Undergraduate Courses
2019 Winter

The official UBC descriptions of all Creative Writing Program courses can be found here: UBC online course calendar

The Course schedule showing dates & times is available through the UBC Course Schedule. Be sure to select the correct term when viewing this, as it defaults to the current term (so in summer it will show summer courses rather than fall/winter courses).

The introductory undergraduate Creative Writing course is CRWR 200. It is required for all minor students before other courses can be taken.

Expanded Course Descriptions 2018/19 Academic Year

CRWR 200-001 (term 1) – Introduction to Creative Writing (3 credits)
Taylor Brown-Evans

A hands-on introduction to techniques of and practice in multiple genres of writing, including fiction realism, popular fiction, poetry, creative nonfiction, screenplay, stageplay, graphic forms, lyric forms, children’s literature, and writing for new media. Students will learn through a series of lectures, guest author discussions, in-class and take home writing exercises and self and peer evaluation. Manuscript submission is not required for admission.

CRWR 200-002 (term 2) – Introduction to Creative Writing (3 credits)
Tariq Hussain

This course is designed for students looking to develop their writing skills through an exploration of a variety of creative genres. Using a combination of lectures, in-class writing exercises, and take-home writing assignments, students will be given the chance to explore a variety of topics and concepts designed to elevate their craft such as how to construct story arcs, handling structure, character development, image building, point of view and creating effective dialogue. Genres to be explored include fiction, creative nonfiction (including memoir, personal essay, profile), poetry, songwriting, screenwriting, and playwriting. Attendance and discussion are encouraged. This course is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing.
CRWR 200-003 (term 1) Introduction to Creative Writing (3 credits)  
_Tariq Hussain_

This course is designed for students looking to develop their writing skills through an exploration of a variety of creative genres. Using a combination of lectures, in-class writing exercises, and take-home writing assignments, students will be given the chance to explore a variety of topics and concepts designed to elevate their craft such as how to construct story arcs, handling structure, character development, image building, point of view and creating effective dialogue. Genres to be explored include fiction, creative nonfiction (including memoir, personal essay, profile), poetry, songwriting, screenwriting, and playwriting. Attendance and discussion are encouraged. This course is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing.

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CRWR 200-004 (term 2) – Introduction to Creative Writing (3 credits)  
_Taylor Brown-Evans_

A hands-on introduction to techniques of and practice in multiple genres of writing, including fiction realism, popular fiction, poetry, creative nonfiction, screenplay, stageplay, graphic forms, lyric forms, children’s literature, and writing for new media. Students will learn through a series of lectures, guest author discussions, in-class and take home writing exercises and self and peer evaluation. Manuscript submission is not required for admission.

**Note: this course may be also taken online-only (lecture capture) as CRWR 200-006**

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CRWR 200-005 (term 1) – Introduction to Creative Writing (3 credits)  
_Tariq Hussain_

This course is designed for students looking to develop their writing skills through an exploration of a variety of creative genres. Using a combination of lectures, in-class writing exercises, and take-home writing assignments, students will be given the chance to explore a variety of topics and concepts designed to elevate their craft such as how to construct story arcs, handling structure, character development, image building, point of view and creating effective dialogue. Genres to be explored include fiction, creative nonfiction (including memoir, personal essay, profile), poetry, songwriting, screenwriting, and playwriting. Attendance and discussion are encouraged. This course is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing.

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CRWR 200-006 (term 2) – Introduction to Creative Writing (3 credits) ONLINE SECTION  
_Taylor Brown-Evans_
**Note:** This course is taken **online**. Videos of lectures will be made available on Canvas twice a week (Wednesdays and Fridays). Quizzes and assignments will be offered through Canvas.

A hands-on introduction to techniques of and practice in multiple genres of writing, including fiction realism, popular fiction, poetry, creative nonfiction, screenplay, stageplay, graphic forms, lyric forms, children’s literature, and writing for new media. Students will learn through a series of lectures, guest author discussions, in-class and take home writing exercises and self and peer evaluation. Manuscript submission is not required for admission.

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**CRWR 201-001 (term 1) – Introduction to Writing Poetry (3 credits)**  
*Ian Williams*

The purpose of this course is to acquaint you with the pleasures of poetry. Poems are still powerful, influential engines that drive culture forward. We encounter them daily in everything from music to the tweet. This course seeks to make you a more conscious participant and producer of that movement. To do so, we will explore traditional and contemporary forms, and learn how to manipulate these for our own purposes.

Understandably, poetry can be intimidating. The course will give you vocabulary to discuss poetry, strategies for overcoming writers’ block, and tools to decode its mysteries. Furthermore, we will occasionally invite guest poets into our class for additional insight into their process and into the writing life.

The shape of the course changes with the hope that you can experience poetry at its largest, most performative scale as well as its smallest, most intimate one. You can expect interactive lectures, small group sessions for feedback, and individual writing time.

