

CRWR Undergraduate Courses

2021 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.

Basic Course Descriptions 2021/22 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.

CRWR 200-003 (term 1) Introduction to Creative Writing (3 credits)

Tariq Hussain

This course is designed for students looking to develop their creative writing skills through an exploration of a variety of creative writing genres including fiction, poetry, creative non-fiction, songwriting, screenwriting and more. Students will have the chance to explore a variety of topics and concepts designed to elevate their craft such as constructing story arcs, character development, image building, managing dialogue, and so on. Students will engage in readings, weekly writing exercises, and some longer length writing assignments (in genres of their choosing) in order to maintain a regular writing practice. By the end of the course, students will have amassed a solid body of creative work—a portfolio! — that they can be proud of with work they can continue to revise and draw inspiration from long after the term ends. This course will take place in real time and consist of weekly, face-to-face lectures which students are required to attend. Note that students are also required to submit new work only for this

course. 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 creative writing skills through an exploration of a variety of creative writing genres including fiction, poetry, creative non-fiction, songwriting, screenwriting and more. Students will have the chance to explore a variety of topics and concepts designed to elevate their craft such as constructing story arcs, character development, image building, managing dialogue, and so on. This course will consist of video lectures and online modules with weekly writing exercises. Students will also engage in readings and some longer length writing assignments (in genres of their choosing) all of which will contribute to a regular writing practice and an end of term portfolio of work they can be proud of. Students will be able to complete the requirements for this course asynchronously. There will also be some synchronous activities such as peer-to-peer sharing “draft days,” discussion groups, etc. and though attendance is encouraged for these sessions, students will not be graded on their participation in these events. Note that students are required to submit new work only for this course. 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)

Sheryda Warrener

This course offers an accessible, process-based introduction to poem-making. Across the semester, you will develop a poetic attentiveness to the sensory and specific details of memory, experience, feeling, and the imagination. Poems will emerge from close reading, experimentation with technical prompts, and a dedicated writing practice. By the end of this course, you will have the “habits of work and habits of mind,” of a writer, and a chaplet of original work worth sharing. This course blends synchronous and asynchronous content. Weekly modules of pre-recorded videos and readings introduce you to fundamental skills such as word choice, image, line breaks, sonic devices, metaphor, and revision, allowing you to move through key concepts at your own pace. Conversations in small groups will supplement these materials. Designed with flexible learning in mind, there will be multiple ways for you to participate, interact, and engage.

CRWR 206-001 (term 1) – Introduction to Writing for the Screen (3 credits)

Sara Graefe

It all starts with the script. Every screenwriter has a unique creative process, but shares tools from a common toolbox.

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 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. You’ll 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. You will also learn and practice how to pitch a script idea, a vital skill for surviving and thriving in the collaborative film industry. You will write two original scripts – a 3-4 page silent screenplay and an 8-10 page screenplay with dialogue.

This is a blended course, meaning half your learning will take place face-to-face in the classroom, and the other half online in a text- and video-based, modular format on Canvas.

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. 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 208 002 (term 2) – 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. 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 course held 100% online. It’s 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 fellow students through voluntary synchronous/video interaction (these will also be recorded).

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 readings, 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 comedic style, 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. The course is offered online asynchronously with opportunities each week to engage with the Instructor, Teaching Assistants and students through synchronous interaction.

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, discussions, 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 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: Blended, with an online component containing video lectures and online discussions, and in-person classes where students will have a chance to apply skills, ask questions, and analyse game writing.

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. We will explore everything from personal song writing, to writing in a non-autobiographical style, to protest songs, to the comic lyric. Students will engage in readings and listening (recordings by professionals, podcasts, etc.) and will also have ample opportunities to flex their own creative muscles through weekly writing exercises and longer song writing assignments. Students should be prepared to submit both lyric sheets and audio recordings of their work, however, these recordings could range from something as simple as an iPhone recording to more complex arrangements using digital audio workstations (DAWs) such as Audacity, GarageBand, Logic Audio, Ableton Live, etc. By the end of this course, students will have participated in a rigorous and regular writing practice and will have therefore amassed a solid body of creative work—a portfolio!—that they can be proud of with work they can continue to revise and draw inspiration from long after the term ends. This course will take place in real time and will consist of weekly face-to-face lectures which students are required to attend. Note that students are required to submit new work only for this course. Whether one is a novice songwriter or has a few songs under their belt already, this course will help students hone their song writing skills while having fun doing so.

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

Sheryda Warrener

In this course we will re-imagine the workshop as atelier, where writing emerges from rigorous experimentation with your materials: sense, perception, object, art, memory, dream, imagination, feeling. New, original work will culminate as a chaplet of six to eight pages, unified around a single subject and drawn together as a series, sequence, or cycle of poems.

