courses will be research background electives. Substitutions for a further course will be subject to approval, but students may not substitute non-literature courses to meet a literature requirement.

**Double Majors in English Language and Literature and Creative Writing**

Students who pursue a double major in creative writing and English language and literature, may count up to four courses towards both majors. These four courses typically include the four literature requirements, but in some cases one of the slots might be filled by a creative writing course (with director of undergraduate studies approval). However, the two required research background electives should be taken outside of the Department of English Language and Literature.
English language and literature majors may count up to four creative writing courses towards the major in English as electives without a petition. However, when students are pursuing a double major in English language and literature and creative writing, they must observe the shared four-course maximum. Double majors must then count any eligible creative writing courses beyond the four-course cap towards their English language and literature major.

**GRADING**

Students in the program must receive quality grades (not pass/fail) in all courses counting toward the major or minor. Non-majors and non-minors may take creative writing courses for pass/fail grading with consent of the instructor. Students must request this consent by the end of week three of the quarter; otherwise pass/fail must be approved by the program director.

**SAMPLE PLAN OF STUDY FOR THE MAJOR**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRWR 17000</td>
<td>Fundamentals in Creative Writing: Literary Empathy</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 20302</td>
<td>Technical Seminar in Poetry: Units of Composition</td>
<td>200</td>
</tr>
<tr>
<td>CRWR 20301</td>
<td>Technical Seminar in Poetry: Manifestos, Movements, Modes</td>
<td></td>
</tr>
<tr>
<td>CRWR 23113</td>
<td>Advanced Poetry Workshop: Waste, Surplus, Reuse</td>
<td>300</td>
</tr>
<tr>
<td>CRWR 23100</td>
<td>Advanced Poetry Workshop</td>
<td></td>
</tr>
<tr>
<td>CRWR 10306</td>
<td>Beginning Poetry Workshop</td>
<td></td>
</tr>
<tr>
<td>ENGL 10403</td>
<td>Genre Fundamentals: Poetry: Rhythm and Myth *</td>
<td>400</td>
</tr>
<tr>
<td>ENGL 17515</td>
<td>Seventeenth-Century Verse **</td>
<td></td>
</tr>
<tr>
<td>ENGL 22903</td>
<td>Literature of the City: Between Utopia and Dystopia, Design and Occupation ***</td>
<td></td>
</tr>
<tr>
<td>ENGL 28614</td>
<td>Contemporary Latina/o Poetry</td>
<td></td>
</tr>
<tr>
<td>CMST 14503</td>
<td>Cinema in Theory and Practice</td>
<td>200</td>
</tr>
<tr>
<td>ARTV 22502</td>
<td>Data and Algorithm in Art</td>
<td></td>
</tr>
<tr>
<td>CRWR 29300</td>
<td>Thesis/Major Projects: Poetry</td>
<td>100</td>
</tr>
</tbody>
</table>

**Research Electives**

- **Total Units**: 1300

* Beginning Workshop is eligible because it meets the conditions outlined in the program requirements (above).
* Satisfies literary genre requirement (LG)
** Satisfies pre-20th century literary requirement (LC)
*** Satisfies literary theory requirement (LT)

**MINOR IN ENGLISH AND CREATIVE WRITING**

Students who are not English language and literature or creative writing majors may complete a minor in English and Creative Writing. The minor requires six courses plus a portfolio of creative work. At least two of the required courses must be creative writing workshop courses, with at least one being an advanced workshop. Three of the remaining required courses may be taken in either the Department of English Language and Literature or the Program in Creative Writing; these courses may include technical seminars or arts general education courses. General education courses cannot be used for the minor if they are already counted toward the general education requirement in the arts. In some cases, literature courses outside of English language and literature and creative writing may count towards the minor, subject to the director of undergraduate studies’ approval.

Students who elect the minor program in English and Creative Writing must meet with the student affairs administrator for creative writing before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the administrator. The administrator’s approval for the minor program should be submitted to a student’s academic advisor on the Consent to Complete a Minor Program (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) form, available from the College adviser or online, by the deadline above.

In addition, students must enroll in one of the following workshops offered during the Winter Quarter:
- CRWR 29200 Thesis/Major Projects: Fiction
- CRWR 29300 Thesis/Major Projects: Poetry
- CRWR 29400 Thesis/Major Projects: Nonfiction
Finally, students must submit a portfolio of their work (e.g., a selection of poems, one or two short stories or chapters from a novel, two or three nonfiction pieces) to the student affairs administrator by the end of fifth week in their graduating quarter.

Students completing the minor will be given enrollment preference for advanced workshops and thesis/major projects workshops, and some priority for technical seminars. They must follow all relevant admission procedures described at the Creative Writing (https://creativewriting.uchicago.edu/) website. For details, see Enrolling in Creative Writing Courses.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for quality grades (not pass/fail) and bear University of Chicago course numbers.

**SUMMARY OF REQUIREMENTS FOR THE MINOR PROGRAM IN ENGLISH AND CREATIVE WRITING**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two CRWR workshop courses *</td>
<td>200</td>
</tr>
<tr>
<td>Three CRWR or ENGL electives **</td>
<td>300</td>
</tr>
<tr>
<td>One Thesis/Major Projects Workshop ***</td>
<td>100</td>
</tr>
<tr>
<td>A portfolio of the student's work</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td>600</td>
</tr>
</tbody>
</table>

* At least one must be an Advanced Workshop.
** Exceptions are subject to the director of undergraduate studies' approval.