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**CRWR 201-001 (term 2) – Introduction to Writing Poetry (3 credits)**  
*Sheryda Warrener*

This course offers an accessible introduction to the seemingly daunting task of reading, appreciating, and making poems. The idea that poetry is a place for private meaning is replaced by the notion that a poem is a bridge between inner and outer worlds, a shareable act of the imagination. How to construct this bridge, and with what materials, will be the focus of our collective inquiry.

Designed with flexible learning in mind, this course balances online content with in-class creative collaboration. The modules (videos, readings) introduce you to fundamental techniques and allow you to move through key concepts at your own pace. In-class activities will inspire you to engage with the challenges of the form through experimentation and play. By the end of this course, you will develop poetic “habits of work and habits of mind,” enabling you to generate a portfolio of new work.
CRWR 203-001 (term 1) / 203-002 (term 2) – Introduction to Writing for Children and Young Adults (3 credits)

Alison Acheson

Through lectures, discussion, individual and paired or small-group work, in-class exercises and writing assignments, we will explore the fundamentals of writing for children and young adults in the main forms and genres.

Writing for children and young adults is unusual in that it is defined by audience instead of form, freeing us to consider the whole range of material available to young readers. We will concentrate on the structural elements and conventions of teen and juvenile fiction and picture books, but, as time permits, we will also discuss writing for screen and stage, graphic novels and the many ways writers and artists are developing nowadays to interweave word and image. We will consider the three main genres—contemporary realistic fiction, historical fiction, and fantasy—and several subgenres within each.

You will be assessed through three written assignments, in-class writing exercises, workshop feedback to peers, and regular participation in class. The three-hour classes this term will make attendance even more critical than usual, and will provide us with wonderful opportunities for in-class writing and sharing.

CRWR 205-001 (term 1) / 205-002 (term 2) – Introduction to Writing Creative Nonfiction (3 credits)

Kevin Chong

In this lecture-based introductory course we’ll be focusing on reading, writing, and understanding the various forms of creative non-fiction (CNF): memoir, essay, rhetoric, cultural criticism, travel, and literary journalism. We’ll also explore how CNF is expressed in non-prose forms like radio, graphic novel, and new media. Key concepts of each form will be examined through lectures, guest speakers, in-class discussion, and readings. We will also explore the writing techniques and practices relevant to each form.

In-class writing will give students an opportunity to apply those key concepts and provide a launching pad for their creative endeavours. Quizzes will test both your application and understanding of key concepts and texts. Writing assignments will give students an opportunity to attempt a few of the non-fiction forms introduced in the class.

With CRWR 205, I hope students will leave the class with an expanded sense of the possibilities of creative nonfiction.
CRWR 206-001 (term 1) / CRWR 206-002 (term 2) – Introduction to Writing for the Screen (3 credits)
Sara Graefe

This hands-on course offers the student an overview of the art and craft of screenwriting, concentrating on visual storytelling and classical narrative screenplay structure. We will screen and discuss a variety of films (complete and excerpted) in class, analyzing and examining the essentials that bring a script to life. Through in-class exercises students will explore the basics of visual storytelling and screenplay formatting as well as the key elements of dramatic film structure, character development and dialogue. Students will also learn the basics of pitching a fictional screenplay, a vital skill for advancing a career in screenwriting. There will be several quizzes in class and students will write an original first draft short silent screenplay and an original short screenplay with dialogue.

CRWR 208 001 (term 1) – Introduction to Writing for Graphic Forms (3 credits)
Sarah Leavitt

What happens when you combine words and images in a single narrative? Some would say magic, and they’d be right. But like all forms of writing, comics can be closely examined and analyzed, and we can identify the key elements that make them work. Through lectures on history and craft, readings, discussion and hands on writing/drawing exercises, students will learn how to create their own short comics. Comics studied in class will include a selection of graphic novels, memoirs, comic strips, web comics, manga and more, from the 17th century to 2016, from a diverse range of cartoonists. Be prepared to have fun and work hard at the same time. The focus is on creating compelling narratives by combining words and images: you don’t need any previous drawing or writing experience.

Note: This is a blended learning course where 50% of the course takes place in-class and 50% online.

CRWR 208 002 (term 2) – Introduction to Writing for Graphic Forms (3 credits)
Taylor Brown-Evans

What happens when you combine words and images in a single narrative? Some would say magic, and they’d be right. But like all forms of writing, comics can be closely examined and analyzed, and we can identify the key elements that make them work. Through lectures on history and craft, readings, discussion and hands on writing/drawing exercises, students will learn how to create their own short comics. Comics studied in class will include a selection of graphic novels, memoirs, comic strips, web comics, manga and more, from the 17th century to 2016, from a diverse range of cartoonists. Be prepared to have fun and work hard at the same time. The focus is on creating compelling narratives by combining words and images: you don’t need any previous drawing or writing experience.
CRWR 209-001 (term 1) – Introduction to Writing Fiction (3 credits)
John Vigna

This 3-credit course offers students an opportunity to explore and practice the fundamentals of writing fiction through a combination of lectures and in-class writing exercises. Guest presentations by published authors will examine the specifics of craft and process. Graded writing assignments and in-class quizzes will offer students the opportunity to demonstrate their understanding of the ideas presented. Regular attendance is vital, assignment due dates are sacred, and there is a fair amount of reading and writing, but if you can handle that, you’ll have an enjoyable and productive time in this class.

