

CRWR Undergraduate Courses

2020 Winter

All Creative Writing Courses will be online in term 1, 2020. Instructors are currently working on how best to meet student needs, and determining whether online courses will be synchronous (i.e., “real time”), asynchronous, or a combination of the two. These details will be posted in the individual course notes in the online schedule as they become available. The course descriptions below will be updated as faculty determine the best methods of instruction for their particular course.

Note that term 1 courses are all listed in the calendar as ‘Web Oriented’. If term 2 courses are also being taught online, their listings will be changed and classroom / lecture hall bookings cancelled.

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.

Basic Course Descriptions 2020/21 Academic Year

Term 1

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

Taylor Brown-Evans

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, active writing exercises, and in-depth assignments, students will be given the chance to explore a variety of topics and concepts designed to elevate their craft including 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 playwrighting. This course is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing. Students will have the option of attending scheduled live online lectures, or engaging

with class on their own schedule, through recorded lectures and online discussion boards.

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 including fiction, poetry, creative non-fiction, songwriting, screenwriting and more. Using a combination of video lectures, writing exercises, and creative assignments, students will have the chance to explore a variety of topics and concepts designed to elevate their craft. For instance, how to construct story arcs, handling story structure, character development, image building, point of view, and creating effective dialogue. This course will consist of video lectures and online modules and students will be able to complete the course asynchronously rather than in real time. CRWR 200 is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing.

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 including fiction, poetry, creative non-fiction, songwriting, screenwriting and more. Using a combination of video lectures, writing exercises, and creative assignments, students will have the chance to explore a variety of topics and concepts designed to elevate their craft. For instance, how to construct story arcs, handling story structure, character development, image building, point of view and creating effective dialogue. This course will consist of video lectures and online modules and students will be able to complete the course asynchronously rather than in real time. CRWR 200 is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing.

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

Ian Williams

The purpose of this introductory course is to acquaint you with the pleasures of poetry. You will write many poems this semester that emerge from your experiences, observations, and feelings, in combination with specific technical prompts, inspired by contemporary poets. We explore elements of lyric poetry: images, line breaks, metaphors, form, sonic devices, etc. Our course will give you vocabulary to discuss poetry, strategies for overcoming writer's block, and tools to revise your writing.

Delivery: The course is asynchronous, meaning you can engage with the material weekly at your own pace, but there is also an opportunity to have a more traditional, real-time classroom

experience. Thursday is our high-contact day: you can attend an interactive, virtual class session from 2-3 p.m. PT (a recording will be available afterward), meet with your TA by video or chat during office hours, and share work with your small group, if necessary.

CRWR 203-001 (term 1) – Introduction to Writing for Children and Young Adults (3 credits)

Emily Pohl-Weary

Some of the most exciting books are written for children and young adults. They are among the bestselling in bookstores, and tend to be fast-paced, adventurous, playful, and unpretentious. The rules about what's allowed have cracked open recently, as authors tackle ground-breaking subject matter. Great examples combine humor, unique characters, a distinctive narrative voice, tight plotting, lots of dramatic tension, invisible writing "mechanics," and may also address critical social issues.

This course blends lectures, interactive discussions, and individual and small-group work. Instruction will be conducted entirely asynchronously on Canvas through videos, short readings, learning modules, and discussions that require students to be online for approximately three hours over the course of a 24-hour period. There will also be homework assigned for completion throughout the week. One-on-one office hours with your T.A. and professor Emily Pohl-Weary will be offered on Zoom or via email.

Together, we will explore the main genres and forms of writing for young readers through readings, lots of creative exercises, revision, reviewing a recent novel, and longer writing assignments. Key to succeeding in this course is the combination of immersing yourself in a wide variety of literature for young people and lots of formal and informal writing practice. Student learning will be supplemented by visits from guest authors and a peek into the publishing world. Please note that the focus for your main assignments will be on writing for older children (also known as middle-grade and young adult literature) as opposed to picture books.