Assignments include close readings of exemplary contemporary poems, and creative inquiry that will focus your attention on urgent questions and preoccupations. Sharing work on a regular basis will reinforce your commitment to a generative creative practice. Along with a chaplet of poems, you will leave this class with an even greater sense of the importance of experimentation, self-discipline, and fellowship to the creative process.

Prerequisite: CRWR 201, 301

CRWR 356F 001 (term 1)- Intermediate Screenwriting

Martin Kinch

Grounded in professional process, Creative Writing 356A is a workshop in writing original short film scripts you can 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.

CRWR 356 is organized around the workshop development of your script. This course will be offered as an on-campus course; **however, workshop sessions (approximately six) will be**

conducted online as asynchronous workshops. Workshops will be recorded for students who cannot attend in real time.

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

Mallory Tater

CRWR 359A is a writer's workshop focussing on the art of short fiction.

Students will generate and submit two new pieces of short fiction during the course for workshop discussions, provide weekly written feedback on peer-submitted work, participate in synchronous two hour workshops in person, and revise drafts for a final portfolio submission.

We will read and discuss stories by writers who have been instrumental in the form's development, by those who challenge its conventions, by BIPOC writers, LGBTQ2S+ writers, women-identifying writers, and by graduates of the UBC School of Creative Writing program.

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

Keith Maillard

Workshops will be synchronous (in real time) and will be taking place via Zoom.

Students in this workshop will be expected to be writing poetry at an advanced level, and student submissions will provide the entire text for this course. There are many styles of poetry, all of them valid, and students may confront styles with which they are totally unfamiliar. Rather than criticizing a poem as though they were writing it, students should attempt to understand the problems faced by the author, however unfamiliar that author's style might be. After their poems have been workshoped, students will rewrite and resubmit them. I will offer comments upon poetic technique and suggest reading appropriate to individual students. In order for this kind of workshop to work well, the atmosphere must be warm, friendly, cooperative, and supportive. Rather than based on competition (who is "better" than whom), grades will be based upon how much students improve their own work.

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

Billy-Ray Belcourt

In this course, we will examine and experiment with various practices of "poetic inquiry." By poetic inquiry, I don't mean simply the writing of poems (though that's naturally included), but more expansively the ways we read, think, research, write, and be in the world that are resonant with some kind of lyrical value. Of particular interest will be the study of archives, inventories, and glossaries; we will also discuss friendship, love, protest, and politics. Texts may include Dionne Brand's *THE BLUE CLERK*, Roland Barthes' *MOURNING DIARY*, and Jordan Abel's *NISHGA*, among others. Students will be expected to write letters, poems, ars poetica, journal entries, and other hybridic forms.

CRWR 405F-001 (term 1) – Writing Creative Nonfiction 1 (3 credits)

Carol Shaben

This seminar aims to ignite your passion for writing powerful true stories. We'll delve into the craft techniques that bring nonfiction to life: scene, structure, style, theme, voice, point of view, perspective, research, and reportage. You'll learn essential elements of artful nonfiction such as engaging your curiosity, using speculation, and the importance of truth and ethics in this genre. In the first half of the term we'll develop our craft through reading, discussion and frequent writing technique exercises. We'll spend the second half of term in peer review workshops, sharing and polishing a longer essay assignment (1500-3000 words). You can expect to finish the semester with a deeper understanding of the craft of creative nonfiction, a body of new work, and a sharper skill set for revising your own writing. This class designed to be generative, inclusive and lively, encouraging writers to take risks, experiment, and have fun.

CRWR 406F-001 Screenwriting (3 credits) - Tuesdays/Thursdays (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. This year, we will focus on feature as well as short form writing. 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 will take place on Zoom, but you will be required to explore the asynchronous modules during the week on your own schedule and to participate in break out rooms on Zoom. You may be asked to post a short video/s of yourself at some point during the course. The synchronous portion of the class will take place in a two-hour period each week on Tuesdays or Thursdays from 10am PST to noon PST, depending on which section of the course you choose to register. You will 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 406F-003 Screenwriting (3 credits) - Tuesdays/Thursdays (blended synchronous/asynchronous)

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CRWR 407H-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.

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

Keith Maillard

Workshops will be synchronous (in real time) and will be taking place via Zoom.

The purpose of this advanced 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. Students will be required to bring at least one of their stories to final draft. In order for this kind of workshop to work well, the atmosphere must be warm, friendly, cooperative, and supportive. Rather than based on competition (who is “better” than whom), grades will be based upon how much students improve their own work.