Note: This is a blended learning course where 50% of the course takes place in-class and 50% online.

CRWR 209-002 (term 2) – Introduction to Writing Fiction (3 credits)
Annabel Lyon

This 3-credit course offers students an opportunity to explore and practice the fundamentals of writing fiction through a combination of lectures and in-class writing exercises. Guest presentations by published authors will examine the specifics of craft and process. Graded writing assignments and in-class quizzes will offer students the opportunity to demonstrate their understanding of the ideas presented. Regular attendance is vital, assignment due dates are sacred, and there is a fair amount of reading and writing, but if you can handle that, you’ll have an enjoyable and productive time in this class.

Note: This is a blended learning course where 50% of the course takes place in-class and 50% online.

CRWR 213-001 (term 1) / 213-002 (term 2) – Introduction to Writing for the New Media (3 credits)
Jennifer Moss

As media changes form, writers must adapt. The new media landscape is a perpetual ‘wild west’ that we all have a hand in creating, destroying and re-building. What potential does it hold for writers, and what limitations? In this course, you will cultivate a nuanced understanding of contemporary new media that will inform your role in shaping its future as both a writer and a digital citizen. The class considers how writing and reading are changing alongside an evolving transmedia landscape, and how new norms of audience engagement impact the way narrative is produced and received. Through multi-media lectures, discussions, guest speakers from various new media niches, in-class creative work, and writing assignments across genres,
this course equips you with the critical framework and writing skills to engage meaningfully and productively with the ever-evolving faces of media. Virtual Reality, Augmented Reality, podcasting, blogging, trans-media, collaborative, and interactive storytelling are all on the menu. Assignments will see you confronting the necessities of writing effectively in a public, multidisciplinary, interactive context while challenging you to connect your writing with matters close to your heart.

**Note:** This is a blended learning course where 50% of the course takes place in-class and 50% online.

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**CRWR 220-002 (term 2) – Introduction to Creative Writing with an Indigenous Focus**

TBA

In this lecture class, focusing on writing from an indigenous perspective, students will be introduced to a selection of writing genres including fiction, poetry, creative non-fiction, and a dramatic form (screen, stage, TV, or new media: podcasting). Examples of work in these genres by Indigenous writers and creators will also be introduced. Writing exercises and small group work will be required.

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**CRWR 230-001 (term 1) / 230-002 (term 2) – Introduction to Writing for Comedic Forms (3 credits)**

*Dina Del Bucchia*

In this course we will study humour writing across various forms, styles and genres, including: joke-writing; stand-up and sketch comedy; comic prose and verse; television; film; stage; and new media. Lectures and discussions will be complemented by writing-prompts, group work, readings, and engaging with media relevant to all areas of comedic forms covered. A major learning objective for this course is to develop a greater understanding of comic structures and style, as well as exploring issues of comedy and free speech, and comedy as social commentary. Students will have the opportunity to not only write their own comedic pieces, but to consider the power of jokes and how humour can affect an audience.

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**CRWR 301-001 (term 2) – Intermediate Writing Poetry (3 credits)**

*Sheryda Warrener*

*Intermediate Poetry Writing* engages aspiring writers in the serious play poem-making requires. This course builds on the foundational skills covered in the introductory course; you will further develop your own distinct poetic sensibility, share work with others on a regular basis, and take a deep dive into the iterative process of revision.
Designed with flexible learning in mind, online content supplements in-class creative collaboration. A weekly compilation of videos and craft essays feature insights from poets Sheryda Warrener and Ian Williams, as they guide you through advanced modes and techniques. In class, you will experiment with line, form, sound, and associative thinking, working towards unexpected combinations in language. By the end of this course, you will have a clearer understanding of the ways in which your poems forge connections with others, and the world.

Prerequisite: CRWR 201

CRWR 302-004 (term 2) – Writing for Podcast (3 credits)

Jennifer Moss

The prerequisite is CRWR 213. Please contact the Creative Writing Undergraduate Advisor for questions related to this course.

Podcasting is a diverse art form that is both intimate and public. It has transformed the audio landscape, infiltrating broadcasting, and bringing audio storytelling to a new level of popularity and influence. This course will survey leading podcasts and analyze their success, explore the differences between podcasting and broadcasting, and look at the role of podcasting in participatory culture. At the same time, students will engage in active group work to gain the practical writing skills to conceive, develop, and produce an effective podcast. In addition, through close collaboration with CITR, the university campus radio station, students will get training on sound editing equipment and get the chance to try their hand at actual podcast production.