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

Instructor TBA

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) – Introduction to Writing for the Screen (3 credits)

Sara Graefe

In this hyper-connected digital age, we consume stories at an unprecedented rate, on screens large and small. A great film or TV show or Netflix series will make us laugh or cry and stay with us for forever. In this hands-on introductory class, we'll take a look behind the scenes to uncover where the magic of film begins – with the art and craft of narrative screenwriting. As the saying goes in Hollywood, "it all starts with the script." We will screen and discuss excerpts from a variety of films, analyzing the essentials that make a great screen story. Students will explore these fundamentals through class writing exercises and script assignments, applying techniques of visual storytelling and screenplay formatting, as well as the key elements of dramatic film structure, character development and dialogue. Students will write two original scripts – a 3-4 page silent screenplay and a 7-8 page screenplay with dialogue. Students will also learn and practice how to pitch a script idea, a vital skill for surviving and thriving in the collaborative film industry.

Learning in this course will be asynchronous, offered in a text-based, weekly module format on Canvas, supplemented by film clips and short lecture videos. The instructor and TAs will host a weekly synchronous chat/Q & A session on Fridays at 11 am PT. These sessions will be recorded for students who cannot attend in real time; students will have the opportunity to submit questions in advance and continue discussion asynchronously after each live meeting.

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

Taylor Brown-Evans

In this course we will explore writing for comics and graphic novels through a combination of discussions, lectures, guest speakers, online content, low-stakes exercises and creative writing assignments.

This course is a blended learning course, which means it is conducted partially self-directed engagement with online content, and partially through lectures and discussion. You'll find a variety of readings and videos and exercises online each week to prepare for a weekly lecture and hands-on creation and discussion. Students will have the option of attending weekly lectures live online, or engaging with class on their own schedule through recorded lectures and online discussion boards.

By the end of the course you will hopefully have gained a broad understanding of the form as well as the skills to create your own well crafted comics, from inception to publication.

CRWR 209-001 (term 1) – Introduction to Writing Fiction (3 credits)

John Vigna

This is an introductory undergraduate online course designed for those who are interested in exploring the art and craft of fiction. We'll focus on the creative impulse, the creative act, and the creative process. In all of this we'll learn foundational points of craft. We'll experiment, take risks and push ourselves in various online activities each week that include pre-recorded video lectures, writing exercises, short readings, discussions and ample opportunities to engage with your Instructor, Teaching Assistants and fellow students. It's through craft, through the creative impulse, the creative act and the creative process, through close reading, that not only will we take risks and push ourselves as young writers, but we'll also do our best to create something beautiful. And in our travels toward beauty, we'll be rigorous in our study of it, in our peers' efforts and our own. The course is offered online asynchronously with opportunities each week to engage with the Instructor, Teaching Assistants and students through synchronous/video interaction.

CRWR 213-001 (term 1) – Introduction to Writing for the New Media (3 credits)

Jennifer Moss

You're an Insta-Ninja, your subreddits are must-reads, and you're gaining more followers across your socials by the minute. But does "going viral" mean we're truly winning? What do we lose when we measure each other in those terms? It's a brave new world -- to be sure -- and amidst a digital scrapheap of quick hits, clickbait, and re-postable pastiche, how do we cultivate a thoughtful, meaningful creative writing practice of our own? Furthermore, how can we *recognize* and *maximize* the storytelling potential of various digital forms in a way that ensures writers hold pride of place in a rapidly changing media landscape?

Creative Writing 213 is a hospitable haven to explore the potential and limitations of the new media landscape, a veritable digital 'Wild West' that we all have a hand in creating, destroying, and re-building. 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 consists of active discussion, creative work, lectures, and writing across genres. Creative Writing 213 equips you with the critical framework and writing skills to engage meaningfully and productively with the new media landscape, engaging in related debates, and activating the multidisciplinary potential it holds for writers.

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. 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.

Winter Term 1 (September to December) will be held online. Classes will include a combo of synchronous (live via Zoom) and asynchronous activities (such as watching recorded lectures, posting to discussion boards, and completing quizzes). Live discussions will be recorded and posted later online for students unable to make the appointed live timeslot. TA help will be available during specified hours through a virtual portal.

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

Dina Del Bucchia

Comedy has the ability to bring levity to the difficult things in life. In this course we will study humour writing across various forms, styles and genres, including: joke-writing; stand-up; sketch comedy; comic prose and verse; television; film; and new media. Lectures will be delivered asynchronously through videos and slides and discussions will be complemented by writing-prompts, 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. Lectures will be delivered through videos and slides and can be accessed during class time along with a discussion or asynchronously if unable to attend. The discussion will also be available to students who are unable to attend class during the allocated time.