CRWR 409F-001 (term 1) Writing Fiction 1 (3 credits)

Théodora 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. During the term students will be expected to turn in short stories for workshop and encouraged to experiment with structure and length. Through discussions and craft 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 good sentence. Finally, the course will guide students through the process of revising their short stories and presenting their work to a wider audience. Throughout the term there will be one-on-one meetings with the instructor, as well as regular opportunities to connect with other students in small group sessions for conversations on the writing and revision process.

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 411F 001 (term 1) Advanced Writing for Lyric Forms (3 credits)

Tariq Hussain

In this class students will explore the craft of song writing 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 listening, 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 along with lyric sheets, however knowledge of recording software (DAWs) such as Audacity, GarageBand, Ableton Live, etc.—though an asset! —is not a requirement. Included will be some instruction on digital recording techniques should there be student interest. This course will take place in real time, face-to-face in one weekly three-hour workshop session which students are required to attend. Participation and discussion as well as maintaining an environment of support and mutual respect is key to the success of this course as students will be participating in a genre that is more performative in nature than some others, and perhaps extra challenging if students haven't tried it before. This should not be seen as a deterrent for anyone who's new to song writing, however, but rather as an invitation to try something fun, exciting, and challenging.

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

Linda Svendsen

Synchronous/Zoom: Thursday, Sept 9, 2021 – Thursday, Dec 2, 2020 1 3-5 pm Pacific

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.

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 457H 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 36th 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 2

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

Tariq Hussain

This course is designed for students looking to develop their creative writing skills through an exploration of a variety of creative writing genres including fiction, poetry, creative non-fiction, song writing, screenwriting and more. Students will have the chance to explore a variety of topics and concepts designed to elevate their craft such as constructing story arcs, character development, image building, managing dialogue, and so on. Students will engage in readings, weekly writing exercises, and some longer length writing assignments (in genres of their choosing) in order to maintain a regular writing practice. By the end of the course, students will have amassed a solid body of creative work—a portfolio! — that they can be proud of with work they can continue to revise and draw inspiration from long after the term ends. This course will take place in real time and consist of weekly, face-to-face lectures which students are required to attend. Note that students are also required to submit new work only for this course. CRWR 200 is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing.

CRWR 200-004 (term 2) – 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, song writing, 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.

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

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, song writing, 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.

Note: this course is online-only and will be delivered through videos of the lectures carried out in CRWR 200-004

CRWR 201-002 (term 2) – Introduction to Writing Poetry (3 credits)

Bronwen Tate

In poetry, the chaos and disorder of living are made meaningful by the shaping powers of language and the imagination. Drawing inspiration from a diverse array of contemporary poets, you will write many poems and explore the capacity of language to name the world, sing us back to our senses, say what matters, and imagine other possibilities. Together, we'll discover how to invite wildness and surprise onto the page. We'll also investigate the radical possibilities of revision and cultivate a shared vocabulary of diction, syntax, image, line, metaphor, echo, pivot, and rhythm to help you make more conscious choices in your writing. To support flexible learning, this is a blended course with asynchronous videos, readings, and exercises supported by weekly synchronous lectures and collaborations.

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

Sharon McGowan

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 208 002 (term 2) – 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. 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 220-002 (term 2) – Introduction to Creative Writing with an Indigenous Focus

Billy-Ray Belcourt

An introductory survey of trends and themes in contemporary Indigenous writing in North America. Students will read both literary and critical texts and the assignments will require both creative and analytical writing. The course unfolds in the spirit of experimentation and interdisciplinarity.

CRWR 230-002 (term 2) – 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 readings, 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 comedic style, 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. The course is offered online asynchronously with opportunities each week to engage with the Instructor, Teaching Assistants and students through synchronous interaction.

CRWR 301-002 (term 2) – Intermediate Writing Poetry (3 credits)

Sheryda Warrener

In this course, we enter into a mode of “serious play,” training our collective attention to poetic forms and modes – from sonnets to sestinas, and elegies to self-portraits – in order to discover what can be accomplished when writing adapts to and is determined by constraints. By presenting ourselves with weekly formal challenges, we’ll explore the patterns, variations, and inventions these forms make possible, and then return to free verse poems with newly-acquired technical chops and a vital, renewed energy. You will leave with your formal imagination in-tact, and a significant amount of new work. This course blends synchronous and asynchronous content. A weekly compilation of videos and craft essays feature insights from contemporary poets as they take you through advanced modes and techniques. Conversations in small groups will supplement these materials. Designed with flexible learning in mind, there will be multiple ways for you to participate, interact, and engage.