CRWR 303-002 (term 2) – Intermediate Writing for Children and Young Adults (3 credits)

Alison Acheson

In this “flipped classroom,” I will provide on-line lectures and opportunities for discussion each week, further developing the material covered in CRWR 203. Each of these lectures will end with a writing exercise or discussion questions that will be discussed in that week’s seminar. Topics will include the main genres (contemporary realistic fiction, historical fiction and fantasy), techniques for writing effectively for young children, older children and teens, and structure in juvenile and YA novels. These lectures will be supported by readings and by links to interviews and other materials. In seminars—led primarily by TAs—students will complete and workshop writing exercises and will also workshop their assignments: a detailed outline and two short sections of a novel for children and teens. Students will read and respond to one another’s work in a formal workshop environment.
CRWR 305-002 (term 2) – Intermediate Writing of Creative Nonfiction (3 credits)
Kevin Chong

In this “flipped classroom,” I will provide online lectures on the various forms of Creative Non-Fiction that are based on assigned readings. Teaching Assistants and I will lead seminar groups in which lectures and readings will be discussed, but most importantly introduce the workshop format to the class. Short, in-class writing assignments and the first drafts of two longer, grade-able assignments will be shared and discussed with your peers. Your grade will be based on your participation as well as your written work.

My expectation with 305A is that students will leave the class as better writers and editors not only from online and in-class interactions with myself and their TA but from their workshop experiences with other students.

CRWR 306-002 (term 2) – Intermediate Writing for the Screen
Martin Kinch

This course combines on-line lectures and in-class workshop/seminars. Our primary objective is to explore the processes, craft, and techniques of screenwriting and create an original work for the screen. On line, students will find a variety of video interviews with professional screenwriters addressing specific writing challenges, (What makes a great film idea?” “How Do you create memorable characters?”) short lectures on aspects of technique and inspiring film clips from the history of the movies and other resources addressing theoretical and practical aspects of screenwriting. There will be readings, writing exercises, and assigned viewings of films available on YouTube and Netflix.

The workshop/seminar session is focused on the creation of student work and will include the discussion of on-line material and focused writing assignments. Students will read and critique each other’s work and participate in workshop script development.

CRWR 307-001 (term 1) – Intermediate Writing for the Stage & Radio (3 credits)
Bryan Wade

An exploration of practice in the writing of the one-act stage play and short radio drama, focusing on how a writer employs the technical elements of the craft of these dramatic genres.

CRWR 308-001 (term 1) – Intermediate Writing for Graphic Forms (3 credits)
Taylor Brown-Evans

Building on the basic elements learned in 208, students will refine their knowledge and practice of cartooning, moving forward in developing their own style and voice. This course will include
readings, discussions and a series of writing and drawing exercises and assignments. Topics will include character design, world building, panel composition, page layout, and process from script to final inks.

**Note:** This is a blended learning course where 50% of the course takes place in-class and 50% online.

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**CRWR 308-002 (term 2) – Intermediate Writing for Graphic Forms (3 credits)**  
*Sarah Leavitt*

Building on the basic elements learned in 208, students will refine their knowledge and practice of cartooning, moving forward in developing their own style and voice. This course will include readings, discussions and a series of writing and drawing exercises and assignments. Topics will include character design, world building, panel composition, page layout, and process from script to final inks.

**Note:** This is a blended learning course where 50% of the course takes place in-class and 50% online.

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**CRWR 309-001 (term 1) – Intermediate Writing Fiction (3 credits)**  
*John Vigna*

The goal of this 3-credit companion course to CRWR 209 is to encourage students to generate new creative work each week and to apply, through practice, the craft-based skills learned in CRWR 209. The course is offered as a “flipped classroom”: weekly video and text lectures by a supervising instructor will be posted online, and the practical work of the course and assessment will be overseen by the instructor and TA Seminar Leaders during weekly in-person seminars. Students will gain insight into the effectiveness of their writing through peer feedback and workshopping. You will be encouraged to read each other’s work with an eye for craft and identify successful prose phrasing, character development and story structure.

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**CRWR 310-001 (term 1) / 310-002 (term 2) – Video Game Writing and Narrative (3 credits)**  
*Peter Boychuk*

In the past 40 years, video games have evolved in scope, depth and sophistication. Modern games feature motion capture by Hollywood actors, thousands of lines of recorded dialogue, and complex storylines that often branch and have multiple outcomes. In this course, students will discover what it means to be a narrative designer in this highly collaborative, constantly changing field. Through a combination of lectures, video presentations from leading game writers, reading assignments, in-class writing exercises, and assigned projects, students will
learn how to create a compelling video game story through cutscenes, voiceover dialogue, in-game text, found narrative, and other techniques. No previous experience with games or game-writing is necessary; however, students will be expected to play games or watch online footage to analyze how they deploy narrative.

CRWR 311-001 (term 1) / 311-002 (term 2) – Intermediate Writing for Lyric Forms (3 credits)  
*Tariq Hussain*

This course will introduce you to a variety of techniques to help you strengthen your songwriting craft. Whether you’re a novice songwriter or someone with a number of songs under your belt already, this course will help you hone your skills by way of in-class discussions, in-depth analysis of popular song texts, and personal practice. We will explore craft topics such as how to build an effective song structure, how to use elements like point of view, humour, rhyme, and other poetic devices in a song lyric, and how to develop strategies for writing effective verses, and choruses. We will also touch on some practical tools that songwriters use to share their work with a wider audience. You will have a chance to test your muse through in-class writing exercises and you’ll be able to learn from your peers through sharing and discussing your work and giving and receiving feedback. In-class discussion is a key element to this class as is working and collaborating with others. Playing an instrument is not a prerequisite, though having a sense of musicality and a passion for songs will go a long way. In addition to submitting lyric sheets for workshopping, students will be expected to submit some form of audio recording for peer evaluation and grading.