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

Martin Kinch

In the current crisis, when theatre artists are asking themselves how or when they will be able to return to the stage, increasing attention is being given to alternative and, in some cases, older ways of creating theatre. Playwrights are accepting the challenge with plays written expressly for ZOOM and other internet technologies, and a significant revival of radio drama. This intermediate course in playwrighting will focus on the techniques of crafting stage and radio plays but it will also address immediate challenges by exploring other less conventional, but possibly more accessible ways, of creating and producing new work. Students will write two original plays – a one act play for stage or Zoom and a short radio play.

This course will run as a blended synchronous/asynchronous class on Canvas - Tuesday 9AM- Wednesday 12 Noon PST. You will engage in writing assignments focusing on character, scene

development, and dialogue. You will also look specifically at radio technique. You will study each other's work and offer peer feedback. There will also be a synchronous hour for lectures, chat, and selected play reading on Collaborate Ultra on some Tuesdays from 3:30 PST to 4:30 PST. Lectures and play readings will be recorded for students who cannot attend in real time.

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

Sarah Leavitt

In this course, students will use the concepts and skills learned in 208 as a basis for further developing their comics practice. The class sessions and assignments are intended to build students' confidence in their comics-making ability and their understanding of what their own particular taste, voice and style are. Course work includes readings, discussions, writing and drawing exercises and peer feedback on drafts. Students create three comics during the course, revising and inking two of them. Students are encouraged and expected to take an active role in creating a vibrant and supportive creative community over the course of the term. This includes participating in all sessions, meeting deadlines and engaging thoughtfully with in-class activities and homework. Most of the course will be asynchronous; there may be a few synchronous full-class or small-group activities.

CRWR 310-001 (term 1) – Video Game Writing and Narrative (3 credits)

Peter Boychuk

Game development can be a fraught, unpredictable process, filled with competing agendas, enormous time and financial pressure, and hundreds of other constraints. Telling an entertaining, impactful, and cohesive story under these conditions can be very difficult. (As the history of gaming shows us, merely telling a coherent story can be a high bar to clear.) This course will provide some guidance for those who are interested in embarking on this perilous journey.

Through a combination of video lectures, readings, writing exercises, and assigned projects, students will learn how to create a compelling video game story via cutscenes, voiceover dialogue, in-game text, found narrative, and other narrative techniques.

Students will be expected to play games (or watch online footage) to analyze how narrative can be deployed, participate in online discussions, create work through writing exercises, critique the work of their peers, contribute to a collegial and supportive online atmosphere, and hand in well-considered assignments on-time.

FORMAT: Asynchronous, with optional periodic Zoom sessions where students can engage directly with the instructor. These sessions will be recorded, and students who cannot

participate will have an opportunity to send in questions in advance.

CRWR 311-001 (term 1) – Intermediate Writing for Lyric Forms (3 credits)

Tariq Hussain

In this course, students will examine aspects of lyrical craft such as the use of rhyme, repetition, point of view, structure, balance and other elements. Topics include authenticity through personal songwriting as well as examining what might be possible through a non-autobiographical approach. Students will also have plenty of opportunities to flex their creative muscles through short exercises and longer creative songwriting assignments. This course will consist of video lectures and online modules and students will be able to complete the course asynchronously rather than in real time. Whether one is a novice songwriter or has a few songs under their belt already, this course will help students develop and hone their songwriting skills.

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

Jennifer Moss

“Interactivity” is the principle that most new media stories are built upon. With roots in ancient ritual, theatre, live storytelling, and role-playing games, interactivity brings audience engagement to a new level. In this course, students learn to spot the *mechanisms of interactivity* and incorporate them into the narrative structure of their work.

- What does it mean to write for media that surrounds you on all sides?
- How does the *active* role of the audience change the way you construct your story?
- What are the *characteristics of narrative* in an “open-world,” improvised story environment?
- How does creative interactivity occur in a period of “socially isolated” behaviors, such as during a pandemic?

Pondering these questions through a variety of exciting case studies, students explore the social impact of interactive media forms and the potential they hold for writers. Through a mix of discussion, creative work, lecture, writing, and the creation of a 360-degree immersive digital project, this course equips students with a nuanced understanding of the creative roots and practical parameters of interactive forms like virtual and augmented reality, mixed reality, videogames, and interactive online documentary.

Winter Term 1 (September-December) will be held online. Classes will include a combination of synchronous (live via Zoom) discussions, and asynchronous activities (such as watching recorded lectures, posting to discussion boards, and completing quizzes). Live discussions will be recorded and posted later online for students unable to make the appointed live

timeslot. TA help will be available during specified office hours through a virtual portal.