Prerequisite: CRWR 201

CRWR 306 002 - (term 2) Intermediate Writing for the Screen (3 credits)

Martin Kinch

This course combines on-line material and in-class workshop/seminars. Each week consists of online instruction, screenings and assignments, and seminar/workshops led by our Teaching Assistants. Our primary objective is to explore the processes, craft, and techniques of screenwriting and create original work for the screen. Online, students will find a variety of videos 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

The workshop/seminar sessions are 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 309-002 (term 2) – Intermediate Writing Fiction (3 credits)

John Vigna

This is an intermediate blended (50% online, 50% in-person) course designed for those who want to continue exploring the art and craft of writing fiction. 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. 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. 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. We'll meet in person as a class once a week, with opportunities each week to engage with the Instructor, Teaching Assistants and students both in-person and asynchronously.

Prerequisite: CRWR 209

CRWR 310-002 (term 2) – 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, discussions, 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 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: Blended, with an online component containing video lectures and online discussions, and in-person classes where students will have a chance to apply skills, ask questions, and analyse game writing.

CRWR 311-002 (term 2) – 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. We will explore everything from personal

song writing, to writing in a non-autobiographical style, to protest songs, to the comic lyric. Students will engage in readings and listening (recordings by professionals, podcasts, etc.) and will also have ample opportunities to flex their own creative muscles through weekly writing exercises and longer song writing assignments. Students should be prepared to submit both lyric sheets and audio recordings of their work, however, these recordings could range from something as simple as an iPhone recording to more complex arrangements using digital audio workstations (DAWs) such as Audacity, GarageBand, Logic Audio, Ableton Live, etc. By the end of this course, students will have participated in a rigorous and regular writing practice and will have therefore amassed a solid body of creative work—a portfolio!—that they can be proud of with work they can continue to revise and draw inspiration from long after the term ends. This course will take place in real time and will consist of weekly face-to-face lectures which students are required to attend. Note that students are required to submit new work only for this course. Whether one is a novice songwriter or has a few songs under their belt already, this course will help students hone their song writing skills while having fun doing so.

CRWR 353G 002 Intermediate Writing for Children and Young Adults (3 credits, term 2)

Emily Pohl-Weary

Middle-grade (MG) and young adult (YA) fiction are the focus of CRWR 353. They tend to be adventurous, playful, unpretentious, and reflect the critical issues of our time. Together, we'll explore the weird and wonderful world of writing for young readers, the changing industry, audience expectations, parameters of sub-genres, advanced writing techniques, and developing our writerly voices.

Recently, authors have cracked open the rules about what's allowed by tackling issues like entrenched racism, sexual assault, social inequities, and gender binaries. Great examples combine strong teen characters, a unique narrative voice, tight stories, and dramatic tension.

We will put into practice all the tools learned in CRWR 203 and 303, workshop each other, and learn how to incorporate feedback into our own work. Each week, we read an example of MG/YA, critique student writing, and participate in craft-focused discussions.

Major assignments include two substantial pieces of writing (10 pages each, double-spaced, 12pt font), a short piece of experimental writing (5 pages, double-spaced, 12pt font), and a brief presentation on a MG or YA novel published in 2020/21.

This class will use a hybrid format, with readings and some discussions taking place on Canvas. Safety permitted, we will meet weekly in person.

CRWR 359G 002 (term 2) – Intermediate Fiction (3 credits)

Mallory Tater

CRWR 359A is a writer's workshop focussing on the art of short fiction.

Students will generate and submit two new pieces of short fiction during the course for workshop discussions, provide weekly written feedback on peer-submitted work, participate in synchronous two hour workshops in person, and revise drafts for a final portfolio submission.

We will read and discuss stories by writers who have been instrumental in the form's development, by those who challenge its conventions, by BIPOC writers, LGBTQ2S+ writers, women-identifying writers, and by graduates of the UBC School of Creative Writing program.

CRWR 402G-002 (term 2) – Advanced Writing for New Media: Podcasting (3 credits)

Bryan Wade

Writers in this mixed undergraduate/graduate workshop who participate in this introduction to writing for podcasting course will learn about formatting, dialogue, character development, world building, 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. They will also have the option to produce a short ten minute feature or dramatic piece.

Writers will also be expected to research and provide feedback to the class about recent fictional (aka dramatic) series: *Homecoming*, *The Unexplainable Disappearance of Mars Patel*, *The Truth (Radiotopia)*, *Wolf 359*, *Blackout*, *We're Alive: Goldrush*, *The Rest is Electric*, *Limetown*, *Carrier*, *Six Minutes*, *The Magnus Archives* and recent feature series: *Serial*, *You're Wrong About*, *In the Dark* and *Beyond Reasonable Doubt?* As well as stellar producers such as *The Kitchen Sisters*.