**MINOR TO MAJOR AND MAJOR TO MINOR**

Student circumstances change, and a transfer between the major and minor programs may be desirable to students who begin a course of study in either program. Workshop courses (including beginning workshops) and one technical seminar may count towards the minor, and in exceptional circumstances a fundamentals course may count as well. The thesis/major projects workshop is mandatory for both minors and majors. Students should consult with their academic advisor if considering such a transfer and must update their planned program of study with the student affairs administrator or director of undergraduate studies in creative writing.

**SAMPLE PLAN OF STUDY FOR THE MINOR**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRWR 10200</td>
<td>Beginning Fiction Workshop</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 22110</td>
<td>Advanced Fiction Workshop: Exploring Your Boundaries</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 10706</td>
<td>Introduction to Fiction</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 16550</td>
<td>Shakespeare’s History Plays</td>
<td>100</td>
</tr>
<tr>
<td>ENGL 24554</td>
<td>Mysticism and Modernity</td>
<td>100</td>
</tr>
<tr>
<td>CRWR 29200</td>
<td>Thesis/Major Projects: Fiction</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>A portfolio of the student's work (two short stories)</td>
<td></td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td></td>
<td>600</td>
</tr>
</tbody>
</table>

**ENROLLING IN CREATIVE WRITING COURSES**

General education courses and beginning workshops are open to all students via the standard pre-registration process. Other courses require consent, and some may require submission of work for evaluation. Our consent-based courses prioritize students in the major, the minor, and the Creative Writing Option of the Master of Arts Program in the Humanities (MAPH). Note: Students who have not yet met with the director of undergraduate studies or student affairs administrator to begin a worksheet are not considered formally declared and therefore are not guaranteed priority in course enrollment.

With the exception of Autumn Quarter, applications for consent-only courses must be received by the Friday of seventh week of each quarter. Below are the dates for the 2021–2022 academic year:

- Applications for Autumn Quarter: August 27, 2021
- Winter Quarter: November 12, 2021
- Spring Quarter: February 18, 2022

For more information on creative writing courses and opportunities, visit the Creative Writing (https://creativewriting.uchicago.edu/) website.

**Creative writing courses for the general education requirement in the arts**
These multi-genre courses are introductions to topics in creative writing and satisfy the general education requirement in the arts in the College. General education courses are generally taught under two headings—"Reading as a Writer" and "Intro to Genres"—and will feature class critiques of students’ creative work. They are open to all undergraduate students during pre-registration. These courses do not count towards the major in creative writing, but students may use these courses to satisfy the creative writing minor’s elective requirements.

**Beginning workshops**

These courses are intended for students who may or may not have writing experience, but are interested in gaining experience in a particular genre. Courses will focus on the fundamentals of craft and feature workshops of student writing. Open to all undergraduate students during pre-registration.

**Fundamentals of creative writing courses**

These courses focus on a current debate relevant to all forms of literary practice and aim to develop cohort solidarity, promote a culture of exchange, and induct students into a reflection on practice that will serve their artistic and professional development. They are open to declared majors only, except in circumstances approved by the director of undergraduate studies. Majors should take either a fundamentals course or a technical seminar before applying to advanced workshops. Students apply to take the course by submitting a course application form, found at creativewriting.uchicago.edu (http://creativewriting.uchicago.edu/).

**Technical seminars**

The aim of the technical seminars is to expand students’ technical resources through analysis of contemporary literature and practice-based training in elements of craft. Priority is given to declared majors first, then minors and students in the MAPH creative writing option. Majors should take either a fundamentals course or a technical seminar course before applying to advanced workshops. Students apply to take the course by submitting a course application form, found at creativewriting.uchicago.edu (http://creativewriting.uchicago.edu/).

**Advanced workshops**

These workshops are intended for students with substantive writing experience in a particular genre. Advanced workshops will focus on class critiques of student writing with accompanying readings from exemplary literary texts. Priority is given to declared majors first, then minors and students in the MAPH creative writing option. Majors should take either a fundamentals course or a technical seminar course before applying to advanced workshops. Students apply to take the course by submitting a course application form, found at creativewriting.uchicago.edu (http://creativewriting.uchicago.edu/). A writing sample in the genre of the relevant course is required for faculty review. Specific submission requirements appear in the course descriptions.

**Thesis/major projects**

This course will revolve around workshops of student writing and concentrate on the larger form students have chosen for their creative thesis. Priority is given to students in the major, minor, or the MAPH creative writing option. Students apply to take the course by submitting a course application form, found at creativewriting.uchicago.edu (http://creativewriting.uchicago.edu/). A writing sample in the genre of the relevant course is required for faculty review. Specific submission requirements appear in the course descriptions.

**FACULTY AND VISITING LECTURERS**

For a current listing of Creative Writing faculty, visit the Creative Writing (https://creativewriting.uchicago.edu/people/) website.