CRWR 351A 001 (term 1) – Intermediate Poetry (3 credits)

Sheryda Warrener

To play outside of your comfort zone, with a balance of emotion and intellect, leads to more interesting writing and a greater awareness of a developing poetic style. In this course, you will generate poems that belong together, unified by a singular, original voice. Sharing work on a regular basis will reinforce your commitment to a generative creative practice. Designed with flexible and accessible learning in mind, this class blends synchronous class time with asynchronous activities.

Prerequisite: CRWR 201, 301

CRWR 353A 001 (term 1) – Intermediate Writing for Children and Young Adults (3 credits)

Emily Pohl-Weary

This is a fast-paced workshop course, not a traditional lecture course, in which you put into practice all you've learned in CRWR 203 and 303. In these earlier classes, you became familiar with the conventions of writing for children and teens, developed your craft as a writer, and gained some experience workshoping in small groups. In CRWR 353, you develop tools for analyzing the strength and effectiveness of your own writing. You will also learn to read with an eye for craft and audience, identify successful language, effectively develop characters, and consider story structure.

Supported by direct instruction, assigned reading, and writing exercises, you will have the freedom to work on the projects of your choice within the realms of older children's (middle-grade) and teen (young adult) fiction. You will receive feedback on three pieces of writing and provide weekly critiques to your fellow students.

Through the term, you will complete approximately 3,500- 4,000 words of original writing for young readers. For the first two assignments, you could start a new novel, continue your novel from 303, write two short stories, or write a longer short story in two parts. For your third assignment, you will try an experimental form, such as an epistolary story, a novel in verse, or picture book for young children. You will also create revision plans for all three pieces, write a novel review, and complete a final reflection on learning.

The in-class work and student workshops will be conducted asynchronously in Canvas over the course of a 24-hour period, but should involve approximately two hours of online interactivity. Please note that there is significant homework to be completed during the week in the form of

writing, reading, and critiquing your peers' work. One-on-one office hours will be offered on Zoom with the professor.

CRWR 356A 001 (term 1) – Intermediate Screenwriting (3 credits)

Martin Kinch

Grounded in professional process, Creative Writing 356A is a workshop in writing original short film scripts you can actually produce. Our emphasis will be on the creation of character driven stories that can be imaginatively told with an economy of means. We will also focus on visual storytelling, flexible structure, and effective dialogue. Over the course of the term, you will develop a short film screenplay, proceeding through the logline/pitch, to the outline, the first and revised drafts. At each stage, you will read and provide feedback to your fellow students' work and participate in an online workshop discussion. There will also be writing exercises exploring various aspects of craft.

This course will run as a text-based asynchronous workshop on Canvas Wednesday 10 AM to Thursday 1:00 PM PST with a synchronous craft talk, chat, and selected script readings on Collaborate Ultra on some Wednesdays from 10:00 AM – 11:00 AM PST. Script readings and craft talks will be recorded for students who cannot attend in real time.

CRWR 359A 001 (term 1) – Intermediate Fiction (3 credits)

Mallory Tater

An intermediate level workshop class in fiction writing.

Workshops will be synchronous and will be taking place via Zoom and are a mandatory component of fulfilling the expectations of the course.

There will be short asynchronous weekly lectures and activity components on Canvas to enhance writer's craft studies and to earn participation marks.

CRWR 401A-001 (term 1) - Writing Poetry 1 (3 credits)

Ian Williams

In this advanced poetry course, we engage with a different type of poem each week: lyric, experimental, narrative, political, prose, minimalist, and maximalist poems. We engage by *writing, reading, revising, and sharing*. We **write** poems to learn about our craft, ourselves, and the world; **revise** our initial drafts for precision and various effects; **read** poems from diverse

styles and poets; and **share** our work for feedback. We generate poems in the first part of the course and workshop in the latter part.

Delivery: Readings, notes, and some prompts will be available online. We will also meet virtually once/week in real time (Wed 1-3 p.m. PT), most likely on Zoom. During these interactive sessions, we will use prompts to improve our technique; discuss broader, contextual issues around writing; and connect to share, support, challenge, and inspire each other. A recording will be available afterward.