CRWR 312-001 (term 1) – Interactive Storytelling (3 credits)  
*Jennifer Moss*

A course exploring the origin, theory and practice of interactive story forms. Exploring structural links between interactive theatre, gaming, and extended (virtual, mixed, and augmented) reality.

CRWR 351V 001 (term 1) – Intermediate Poetry (3 credits)  
*Sheryda Warrener*

To play outside your comfort zone, with a balance of emotion and intellect, leads to more interesting writing and a greater understanding of one’s own voice and style. This advanced poetry workshop expands your technical vocabulary, and gives you the opportunity to share your experiments with language, the shape of your thinking, image, idea, and feeling with other poets. Through conversation, you will gain a greater sense of your own poetic practice, which will impact the poems you make.
Prerequisite: CRWR 201, 301

**CRWR 353V 001 (term 1) – Intermediate Writing for Children and Young Adults (3 credits)**  
*Emily Pohl-Weary*

Workshopping is the cornerstone of UBC’s creative writing programs and a profoundly effective part of a writer’s life. Supported by direct instruction, assigned reading and focused writing exercises, you will have the freedom to work on the projects of your choice within the realms of children’s and teen fiction. You will receive feedback from your peers and from me on three pieces of writing, as well as providing weekly feedback to your peers, developing your writing and workshopping skills alongside one another. For your final assignment, you will also complete a revision of one of your three pieces along with a reflection on your revision process.

This intermediate seminar in writing for children and young adults is open to all students with the CRWR 303 prereq EXCEPT CRWR Majors.

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**CRWR 356V 001 (term 1) – Intermediate Screenwriting (3 credits)**  
*Martin Kinch*

This intermediate seminar in screenwriting is open to all students with the CRWR 306 prerequisite EXCEPT CRWR Majors.

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**CRWR 359V 001 (term 1) / 359W 002 (term 2) – Intermediate Fiction (3 credits)**  
*Nancy Lee*

This workshop-based course in writing fiction will help bring greater intention to your writing process and guide you towards consciousness in decision-making. Emphasis will be placed on story structure, the character journey, the power of language construction and the weight and value of individual words. You will gain insight into the effectiveness of your writing through peer feedback and workshopping. You will also learn to read with a discerning eye for craft. This course is open to all students with the CRWR 309 prerequisite EXCEPT CRWR Majors.

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**CRWR 401V-001 (term 1) - Writing Poetry 1 (3 credits)**  
*Ian Williams*

An advanced poetry workshop.
CRWR 401V-003 (term 1) – Writing Poetry 1 (3 credits)
Sheryda Warrener

In this advanced workshop, you will experiment with various modes of poem-making, from tamping down the glimmer of image to the shaping of a final draft. Because a rigorous practice is essential to all good writing, you will become more aware of your creative process, and better equipped to make meaningful decisions that are right for you and your work. This course combines the vital, meaningful experience of giving and receiving feedback on original work while prioritizing close reading, artistic research, and revision.

CRWR 401W-001 (term 2) - Writing Poetry 1 (3 credits)
Jen Currin

An advanced poetry workshop.

CRWR 402W-002 (term 2) – Advanced Writing for New Media: Podcasting
Bryan Wade

Writers in this mixed graduate/undergraduate workshop who are undertaking this course as an introduction to podcasting will learn about formatting, dialogue, character development, plot and the importance of sound effects and music for this genre. They will be expected to complete several short assignments and for the final project to develop and complete two ten to fifteen minute scripts or produce a short ten minute feature or dramatic piece.

Writers will also be expected to research and provide feedback to the class about recent audio podcast series or shows such as: Chatterbox Audio Theater, Serial, The Kitchen Sisters, The Truth (Radiotopia), Welcome to Night Vale and We’re Alive.

Regular attendance and participation in the workshop are essential for it to succeed.

CRWR 403V-001 (term 1) – Writing for Children and Young Adults 1 (3 credits)
Rachel Hartman

This is a workshop course in writing middle-grade and young adult fiction (non-fiction, poetry, and graphic novels for young people may also be covered, depending on student interest). Children’s literature is vital in more than one sense of the word. Some short readings will be provided to spark good class discussions on the special challenges (and unexpected
controversies) of writing for kids, and how to engage your readers on all levels, from voice to plot. The main focus of the course is the workshop, so we will also review how to give constructive and respectful criticism. You will submit two pieces of writing for workshopping by your classmates, as well as a short reflection on a reading of your choosing, to be presented in class. You will be graded on attendance, class participation, written feedback to your peers’ works, your two submissions, and your reflection.