**CREATIVE WRITING COURSES**

**CRWR 10206. Beginning Fiction Workshop. 100 Units.**

NOTE: This is a sample course description; section descriptions vary. Please visit creativewriting.uchicago.edu for current quarter descriptions by section. Fiction writing is part magic and part mechanics. This course will pay homage to the magic but concentrate on how a story is built: the architecture of structure, the mechanisms of character development, the fluid dynamics of dialogue. We’ll take a close look at some of the building blocks that make up fiction writing: character, dialogue, plot, point of view, and setting. We’ll also read and discuss a variety of short stories, always with an eye to craft and to what you, as writers, can steal for your own work. That’s right, steal. Much of this course is devoted to learning how to steal the tools of great fiction writing, then to using those tools to realize your own vision. You’ll write extensively in and out of class, from weekly reading responses to writing exercises that build toward a polished piece of work. Finally, you will write a complete draft and one extensive revision of a short story or novel chapter. The last third of the course will be devoted to student workshops, where each student will turn in a draft of a story or chapter to be read and critiqued by the whole class.

Instructor(s): Staff Terms Offered: Autumn Spring Winter
Prerequisite(s): Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 30206
CRWR 10306. Beginning Poetry Workshop. 100 Units.
At its root, the verb compose means to "put together," so in this course we will explore poetic composition as the practice of putting words together in ways that help us compose, discompose, and recompose parts of our lives. Our basic premise is that poetry offers useful forms of attention and construction, so that to write is to observe the world and to fashion ways of living in it. We will pay particular attention to some fundamental elements of poetic composition- sound, diction, syntax, line, stanza, image- and to the skills of observation, memory, and revision. To guide our own writing practices, we will study intensively the work of four poets from last hundred years- William Carlos Williams, Lorine Niedecker, Gwendolyn Brooks, and James Schuyler- as well as a supplemental selection of contemporary poetry. Regular reading assignments will be paired with regular exploratory writing exercises; remote learning activities will include live Zoom discussions and writing workshops, Canvas discussions, and collaborative online writing and editing exercises.
Instructor(s): Staff Terms Offered: Autumn Spring Winter
Prerequisite(s): Open bid through my.uchicago.edu. Attendance on the first day is necessary.
Equivalent Course(s): CRWR 30306

CRWR 10406. Beginning Nonfiction Workshop. 100 Units.
NOTE: This is a sample course description; section descriptions vary. Please visit creativewriting.uchicago.edu for current quarter descriptions by section. A personal essay can employ a chain of events, but it's essentially a train of thought. Like thought, it's protext, able to take any shape and yet remain an essay. In this workshop you'll write two drafts of your own essay, or attempt, at the form, while line editing and critiquing your classmates' attempts. You'll also do close readings, starting with "Why I Write," by George Orwell, and "Why I Write," by Joan Didion. Then James Baldwin's "Autobiographical Notes." Once we've had a taste of the present we'll go back four thousand years to the essay's beginnings in Babylon, following its evolution in Greece and Rome-Heracitus, Plutarch, Seneca-then Europe: Montaigne, Max Beerbohm, Walter Benjamin, and Natalia Ginzburg, returning to contemporary English-language writers, including Adrienne Rich and Margaret Atwood, ending with Didion's "Goodbye to All That," paired with Eula Biss's contemporary cover version, also titled "Goodbye to All That."
Instructor(s): Staff Terms Offered: Autumn Spring Winter
Prerequisite(s): Open bid through my.uchicago.edu. Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 30406

CRWR 10606. Beginning Translation Workshop. 100 Units.
This workshop will expose beginning translators to the fundamental issues and challenges of literary translation. Over the course of ten weeks, we will explore the various categories of decisions that translators routinely encounter when assigning an English to a literary text originally written in another language, including social register, dialect, and dialogue; cultural and historical contextual cues; sound patterns, meter and rhythm; humor and word play; stylistic constraints and genre conventions. Moreover, we will examine the range of strategies available to translators, including theoretical approaches to domesticating and foreignizing works of literature. Readings will combine literary texts (both written in and translated into English), craft essays, as well as a few foundational texts in the field of translation studies. Students will complete weekly writing exercises, building to the translation of either a short piece of fiction or selection of poems. To participate in this class, students should have intermediate proficiency in a foreign language.
Prerequisite(s): Open bid through my.uchicago.edu. Attendance on the first day is mandatory. To participate in this class, students should have intermediate proficiency in a foreign language.
Equivalent Course(s): CRWR 30606

CRWR 12125. Reading as a Writer: From Page to Film. 100 Units.
We often say of film adaptations: it's not as good as the book. But what can we, as readers and writers, learn from that unsuccessful transition to the screen? And more intriguingly, what can we learn from the successful ones, the films that are just as good if not better than the original written work-or so vastly different that they become their own entity? In this class, we will be reading works of short fiction and also "reading" their film adaptations, focusing on this relationship between storytelling on the page and storytelling on the screen and what is both lost and gained in that transition. If filmmaking requires a different language than fiction writing, a different approach to things like character, plot, atmosphere, even thematic development, what can we learn from that approach that we can apply to our own fiction, even if we have no interest in making films? We'll investigate this question in the work of writers like James Joyce, Andre Dubus, and Stephen King, and filmmakers like Hitchcock, Huston, and Wilder.
Instructor(s): Vu Tran Terms Offered: Spring
Prerequisite(s): Open bid through classes.uchicago.edu. Attendance on the first day is mandatory.
Note(s): This course meets the general education requirement in the arts.