CRWR 401A-003 (term 1) – Writing Poetry 1 (3 credits)

Billy-Ray Belcourt

This is a course that attends to both craft and criticism as they pertain to contemporary poetry. We will begin from the presupposition, following Ben Lerner, that there is a “tremendous social stake” to the making and study of poetry, and that, because of this, form, theme, and optic elucidate key aspects of the conditions of personhood and art-making in late modernity. The course will be held online, using a combination of synchronous (live via Zoom) and asynchronous activities and assignments, though some students may choose/need to remain asynchronous throughout the term. Students will be assessed three ways: 1) students will deliver a 30-minute presentation on an assigned text with a critical eye to the poet’s arguments and aesthetic/political concerns (this will be delivered live for those for whom that is possible and submitted digitally on Canvas otherwise); 2) a poetry diary/notebook that will be submitted to the instructor twice; and 3) participation in low stakes assignments submitted via Canvas and in discussion threads carried out on Canvas. Please do not hesitate to contact me if you have additional questions.

CRWR 403A-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 on Canvas 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 workshop will be held synchronously on Zoom, so we will review how to give constructive and respectful criticism in a virtual space. 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 during class. You will be graded on attendance, participation, written feedback to your peers’ works, your two submissions, and your reflection.

CRWR 403A-003 (term 1) – Writing for Children and Young Adults 1 (3 credits)

Lindsay Wong

"Eleanor was right. She never looked nice. She looked like art, and art wasn't supposed to look nice; it was supposed to make you feel something."

—Rainbow Rowell, Eleanor & Park

We live in a golden age of writing for middle grade and young adults, where some of the most controversial, harrowing, and thrilling books are being produced for readers of every generation.

In this workshop, we will focus on creating multi-genres of prose (depending on student interest) of short stories/novels written for young people. Student manuscripts will form the primary texts, in addition to some assigned reading and in-class exercises.

Questions that we will explore but are not limited to: What are the differences between middle grade, YA and adult literature? What are the best ways to understand quality in a text written for young adults? Within a stylistical, literary, and ethical context, what should we be aspiring to, as practitioners of this genre, and how can we be successful in breaking into the industry?

Students will submit two-three times during the term and are responsible for placing as much attention on critique as on their own craft. Revising a short story or a section of a novel will be the focus of the workshop, and we will learn to hone our creative processes to produce compelling, original works of writing for middle grade and/or young adults.

This workshop is a synchronous Zoom workshop. Attendance, thoughtful feedback on peers' works, and lively discussion are expected. Maintaining a safe, respectful virtual space is a priority. A final grade will be based on participation, two-three submissions and/or an optional portfolio. Late workshop submissions without notice are not accepted.

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

Instructor TBA

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 406A-001 (term 1) – Screenwriting 1 (3 credits) - Tuesdays (blended synchronous/asynchronous)

Maureen Medved

This advanced blended synchronous/asynchronous workshop will take students from pitch to second draft. This workshop will equip you with the skills necessary to craft a story for screen. Throughout this workshop, you will learn how to pitch a script, write a treatment and a screenplay as well as revise and/or create a revision plan for 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 a few of these. During this workshop, I will expect you to write a treatment and a screenplay(s) as well as to complete a series of weekly assignments. During the week I will ask you to work through a module intended to deepen your understanding of what you learned in each class. Each module will include the following: a written lecture, a craft assignment around a film and a screenplay, related readings/videos, and a creative prompt. Students will need to post a craft presentation once during the term.

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. This course is mainly synchronous and likely will take place on Zoom (I will confirm with you several weeks before our class begins), but you will be asked to explore the asynchronous modules during the week on your own schedule. You may be asked to post a short video/s of yourself at some point during the course. The class will take place in a two-hour period each week on Tuesdays from 10am PST to noon PST. You will also be asked to arrange a remote meeting with me at least once during the term. The course requires that you submit a portfolio of your writing by the end of term.

CRWR 406A-003 (term 1) – Screenwriting 1 (3 credits) – Wednesday/Thursday (asynchronous)

Maureen Medved

This advanced asynchronous workshop will take students from pitch to second draft. This workshop will equip you with the skills necessary to craft a story for screen. Throughout this workshop, you will learn how to pitch a script, write a treatment and a screenplay as well as revise and/or create a revision plan for 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 a few of these. During this workshop, I will expect you to write a treatment and a screenplay(s) as well as to complete a series of weekly assignments. During the week I will also ask you to work through a module intended to deepen your understanding of what you learned in each class. Each module will include the following: a written lecture, a craft assignment around a film and a screenplay, related readings/videos, and a creative prompt. Students will need to post a craft presentation once during the term.