CRWR 403W-004 (term 2) – Writing for Children and Young Adults 1 (3 credits)

*Lindsay Wong*

This is a workshop class in writing for young people. The format will be that of a multi-genre workshop, with student manuscripts as primary texts as well as some assigned reading. Attendance, written feedback on peers’ works, and lively discussion will be expected. A final grade will be based on a portfolio and participation.

CRWR 405V-001 (term 1) & 405W 002 (term 2) – Writing Creative Nonfiction 1 (3 credits)

**Kevin Chong**

In this workshop, we will be looking at various sub-genres of CNF, including memoir, lyric essay, literary journalism, and personal essay through a selected reading list. Students will be expected to submit one shorter piece of autobiographical writing (1200-1600 words) with the “Modern Love” or “Facts and Arguments” columns as models and one longer personal or lyric essay (2000-3000 words). Both pieces must have a beginning, middle, and end. Additionally, one rewrite is expected in the term.

CRWR 406V-001 (term 1) & 406W-003 (term 2) – Screenwriting 1 (3 credits)

**Maureen Medved**

This advanced workshop takes students from pitch to second draft. This workshop will equip you with the skills to craft story for screen. Throughout this workshop, students will learn how to pitch a script, write a treatment and create first and second drafts of a screenplay. This workshop will explore character development, scene work, plot, story, visual language, dialogue, and more. Produced screenplays and films will be our texts, and we will examine and discuss some of these. During this workshop, I will expect you to complete a minimum of 25 pages. I will expect you to write a treatment and two short screenplays or, depending on your experience and interest, you may write part of a feature-length screenplay. While the emphasis is on your own writing, regular attendance and spirited participation are essential. I assign grades based on (80%) your written work and (20%) your attendance, active participation, and the quality of the criticism you give to the work of your colleagues. If you
miss two classes in a row, you will need to contact me to explain your situation. If you miss
three classes, you will fail the course. Two late classes will equal one missed class. Because
participation is a crucial component of the workshop, you will give critical and tactfully honest
feedback to the other participants about their writing. This will give you the skills necessary to
create and enhance your own writing long after you have completed this workshop.

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**CRWR 406W-002 (term 2) – Screenwriting (3 credits)**
*Maureen Medved*

This advanced workshop takes students from pitch to second draft. This workshop will equip
you with the skills to craft story for screen. Throughout this workshop, students will learn how
to pitch a script, write a treatment and create first and second drafts of a screenplay. This
workshop will explore character development, scene work, plot, story, visual language,
dialogue, and more. Produced screenplays and films will be our texts, and we will examine and
discuss some of these. During this workshop, I will expect you to complete a minimum of 25
pages. I will expect you to write a treatment and two short screenplays or, depending on your
experience and interest, you may write part of a feature-length screenplay. While the
emphasis is on your own writing, regular attendance and spirited participation are essential. I
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participation, and the quality of the criticism you give to the work of your colleagues. If you
miss two classes in a row, you will need to contact me to explain your situation. If you miss
three classes, you will fail the course. Two late classes will equal one missed class. Because
participation is a crucial component of the workshop, you will give critical and tactfully honest
feedback to the other participants about their writing. This will give you the skills necessary to
create and enhance your own writing long after you have completed this workshop.

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**CRWR 407X-001: Writing of Drama for the Stage (6 credits)**
*Christopher Gatchalian*

This is a workshop course in playwriting. Through a series of exercises, writing workshops, and
participation in the annual Brave New Play Rites Festival, students will develop and refine
dramatic writing skills for the stage. We will explore structuring the dramatic story, crafting
dramatic scenes, the differences between showing and telling, how to develop and reveal
conflict in characters, and how to create snappy, memorable dialogue. In the weekly class
workshops, student-written scripts (or excerpts) are read aloud, and constructive feedback and
exchange of ideas are encouraged.

Although this is first and foremost a creative writing class, we will also approach the art and
craft of playwriting within the broader context of contemporary theatre practice. As part of the
course, students are required to submit a short play (ten to fifteen minutes) for the Brave New
Play Rites festival. The course culminates with each student writing and workshopping a short,
ideally self-produceable one-act play (approximately twenty-five to thirty pages), building on craft and skills developed during prior assignments and the Brave New Play Rites experience.

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**CRWR 408W-001 (term 1): Writing for Graphic Forms (3 credits)**  
*Sarah Leavitt*

This course is designed to give students a strong foundation in comics creation. Because it is a small workshop class, assignments can be modified as needed for students who are already familiar with comics theory and craft. Through readings, class discussion, exercises and workshops, students will:

- Acquire an understanding of the elements of comics writing, drawing, composition, etc and how they work together;
- Learn about the history and present practice of comics, and be exposed to a wide range of comics by diverse cartoonists;
- Become familiar with key theoretical approaches to the form and acquire tools to analyze their own and others’ work;
- Write and draw their own short comics.