CRWR 12129. Reading as a Writer: Questions of Travel. 100 Units.
Travel narratives remain a perennial tool for looking outward and understanding places and cultures unlike our own. We'll look at both historical and contemporary accounts of time abroad and explore how technological advances in communication and increasingly cheap and easy travel may be changing this most enduring of forms. Travel writing has often gone hand in hand with imperial and neo-imperial projects, but more and more the global "south" visits the global "north." We'll read poetry, fiction, and nonfiction by writers like Graham Greene, Elizabeth Bishop, George Orwell, Tayeb Salih, George Saunders, James Baldwin, and Natalia Ginzburg. We'll also consider journalistic accounts by Ted Conover, Katherine Boo, and Evan Osnos, as well as...
documentary films by Ai Weiwei and Joshua Oppenheimer. Students will write short responses over the quarter and synthesize our texts, along with a text of their choosing, into a culminating critical paper.
Instructor(s): William Boast Terms Offered: Autumn
Prerequisite(s): Open bid through my.uchicago.edu. Attendance on the first day is mandatory. Satisfies the College Arts/Music/Drama Core requirement.

CRWR 12139. Reading as a Writer: The Love Story and Its Tropes. 100 Units.
This course studies how writers engage the senses to shape language into something actually felt and not just comprehended. We’ll track the sensual life of words—what they do to the mouth, to the ear, their musical kinships with one another—and learn how these qualities combine to generate mood and atmosphere. Alongside writing that renders embodiment and the physical world, we’ll read writing that makes abstraction feel concrete. Our reading will guide our ongoing inquiry into questions such as: what constitutes an image? How does writing enact feeling? How do the sensory elements of a piece intensify or erode or expand its subject, and to what end? Case studies may include poetry and prose by Bashô, Sei Shônagon, Homer, John Keats, Gerard Manley Hopkins, Jean Toomer, D. H. Lawrence, Lorine Niedecker, Gwendolyn Brooks, James Baldwin, Sylvia Plath, Ai, Elaine Scarry, Wanda Coleman, Toni Morrison, Hai-Dang Phan, Nathaniel Mackey, Durga Chew-Bose, Justin Torres, and Jenny Zhang. These writers will provide inspiration for your own creative experiments on the page. Students will be asked to lead one presentation during the quarter and to write short weekly pieces to extend the group discussion.
Instructor(s): Margaret Ross Terms Offered: Autumn Spring
Prerequisite(s): Open bid through my.uchicago.edu. Attendance on the first day is mandatory. Contact the instructor for a spot on the waiting list. Course requires consent after add/drop begins; contact the instructor for a spot in the class or on the waiting list.
Note(s): Satisfies the College Arts/Music/Drama Core requirement.

CRWR 12143. Reading as a Writer: Embodied Language. 100 Units.
This course studies how writers engage the senses to shape language into something actually felt and not just comprehended. We’ll track the sensual life of words—what they do to the mouth, to the ear, their musical kinships with one another—and learn how these qualities combine to generate mood and atmosphere. Alongside writing that renders embodiment and the physical world, we’ll read writing that makes abstraction feel concrete. Our reading will guide our ongoing inquiry into questions such as: what constitutes an image? How does writing enact feeling? How do the sensory elements of a piece intensify or erode or expand its subject, and to what end? Case studies may include poetry and prose by Bashô, Sei Shônagon, Homer, John Keats, Gerard Manley Hopkins, Jean Toomer, D. H. Lawrence, Lorine Niedecker, Gwendolyn Brooks, James Baldwin, Sylvia Plath, Ai, Elaine Scarry, Wanda Coleman, Toni Morrison, Hai-Dang Phan, Nathaniel Mackey, Durga Chew-Bose, Justin Torres, and Jenny Zhang. These writers will provide inspiration for your own creative experiments on the page. Students will be asked to lead one presentation during the quarter and to write short weekly pieces to extend the group discussion.
Instructor(s): Margaret Ross Terms Offered: Autumn Spring
Prerequisite(s): Open bid through my.uchicago.edu. Attendance on the first day is mandatory. Contact the instructor for a spot on the waiting list. Course requires consent after add/drop begins; contact the instructor for a spot in the class or on the waiting list.

CRWR 12144. Intro to Genres: Elegy. 100 Units.
How does language perform and represent mourning? Can an elegy address the full complexity of a person, resisting hagiography? We’ll begin our investigation of elegy by looking briefly at its Classical origins, reading examples by Catullus, Sappho, and Ovid, among others, and considering the early life of elegy as a poetic form not necessarily related to death and lament. We’ll then turn our attention toward a range of modern and contemporary interpretations of the elegy, spanning fiction, nonfiction, and poetry. Readings may include works by Virginia Woolf, Paul Celan, Jamaica Kincaid, Raúl Zurita, Samuel Delany, Federico García Lorca, Allen Ginsberg, Brandon Shimoda, Alice Oswald, Isaac Babel, and Solmaz Sharif. As we read, we’ll pay particular attention to literary structures and devices writers use to manifest absence and incarnate the dead in the body of a text. Students will be asked to lead one presentation and to write weekly creative and/or critical responses for group discussion.
Instructor(s): Margaret Ross Terms Offered: Autumn Winter
Prerequisite(s): Open bid through my.uchicago.edu. Attendance on the first day is mandatory. Contact the instructor for a spot on the waiting list. Course requires consent after add/drop begins; contact the instructor for a spot in the class or on the waiting list.