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. This course is text based and asynchronous, but you will be asked to view the modules (some of the modules may include video) during the week on your own schedule. You may be asked to post a short video/s of yourself at some point during the course. The actual in-class component will take place on Canvas over a 27 hour period each week from Wednesday at 9am PST to Thursday at noon PST. Each week, by or before Wednesday at 9am, you will be asked to make a short opening written post and check online intermittently, responding to a specific number of questions and prompts during the 27 hour period. You will also be asked to arrange a remote meeting with me at least once during the term. The course requires that you submit a portfolio of your writing by the end of term.

CRWR 407C-001: Writing of Drama for the Stage (6 credits)

Bryan Wade (term 1) / Sara Graefe (term 2)

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.

For Term 1, this course will run as a text-based asynchronous workshop on Canvas Thursday-Friday, with a synchronous play reading component on Collaborate Ultra. Play readings will be recorded for students who cannot attend in real time. Term 2 to be confirmed.

CRWR 409A-003 (term 1) - Writing Fiction 1 (3 credits)

Theodora Armstrong

This fiction workshop aims to give students the opportunity to express themselves creatively, sharpen their craft, and gain a deeper understanding of their work as a whole. The course will have a flexible approach to online learning with core elements such as workshop and lectures

delivered asynchronously through Canvas. There will also be regular opportunities to connect synchronously through Zoom for writing exercises, group work, and one-on-one meetings with the instructor. During the term students will be expected to turn in several short stories for workshop and encouraged to experiment with structure and length. Through discussions and short video lectures we will examine a wide range of storytelling elements such as point of view, voice, character desire, dialogue, setting, tension, and image patterning. We will also focus on elements of style and think about what makes a great sentence. Finally, the course will guide students through the process of revising their short stories and presenting their work to a wider audience, with the added opportunity this year to consider how to present to an online audience.

CRWR 409A-005 (term 1) Writing Fiction 1 (3 credits)

Keith Maillard

The purpose of this workshop is to help students write excellent fiction. Many fiction workshops move toward 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 final draft. Editorial feedback is not appropriate for story ideas in their earliest stages when they are often incoherent, vague, and fragile. Feedback at that 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. 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.

Because this workshop relies heavily upon dialogue, this is a synchronous course; that is, it is in “real time.” Students should download Skype and make sure that it is working properly for them.

Students considering taking this course and wishing to discuss it with me can contact me at maillard@mail.ubc.ca

CRWR 410-001 (term 1) Advanced Writing for Video Games (3 credits)

Peter Boychuk

Whether you’re writing for a small indie game or a huge AAA franchise, one of the most challenging aspects of video game writing is letting players drive the story — or at least making them feel like they are driving the story. This course will be a close examination on how game narrative responds to player action.

Through online lecture material, writing exercises, workshops, readings, and assignments, students will gain a deeper understanding of how to shape a narrative where player decisions seem meaningful and consequential. The course will focus on branching narrative, emergent storytelling and choice-based games, but will also explore the role of a narrative designer, how the game design process affects story decisions, and other challenges unique to game writing. The final assignment will be a branching narrative for a short game experience.

FORMAT: Asynchronous, with optional periodic Zoom sessions where students can engage directly with the instructor. These sessions will be recorded, and students who cannot participate will have an opportunity to send in questions in advance.

CRWR 411A-001 (term 1) Advanced Writing for Lyric Forms (3 credits)

Tariq Hussain

In this class students will explore the craft of songwriting through a variety of methods from participating in creative exercises to personal practice. Students will be challenged to look deeply at the work of professionals through readings, close listenings, and podcasts, and to go deep within their own work as well. Students will create, share and discuss their songs with the goal of helping each other create more effective work and will be encouraged to take risks while still holding true to their artistic vision. Audio recordings are required for submissions, however knowledge of recording software—though an asset—is not a requirement. This course will consist of a blend of synchronous and asynchronous content, however any synchronous content will also be made available asynchronously for those unable to participate in real time.

CRWR 416A-001 (term 1) – Writing for Television (3 credits)

Linda Svendsen

Synchronous: Thursday, Sept 10, 2020 – Thursday, Dec 3, 2020, 3-5 pm Pacific Standard Time

Online (asynchronous) screening costs: up to \$25 TOTAL for specific shows on iTunes, Apple, or free trials on Amazon Prime, CBC Gem. Let the instructor know if this cost presents a challenge.