Students who have taken the course previously or who are already experienced at creating comics will have the opportunity to further hone their skills and work on ongoing longer projects during the class. Students who are new to comics can find it intimidating, particularly if they don’t think of themselves as “good artists.” In comics class, we build a respectful atmosphere in which students can both support and challenge each other, with thoughtful analysis and honest feedback on the part of readers, and openness and determined effort on the part of the writer/cartoonist.

You do have to draw your own comics for this class. BUT I’m not concerned with whether you can or “can’t” draw, and it doesn’t matter how much experience you have as a cartoonist. The focus for this class is building coherent, compelling narratives with comics and the goal is to push yourself to improve your own work, in your own style, starting where you are right now.

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**CRWR 409V-001 (term 1) Writing Fiction 1 (3 credits)**  
*John Vigna*

This 3-credit workshop will focus on deep revision (process, technique and practice) in your work and will accommodate all forms of adult fiction writing. Class will consist of short craft lectures and group discussion about the various aspects of writing and the sustained writing life. The primary topic will be the techniques and tools of revision. We’ll focus on structure, point of view, character, prose style, voice, image patterns, transitions, place & setting, facility
of exposition, scene vs summary, dialogue, best & worst use of description, beginnings, endings, use & misuse of flashbacks & dreams.

The goal is for each writer to push themselves out of their comfort zones by looking deeply at their own work and taking risks in style, theme, subject, etc, while working toward their own artistic intention. You will submit at least one substantial revision of a story either workshopped or discussed in consultation with the instructor. This is a writing, reading and discussion intensive course.

CRWR 409V-003 (term 1) – Writing Fiction (3 credits)
Mallory Tater

This is a workshop in the writing of fiction designed to help students develop as both writers and critical thinkers. Each week we will discuss students’ written work as well as the craft and techniques of literary fiction. There is no required text for this course, other than the students’ own writing. However, there will be some hand out material that will be required reading for class discussion. During the term, students will be expected to turn in two short stories for workshop. Over the duration of the course, we will examine a wide range of story elements, including—but not limited to—character, dialogue, structure, plotting and so on. The course will also guide students through the process of rewriting their work. Overall, this workshop aims to give students the opportunity to express themselves creatively, hone their voice, and gain a deeper understanding of their own work.

CRWR 409W-002 (term 1) / CRWR 409V-005 (term 2) Writing Fiction 1 (3 credits)
Theodora Armstrong

A workshop in the writing of fiction designed to help students develop as both writers and critical thinkers. Each week we will discuss students’ written work as well as the craft and techniques of fiction. There is no required text for this course, other than the students’ own writing, however, there may be some hand out material that will be required reading for class discussion. During the term, students will be expected to turn in several short stories for workshop and encouraged to vary length, experimenting with forms such as flash fiction. Over the duration of the course, we will examine a wide range of story elements, including—but not limited to—plotting, point of view, writing dialogue, image patterning, and character desire in fiction. The course will also guide students through the process of revising their short stories and presenting their work to a wider audience. Overall, this workshop aims to give students the opportunity to express themselves creatively, hone their voice, and gain a deeper understanding of their own work.
The purpose of this workshop is to help students write excellent fiction. Many fiction workshops move toward polished final draft too quickly and encourage feedback that is largely editorial. We will not do that. We will explore the writing of fiction anywhere on a spectrum from the exploratory stage to polished final draft.

Editorial feedback is not appropriate for story ideas in their earliest stages when they are often incoherent, vague, and fragile. Feedback at this stage should be designed to encourage the author and spark creativity. Early drafts will take shape only gradually, and students will be encouraged to resubmit them, often in entirely new drafts, until they begin to cohere. This method cannot work effectively unless the workshop environment is warm, supportive, and safe, so I encourage a non-competitive and collaborative approach.

Workshop members need to engage with the story as it is emerging rather than talking about the story they would write if they were writing it. A response to a story should always begin with a description of it as it stands: how it is built, how it is working technically, how it fits into the ongoing development of fictional genres, what other voices are in dialogue with it. Because we will have real authors in the room (as opposed to the “implied” authors sometimes studied in the English Department), we will ask them about their intentions. We will not favour any genre over another.

As a story moves closer to completion, higher degrees of editorial feedback become appropriate. During the course of the workshop, students will be required to bring at least one of their stories to final draft or close to it.

Don’t worry about your grade. If you are passionately interested in your own writing, you will get a good grade.

CRWR 410V-001 (term 1)  Advanced Writing for Video Games (3 credits)
Peter Boychuk
An advanced course in writing for Video Games.

CRWR 411V-001 (term 1)  Advanced Writing for Lyric Forms (3 credits)
Tariq Hussain
This class will focus on the craft of songwriting through a process of creation and critical analysis in a workshop setting. Students will be required to share songs with the group and provide/receive constructive feedback as well as actively participate in discussions on topics ranging from song structure, lyrical content, point of view, etc. Students will learn strategies for revising material with the goal of creating more effective pieces that have the power to connect
with listeners. Students will also be challenged to look deeply at their own work, and to find ways to break out of their comfort zones and take risks in terms of style and content, while still staying true to their artistic vision. With that in mind, students will be given specific songwriting exercises rather than only a "write whatever you want" type of approach. Playing an instrument is not a prerequisite for this class, though a sense of musicality and a passion for songs will go a long way. In addition to submitting lyric sheets for workshopping, students will be expected to submit some form of audio recording for peer evaluation and grading.