CRWR 12145. Reading as a Writer: Re-Vision. 100 Units.
To revise a piece of writing isn’t merely to polish it. Revision is transformation and yields an alternate reality. A new view, a re-vision. This course will examine the radical potential of revision, drawing case studies from a range of writers such as Marguerite Duras, Jorge Luis Borges, Elizabeth Bishop, Dionne Brand, Li-Young Lee, Janet Malcolm, Lydia Davis, Terrance Hayes, Yiyun Li, Francine J. Harris, Bhanu Kapil, Shane McCrae, and Chase Berggrun. We’ll start by tracking compositional process, looking at brilliant and disastrous drafts to compare the aesthetic and political consequences of different choices on the page. We’ll then study poems, essays, and stories that refute themselves and self-revise as they unfold, dramatizing mixed feelings and changing minds. We’ll end by considering erasure poetry as a form of critical revision. Our conversations will inspire weekly writing exercises and invite you to experiment with various creative revision strategies. Students will be asked to lead one presentation and to share their writing for group discussion.
Instructor(s): Margaret Ross Terms Offered: Winter
Prerequisite(s): Open bid through my.uchicago.edu. Attendance on the first day is mandatory. Contact the instructor for a spot on the waiting list. Course requires consent after add/drop begins; contact the instructor for a spot in the class or on the waiting list.
CRWR 17003. Fundamentals in Creative Writing: Truth. 100 Units.
In this class we'll study how writers define and make use of truth—whatever that is. In some cases it's the truth, singular; in others a truth, only one among many. Some writers tell it straight, others slant. Some, like Tim O'Brien, advocate story-truth, the idea that fiction tells deeper truths than facts. To get at the heart of these and other unanswerable questions we'll read writers who've written about one event in two or more modes. Nick Flynn's poems about his father, for example, which he's also set down as comic strips as well as in prose. Jeanette Winterson's first novel as well as her memoir, sixteen years later, about what she'd been too afraid to say in it. Karl Marlantes' novel about the Vietnam war, then his essays about the events he'd fictionalized. Through weekly responses, creative exercises, and longer analytic essays you'll begin to figure out your own writerly truths, as well as the differences—and intersections—between them.
Instructor(s): Dan Raeburn Terms Offered: Spring
Prerequisite(s): This is class is restricted to students who have declared a major in Creative Writing. Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.

CRWR 17004. Fundamentals in Creative Writing: High School Reading. 100 Units.
We all know them-The Great Gatsby, The Lord of the Flies, The Bell Jar, and other books that seem to have been taught or read in every high school in the country since the dawn of time. In this cross-genre Fundamentals course, we'll re-examine these and works by the likes of Henry Miller, Sandra Cisneros, Allen Ginsberg, and Zora Neale Hurston. We'll think about the cultural history of what makes a classic high school read, about coming-of-age stories, and what it means to be educated, enlightened, and/or entertained. We'll think, too, about how we learn to read, write, and speak back to texts as adults (whatever that means). You'll write creative responses, critical responses, and a final paper on a work of your choosing.
Instructor(s): Will Boast Terms Offered: Autumn
Prerequisite(s): Students must be a declared Creative Writing major to enroll. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.

CRWR 20200. Technical Seminar in Fiction: Characterization. 100 Units.
This reading and writing seminar will acquaint students with one of the essential tools of fiction writers: characterization. We will read primary texts by authors including Baldwin, Flaubert, Munro, and Wharton, as well as critical work by Danticat, Forester, and Vargas Llosa, toward exploring how some of literature's most famous characters are rendered. How do writers of fiction create contexts in which characters must struggle, and how does each character's conflicts reveal his or her nature? Students will complete both creative and analytical writing exercises, reading responses, and a paper that focuses on characterization in a work of fiction.
Instructor(s): Rachel DeWoskin Terms Offered: Spring TBD Winter
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 40200

CRWR 20211. Technical Seminar in Fiction: The Dilemma. 100 Units.
Some of the most compelling works of fiction are built around moral, social, and psychological dilemmas. Characters are set loose in a dark woods of ambiguity and conflicting values, where they reveal themselves (and their/our humanity) through the decisions they make, the actions they undertake. Such stories present a dramatized prism of arguments and resist easy "lessons." Rather, they end with a question mark that invites conversation between reader and narrative long after the story has ended. The challenge for writers, of course, is to avoid polemic, instead exploring this moral, social, and psychological terrain in a way that is even-handed and flows organically out of character. In this technical seminar, we will read fiction (by writers like James Alan McPherson, Graham Greene, Tayari Jones, and Cynthia Ozick, among others) that centers on an uneasy choice between moral positions. We will examine how the dilemma shapes conflict and plot, and, perhaps most important, how the writer invites the reader to get lost in a dark woods alongside the story's characters. The emphasis of this course will be on critical writing, but students will also have opportunities to write creative responses to the readings and experiment with the craft techniques we discuss.
Instructor(s): Stephanie Soileau Terms Offered: Autumn
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 40211