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

Class and description to be confirmed.

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

Margaret De Vries

Whether or not young people are a new audience for you, this course is a place for you to explore and to grow with the enthusiastic support of your peers and me. In the first several weeks of the term, you will develop your skills through a variety of writing exercises and instructor- and peer-led discussions on the range of forms and genres that constitute children's and YA fiction. Genres include various kinds of fantasy, historical and contemporary realistic fiction; forms include YA and middle-grade novels, chapter books, early readers and picture book texts. During the rest of the term, you will have the opportunity to workshop two substantial pieces. Craft discussions and writing exercises will continue to happen alongside the workshops. As well, you will be asked to read children's and teen books throughout the term and to share lists of what you are reading twice. As we go, we will address questions of audience, the challenges inherent in writing for people at a stage of life that for us is past, and strategies for getting that writing past the gatekeepers and into readers' hands.

This course is text-based and asynchronous: discussions take place over a day-and-a-half each week, beginning at 9 AM PST on Mondays and ending at noon on Tuesdays, while initial responses to peers' work must be prepared and posted before class begins. I will ask to meet

with each of you individually over Zoom or the phone twice during the term, once in the first two weeks and again after your first workshop.

CRWR 406G-002 (term 2) – Screenwriting (3 credits) (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. This year, we will focus on feature as well as short form writing. 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 will take place on Zoom, but you will be required to explore the asynchronous modules during the week on your own schedule and to participate in break out rooms on Zoom. You may be asked to post a short video/s of yourself at some point during the course. The synchronous portion of the class will take place in a two-hour period each week on Tuesdays or Thursdays from 10am PST to noon PST, depending on which section of the course you choose to register. You will 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 408G-002 (term 2) – Writing for Graphic Forms (3 credits)

Sarah Leavitt

What are comics and how do they work? How do you make a good comic? In this class we'll examine the building blocks of comics (text and image combinations, panel and page composition, and more) and practice the skills needed to create clear, compelling, memorable comics. By the end of the term, you'll be a more insightful comics reader and a more skillful comics maker. This course involves not only workshops, but also readings, discussions and exercises. No drawing skills or experience are required. (Fact: You can make great comics even if you "can't draw.") That being said, you do need to draw your comics in this course, so you should be open to experimenting with and developing your drawing skills.

It's very important to me that this class is both a safe place for playing and experimenting and also an environment in which students are encouraged to challenge themselves, take risks and push their work further. Students at all levels of skill and experience have produced excellent comics in this class, and many have continued to make comics after completing the course. Even if you don't intend to continue making comics after this class, students often find that the skills learned in comics class help them with their work in other forms. Students who plan in future to write comics scripts for others to draw will gain insights into the writing process from the experience of drawing.

Note: If you're taking the course for the second time, or if you're already an experienced cartoonist, I've included alternatives for assignments you may have done before. If you're working on a longer project or have a particular aspect of comics you want to work on this term, let me know; I want to make sure the class works for you. If you're new, don't worry – you'll fit right in. Everyone is welcome in comics class, whether new or returning.

CRWR 409G-002 (term 2) – 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. During the term students will be expected to turn in short stories for workshop and encouraged to experiment with structure and length. Through discussions and craft 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 good sentence. Finally, the course will guide students through the process of revising their short stories and presenting their work to a wider audience. Throughout the term there will be one-on-one meetings with the instructor, as well as regular opportunities to connect with other students in small group sessions for conversations on the writing and revision process.

CRWR 416G-002 (term 2) – Writing for Television: The Half-Hour TV Series Pilot (3 credits)

Linda Svendsen

Synchronous: Thursdays, 3-5

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.

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 twice during the term. Linda.svendsen@ubc.ca

CRWR 440G-002 (term 2) – Interdisciplinary Projects: Hybrid Forms (3 credits)

Sheryda Warrener

In CRWR 440: Experimental forms is a space for you to test, play, subvert, transgress, delight in, or otherwise imagine writing free from categories of genre. Together, under the influence of formally inventive writing, we'll experiment with blending two or more genres into a single work; creating visual-textual combinations; and borrowing non-literary structures to shape the writing. This is a workshop in the milliner, cobbler, or woodworker's sense, a makers-space where writing emerges naturally from rigorous experimentation, excursions to public spaces, and acts of creative research. The term will culminate with the conjuring and assemblage of your own final hybrid work, either as a collection of disparate pieces or as a unified sequence.