Class will be held on **Zoom**, UBC and FIPPA compliant, and currently the industry-standard for TV writers' rooms and academic film programs. It will not be necessary to download the Zoom app—students will be invited by email ten minutes before the synchronous session. Sessions will not be recorded; if a student does not choose to share their video image or prefers to be muted, it may be possible to work-around with Zoom chat (in lieu of your audio feedback). All means necessary to protect privacy will be taken while also striving to build the community and trust of a writer's room. A working microphone and web camera are essential, as is decent bandwidth. Advance notice is essential for closed-captioning. Breaks will be provided during our class time.

The purpose of the workshop is to create your own original half-hour TV series concept and pilot script, via three peer and instructor reviewed assignments: Assignment #1 Concept, Assignment #2 pilot beat sheet (brief outline), and Assignment #3 draft pilot script. Concurrently, your peer review reflections and contributions in the writers' room group/s will build your TV story editing prowess. Essentially, while you are creating a brand-new TV series, you're also a creative producer/story editor on eleven other series. While the class is not prescriptive, per se, the mission of a writer's room is to creatively and speculatively engage, to bring your years of TV-series chops to the table, to brainstorm, to ask "what if?" while always striving to bolster the creator/writer's vision.

Canvas course site: the course is built upon 3 modules (concept, beat sheet, pilot script) and is front-loaded with dramaturgical grids, rubrics for each assignment, readings on structure, and articles re issues in TV (including #metoo, BIPOC, "old-school" dramaturgical templates) and genre-hybrid pilot scripts. Each of the weekly readings and any pilot screenings will be attached to the modules and assigned weekly. **If we experience any insurmountable technological challenges on Zoom, the class will move to Discussion or Collaborate Ultra on our Canvas home.**

Participation: written feedback prior to the workshop discussion and verbal peer review feedback and breakout (synchronous) writers' rooms

Office hours: I'll be story conferencing with you individually by appointment many times throughout the term. Linda.svendsen@ubc.ca

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

Doretta Lau

How do you build a sustainable career as a writer? This course covers the basics of book publishing, print and online publication, screen, as well as branding and marketing, promotion, grants, residencies, entrepreneurship, and self-care. As you complete each assignment, you will hone the skills necessary to handle the business side of your writing career. The main text is *The Business of Being a Writer* by Jane Friedman, with additional materials to be posted on Canvas. The class will be asynchronous (modules to be posted on Mondays), with an optional component to meet on Zoom for live discussion weekly on Wednesdays at 10am Pacific Time.

CRWR 457C 001 (two terms) – Writing of Drama for the Stage II (6 credits)

Bryan Wade

Students in this mixed undergraduate/graduate writing of drama for the stage 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.

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 35th 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.

Term 1, this course will run as a text-based asynchronous workshop on Canvas Wednesday-Thursday, with a synchronous play reading component on Collaborate Ultra. Play readings will be recorded for students who cannot attend in real time. Term 2 to be confirmed.

Term 2

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 200-004 (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

CRWR 200-006 (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.

CRWR 201-002 (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 206-002 (term 2) – Introduction to Writing for the Screen (3 credits)

Sharon McGowan

Course description to come.

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

Instructor TBA

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 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 209-002 (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.

CRWR 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.

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

Billy-Ray Belcourt

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.

CRWR 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.

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

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)

Instructor TBA

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 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.

CRWR 309-002 (term 2) – 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.

CRWR 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 311-002 (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 359B 002 (term 2) – Intermediate Fiction (3 credits)

Mallory Tater

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.

CRWR 401B-002 (term 2) - Writing Poetry 1 (3 credits)

Bronwen Tate

An advanced poetry workshop.

CRWR 402B-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 403B-002 (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 403B-004 (term 2) – Writing for Children and Young Adults 1 (3 credits)

Margaret De Vries

CRWR 406B-002 (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.

CRWR 409B-002 (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.

CRWR 409B-004 (term 2) – Writing Fiction (3 credits)

Keith Maillard

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 409B-006 (term 2) – Writing Fiction (3 credits)

Mallory Tater

CRWR 411B-002 (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.

416B-002 (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 440B-004 (term 2) – Interdisciplinary Projects: Hybrid Forms (3 credits)

Sheryda Warrenner

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.