CRWR 20220. Technical Seminar in Fiction: Sentences. 100 Units.
Do you like sentences? Such is the litmus test posed to would-be writers in Annie Dillard's The Writing Life. In order to understand narrative, we often go abstract—we summarize, we speak of structure, we read between the lines—yet everything that happens in fiction still happens in sentences. Some writers therefore make the sentence the cynosure of all effort: they dazzle. Others forge a rough music out of odd locutions and interrupted sense. In this course we'll study (and appreciate) such limit cases, as well as sentences of quieter grace, while reserving the most of our effort for sentences of our own, testing them against the manifold requirements of narrative: pace, logic, voice, and flow. In exercises and communal editing sessions we'll trim, paste, lard, complicate, rewrite, recast, and sometimes simply delete sentences by ourselves and others. And the more we relish what might seem like tedium, the more we'll prove that we do like sentences.
Instructor(s): Benjamin Lytal Terms Offered: Spring
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.
CRWR 22130. Advanced Fiction Workshop: Strange Magic in Short Fiction. 100 Units.
This course aims to deepen your understanding of the craft of short fiction through intensive study of contemporary writers and through workshops of both your own work and that of your classmates. Together we will examine stories by Mary Gaitskill, Kevin Brockmeier, Charles Yu, and by others, reading as writers, searching not for theme but for a sense of how the stories were created, what craft choices the authors made, and what their structures can teach us as we create our own narratives. In addition to these readings, you will complete several short writing exercises and one longer story, which you will workshop and substantially revise. You will also engage with the work of your peers, delivering thoughtful, encouraging, constructive critiques.
Instructor(s): Benjamin Hoffmann Terms Offered: Autumn
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (include writing sample). Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 42128

CRWR 22133. Advanced Fiction Workshop: Writing the Uncanny. 100 Units.
Sigmund Freud defines "the uncanny" ("unheimlich") as something that unnerves us because it is both familiar and alien at the same time, the result of hidden anxieties and desires coming to the surface. In this advanced fiction workshop, we will explore how fiction writers use the uncanny to create suspense, lend their characters psychological depth, thrill and terrify their readers, and lay bare the darkest and most difficult human impulses. We will read and discuss fiction by writers like Shirley Jackson, Jamaica Kincaid, Octavia Butler, Kelly Link, Ben Okri, Haruki Murakami, and Victor LaValle, drawing craft lessons from these writers to guide our own attempts at writing the uncanny. Much of our class time will be dedicated to evaluating student work and honing our skills of composition and critique. In addition to shorter writing exercises and "mini-workshops" throughout the quarter, every student will complete a full-length "uncanny" short story for workshop and compose critique letters for each of their peers. Students will be required to significantly revise their full-length short story by the end of the quarter.
Instructor(s): Stephanie Soileau Terms Offered: Spring
Equivalent Course(s): CRWR 42130
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 42133

CRWR 22135. Advanced Fiction Workshop: Narrative Time. 100 Units.
A story’s end point determines its meaning. The history of a life can be covered in a sentence, a few pages, or seven volumes. How do writers make these choices? In this advanced workshop, we’ll look at different ways to handle narrative time, paying special attention to building blocks like direct and summary scene, flashback, compression, slowed time and fabulist time. We’ll examine work by writers whose long stories have the sweep of novels, like Alice Munro and Edward P. Jones, alongside those who say everything in short single scenes of a page or two, like Grace Paley and Justin Torres. Students will be encouraged to experiment with time in both writing exercises and story revisions. Each student will workshop two stories, with strong emphasis on focused and productive peer critique and in-class commentary.
Instructor(s): Sharon Pomerantz Terms Offered: Spring
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 42135

CRWR 22140. Advanced Fiction Workshop: Killing Cliché 100 Units.
It’s long been said that there are no new stories, only new ways of telling old ones, but how do writers reengage familiar genres, plots, and themes without being redundant? This course will confront the literary cliché at all levels, from the trappings of genre to predictable turns of plot to the subtly undermining forces of mundane language. We will consider not only how stories can fall victim to cliché but also how they may benefit from calling on recognizable content for the sake of efficiency, familiarity, or homage. Through an array of readings that represent unique concepts and styles as well as more conventional narratives we will examine how published writers embrace or subvert cliché through story craft. Meanwhile, student fiction will be discussed throughout the term in a supportive workshop atmosphere that will aim not to expose clichés in peer work, but to consider how an author can find balance between the familiar and the unfamiliar, between the predictable and the unpredictable in order to maximize a story’s effect. Students will submit two stories to workshop and will be asked to write critiques of all peer work.
Instructor(s): Baird Harper Terms Offered: Winter
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 42140

CRWR 22142. Advanced Fiction Workshop: The Fantastical. 100 Units.
From the short stories of George Saunders to the TV show Atlanta, speculative fiction often introduces the fantastical into narratives seemingly set in everyday reality. This workshop will focus on the fantastical in contemporary literature, and the logistical issues and questions that commonly arise around it. We will look at the role of fantastical in puncturing the veil of “realism.” What is the fantastical doing that can’t be done through other narrative modes? How does the narrative metabolize this disruption? How should the fantastical be tempered by the mundane? Students for this course should not only have an interest in speculative fiction, but should have already made some efforts within this mode. Note that this course does not focus exclusively on fantasy or science fiction, though there may be some genre overlap. Readings will include works by Rachel Ingalls, Ted Chiang, Nana Kwame Adjei-Brenyah, and more.
Instructor(s): Ling Ma Terms Offered: Spring
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 42142