CRWR 411Q002 (term 2) Advanced Writing for Lyric Forms (3 credits)
Tariq Hussain

This class will focus on the craft of songwriting through a process of creation and critical analysis in a workshop setting. Students will be required to share songs with the group and provide/receive constructive feedback as well as actively participate in discussions on topics ranging from song structure, lyrical content, point of view, etc. Students will learn strategies for revising material with the goal of creating more effective pieces that have the power to connect with listeners. Students will also be challenged to look deeply at their own work, and to find ways to break out of their comfort zones and take risks in terms of style and content, while still staying true to their artistic vision. With that in mind, students will be given specific songwriting exercises rather than only a "write whatever you want" type of approach. Playing an instrument is not a prerequisite for this class, though a sense of musicality and a passion for songs will go a long way. In addition to submitting lyric sheets for workshopping, students will be expected to submit some form of audio recording for peer evaluation and grading.

CRWR 416V001 (term 1) – Writing for Television (3 credits)
Linda Svendsen

Fleabag, Kim’s Convenience, BoJack Horseman, Atlanta, GLOW, Barry, Jann: Peak TV’s parade of unique and diverse half-hours continues. In this workshop focused upon the half-hour series, writers will create a concept, outline/beat sheet, first draft of an original pilot, and loglines for further episodes in the first season. Be prepared to collaborate and story edit in writers’ rooms and to independently watch, deconstruct, and journal a series, as well as read produced scripts.

416W002 (term 2) – Writing for Television (3 credits)
Linda Svendsen

Fleabag, Kim’s Convenience, BoJack Horseman, Atlanta, GLOW, Barry, Jann: Peak TV’s parade of unique and diverse half-hours continues. In this workshop focused upon the half-hour series,
writers will create a concept, outline/beat sheet, first draft of an original pilot, and loglines for further episodes in the first season. Be prepared to collaborate and story edit in writers’ rooms and to independently watch, deconstruct, and journal a series, as well as read produced scripts.

CRWR 419W-002 (term 2) – Writing Fantasy & Science Fiction (3 credits)
Emily Pohl-Weary

Science fiction, ghost stories, fairytales, urban fantasy, magical realism, surrealism, horror... speculative literature comes in many forms, but all of its sub-genres have their own histories, movements, and aesthetics. The strongest authors writing literatures of the imaginary employ complex writing techniques to call into question perception, reality, social expectations, patriarchal/colonial histories, and narrative truths. This weekly 2-hour writing workshop and online discussion class (be prepared to read!) will involve submitting work in two different subgenres as well as responding to examples of fiction (both historical and contemporary). The readings will serve as introductions to subgenres, and the source for craft discussions around theme, plotting and world-building techniques.

CRWR 430-001 (term 1) – Preparation for a Career in Writing (3 credits)
Kevin Chong

In this undergrad/grad class, we will learn about the realities of furthering and maintaining a writing practice. Lectures will be interspersed with guest speakers—writers who have taken different paths on their careers, and have found different ways to make a living. We will be looking at the nitty gritty of the writing life, including book proposals, grant applications, agent queries. But we will also discuss more intangible ingredients of a writing career, like using social media and informal networking, and coping strategies for balancing financial necessity with your writing needs. Assignments include writing a career plan and proposal and conducting an interview with an established writer for Nineteen Questions (nineteenquestions.com).

CRWR 440W-004 (term 2) – Interdisciplinary Projects: Hybrid Forms (3 credits)
Sheryda Warrener

In this course, together we’ll grapple with the question: When we consider writing apart from categories of genre, what forms might we invent? This exploratory workshop takes part in and out of the classroom, where you will pay a heightened attention to the hybrid modes available to you, making the discovery of new shapes for your writing possible. You will experiment with various literary mash-ups (genres, disciplines, and forms) and create structures for your writing that respond to need rather than fitting within the sometimes rigid categories we give to writing.
CRWR 457X 001 (two terms) – Writing of Drama for the Stage II (6 credits)

Bryan Wade

Writers in this mixed undergraduate/graduate workshop are welcome to write one-act plays or develop the first draft of an original full-length stage play.

We will work on story, plot, dialogue, character development, theme and many other elements involved in the stage play form. In the workshop, productive feedback and the exchange of ideas are encouraged. Stage plays (or excerpts) are read out loud, allowing enough time for discussion.

As part of the course, writers are required to submit a short play (ten to fifteen minutes long) for the Brave New Play Rites festival. Now in its 31st year, Brave New Play Rites showcases new student plays in a series of staged readings and full productions. The festival is held annually in March in a theatre venue off-campus. Please note that only ten plays are given live productions; there is an adjudication process in November of the fall term.

It is strongly recommended that students take CRWR 407 (or its equivalent in terms production credits) before registering for CRWR 457.