CRWR 23113. Advanced Poetry Workshop: Waste, Surplus, Reuse. 100 Units.
What do poets do with surplus, with extras, leftovers, and other excesses of production? Is there a creative use to put them to? When viewed in the context of ecology and economy, what are the ethical dimensions of working with surplus? Or are there also ethics and aesthetics of the useless? With these guiding questions, this course will introduce students to methods for a creative approach to waste, and develop revision practices that draw on the reuse of material surplus. We will consider forms of excess (literary, artistic, economic, material, etc.) and their creative applications. We’ll examine diverse types of waste and things that “waste”, including literal trash, ruins, the body, time, the dream, and everyday texts (such as emails, text messages, rough drafts, conversations, and ephemeral media). Ultimately, this course will help students engage in the revision process. Reading may include A.R. Ammons’ Garbage, Eliot’s The Waste Land, Jen Bervin’s Nets, Bernadette Mayer’s Midwinter Day, André Breton’s Mad Love, Joyelle McSweeney’s Dead Youth, or The Leaks, George Perec’s An Attempt at Exhausting a Place in Paris, and Shakespeare’s Sonnets.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Instructor consent required. Submit writing sample via www.creativewriting.uchicago.edu. Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 43113
CRWR 23123. Advanced Poetry Workshop: Form & Formlessness. 100 Units.
Wallace Stevens suggests that "The essential thing in form is to be free in whatever form is used." How does form provide a kind of freedom for a poet? How does it manifest itself in a poem? Does it mean we have to follow prescribed rules, or is there a more intuitive approach? This course will give students a chance to try out a range of traditional and experimental forms, both as an attempt to improve as writers and in order to interrogate form and its other, what Bataille called the formless, or “unformed” (l’informe). We’ll exam in depth rhythm, meter, and the line, as well as forms such as the ballad, the villanelle, the sonnet, the pantoum, and the sestina. We’ll also engage with non-traditional forms such as rhizomatic structure, serial poems, list poems, somatic exercises, and walk poems. Readings will likely include an anthology such as the Norton, Carper and Attridge’s Meter and Meaning, work by contemporary poets such as A. R. Ammons, John Ashbery, Alice Notley, and Lyn Hejinian, and theoretical texts by by the likes of Bataille, Adorno, Gisssant, and Deleuze. Students will be expected to submit exercises each week for workshop, write an essay, serve as discussion leaders, and complete a final portfolio of original poems.
Instructor(s): Nathan Hoks
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (include writing sample).
Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 43123

CRWR 23126. Advanced Poetry Workshop: The Present Moment. 100 Units.
In this workshop we will tackle the problem of writing poetry in the present moment at a range of scales, thinking critically about our world’s obsession with the “contemporary.” At the grandest scale, we will ask what it means to write into the contemporary moment, one in which we seem to feel time fading with every status update and tweet, and one that demands embodied engagement-reading works that have been written recently, in dialogue with living authors. At the most intimate scale, we will consider how poetry can cultivate critical awareness of the present moment amidst forces that pull us with dopamine-induced promises and regrets into the future and past. How does poetry, with its odd ability to punctuate, syncopate, fragment, and suspend time, intervene in daily life and in the historical record? Authors for consideration will include Issa, Basho, Gertrude Stein, F.T. Marinetti, David Harvey, Cecilia Vicuna, Bernadette Mayer, Etel Adnan, Leslie Scalapino, Lyn Hejinian, Julie Patton, CA Conrad, Julian T. Brolaski, and Bhanu Kapil. Students will have the chance to experiment with different forms of attunement to the present, and will produce a daybook in tandem with a final “book” project that may take a range of forms.
Instructor(s): Jennifer Scappettone Terms Offered: Winter
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.
Equivalent Course(s): CRWR 43126

CRWR 24002. Advanced Nonfiction Workshop: Writing About the Arts. 100 Units.
This workshop will support students in developing useful practices and experimenting boldly. Working with recent technological transformations in the visual arts world, we’ll be keeping art notebooks in different forms (by hand, photographs, blog, instagram, collage). We’ll begin with Walter Benjamin’s classic essay about art and mechanical reproduction, and then work with some examples: 1. Virtually seen. Jennie C. Jones’s show Constant Structure, hung at the Arts Club of Chicago via face time, with pamphlet-catalogue by poet and critic Fred Moten; 2. Unseen. Lori Waxman, long the art critic of the Chicago Tribune, and her pandemic 60 word / min art critic project in Newcity of art reviews for artists with canceled shows; 3. Explained / packaged. The Instagram feeds of museums; 4. Technological diary / memory methods. Looking back to T.J. Clarke’s book of 2006 The Sight of Death: An Experiment in Art Writing, and to Teju Cole’s Blind Spot, which uses his own photographs, and looking now at Instagram feeds of Cole and other art writers; 5. Collaborations. Artists working as collaborator-curators and self-interpreters, with reference to a recent Dawoud Bey show at the Art Institute and a Venice installation by iris Kensmil and Remy Jungerman. Each class will begin with student-led observation. Students will visit, in-person or on-line, five installations / exhibitions / events, and be workshoped twice. Final work, revised essay and looking notebook.
Instructor(s): Rachel Cohen Terms Offered: TBD
Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu (writing sample required).
Attendance on the first day is mandatory.
Equivalent Course(s): ARTH 34002, CRWR 44002, ARTH 24002

CRWR 24009. Advanced Nonfiction Workshop: Writing Lives. 100 Units.
Certain lives catch and keep our attention - they seem magnetic, illustrative, confusing, broken off, revelatory. Sometimes we suspect that through studying a life we will be able to understand a scientific discovery, an artistic creation, a political issue or an historical period; sometimes we are drawn by the drama of the life the subject lived, or by the person’s introspection or testimony. This is a course for students interested in writing lives - and might be of particular interest to a variety of students: creative writers from nonfiction, fiction, and playwrighting with an interest in profiles, group portraits, documentary work, or historical meditation; graduate and undergraduate students of history, art, politics, medicine, or law who imagine one day writing a biography, or who are interested in oral history, portraits, medical narrative writing, testimony, case histories, or writing for general / magazine audiences. We’ll work to learn methods and techniques of interviewing, quotation, portrayal and documentation from historians and journalists, and also from playwrights, psychoanalysts, documentary
photographers and archivists. Students will write weekly exercises in a variety of forms, and will complete one longer essay to be workshoped in class and revised.

Instructor(s): Rachel Cohen

Terms Offered: Autumn

Prerequisite(s): Instructor consent required. Apply via creativewriting.uchicago.edu. Attendance on the first day is mandatory.

Note(s): Full description at creativewriting.uchicago.edu

Equivalent Course(s): CRWR 44009

CRWR 29200. Thesis/Major Projects: Fiction. 100 Units.

This advanced fiction course is for BA and MA students writing a creative thesis or any advanced student working on a major fiction project. It is primarily a workshop, so please come to our first class with your project in progress (a story collection, a novel, or a novella), ready for you to discuss and to submit some part of for critique. As in any writing workshop, we will stress the fundamentals of craft like language, voice, and plot and character development, with an eye also on how to shape your work for the longer form you have chosen. And as a supplement to our workshops, we will have brief student presentations on the writing life: our literary influences, potential avenues towards publication, etc.

Instructor(s): Vu Tran, Rachel DeWoskin, Ling Ma, Augustus Rose, Julie Iromuanya, Stephanie Soileau

Terms Offered: Winter

Prerequisite(s): Required for students working on BA or MA thesis in fiction, as well as students completing a minor portfolio in fiction. Instructor consent required. Submit writing sample via www.creativewriting.uchicago.edu. Attendance on the first day is mandatory.

Note(s): Instructor consent required. Submit writing sample via www.creativewriting.uchicago.edu. Attendance on the first day is mandatory.

Equivalent Course(s): CRWR 49200

CRWR 29300. Thesis/Major Projects: Poetry. 100 Units.

This course is an advanced seminar intended primarily for students writing a Creative BA or MA thesis, as well as Creative Writing Minors completing the portfolio. Because it is a thesis seminar, the course will focus on various ways of organizing larger poetic “projects.” We will consider the poetic sequence, the chapbook, and the poetry collection as ways of extending the practice of poetry beyond the individual lyric text. We will also problematize the notion of broad poetic “projects,” considering the consequences of imposing a predetermined conceptual framework on the elusive, spontaneous, and subversive act of lyric writing. Because this class is designed as a poetry workshop, your fellow students’ work will be the primary text over the course of the quarter.

Instructor(s): Srikanth Reddy

Terms Offered: Winter

Prerequisite(s): Required for students working on a BA or MA thesis in poetry, as well as students completing a minor portfolio in poetry.

Note(s): Instructor consent required. Submit writing sample via www.creativewriting.uchicago.edu. Attendance on the first day is mandatory.

Equivalent Course(s): CRWR 49300

CRWR 29400. Thesis/Major Projects: Nonfiction. 100 Units.

This course is for students writing a creative BA or MA thesis in nonfiction, as well as Creative Writing Minors completing the portfolio. If space allows I’ll also admit those who are working on a long piece of nonfiction on their own. It can be an extended essay, memoir, travelogue, literary journalism, or an interrelated collection thereof. It’s a workshop, so come to the first day of class with your work underway and ready to submit. You’ll edit your classmates’ writing as diligently as you edit your own. I focus on editing because writing is, in essence, rewriting. Only by learning to edit other people’s work will you gradually acquire the objectivity you need to skillfully edit your own. You’ll profit not only from the advice you receive, but from the advice you learn to give. I will teach you to teach each other and thus yourselves, preparing you for the real life of the writer outside the academy.

Instructor(s): Dan Raeburn; Lina Ferreira Cabeza-Vanegas

Terms Offered: Winter

Prerequisite(s): Required for students working on the BA/MA thesis in creative nonfiction, as well as Creative Writing Minors completing the portfolio in nonfiction. Instructor consent required. Submit writing sample via www.creativewriting.uchicago.edu. Attendance on the first day is mandatory.

Note(s): Instructor consent required. Submit writing sample via www.creativewriting.uchicago.edu. Attendance on the first day is mandatory.

Equivalent Course(s): CRWR 49400