



MFA

STUDENT HANDBOOK

2022-23

UBC Creative Writing (Vancouver Campus) is located on the traditional, ancestral, unceded territory of the xʷməṭkʷəy̐əm (Musqueam) people.



THE UNIVERSITY OF BRITISH COLUMBIA

School of Creative Writing

Faculty of Arts

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Communication

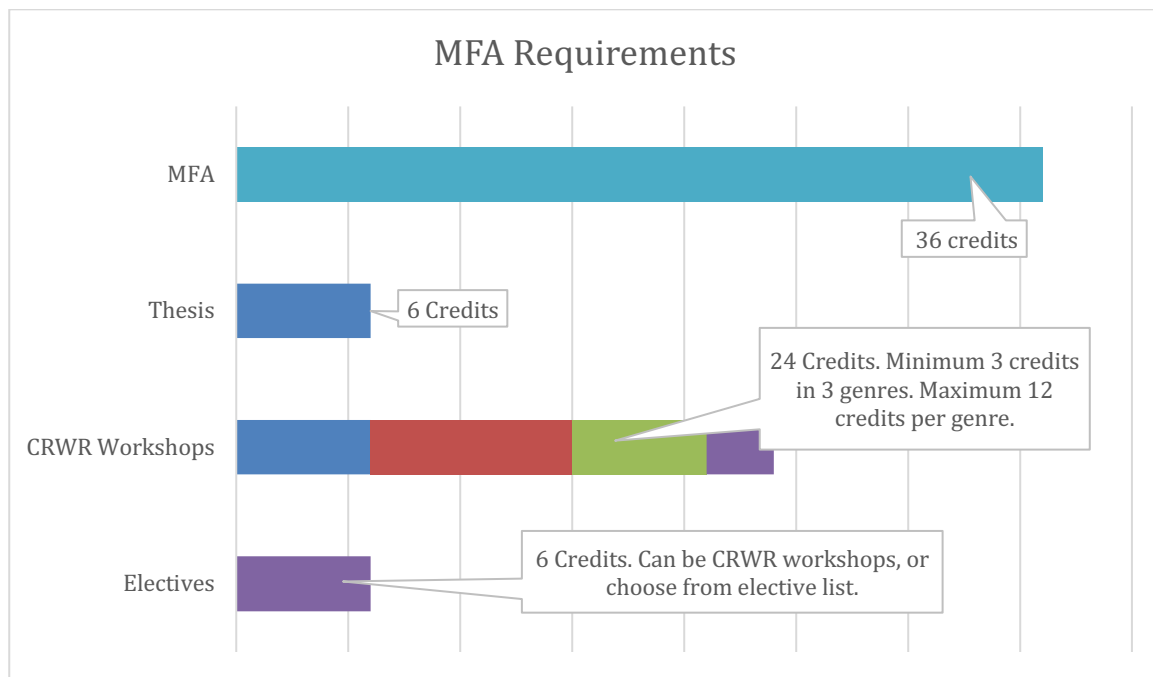
As you will be receiving email messages from UBC periodically, we strongly recommend that you add the UBC email server to your approved list of senders in any mail filtering software you use or which is employed by your email provider.

Your Student Services Centre (SSC) account

You are responsible for keeping track of your own fees, payment deadlines, etc. You can track these details via your Student Services Centre Account (<https://ssc.adm.ubc.ca/sscportal/>). This site is also where you can update any personal information (address, phone number, etc). Please make sure that if any of your personal information changes (especially your email address), you update your account as soon as possible. Failure to do so may mean that you will not receive important emails sent to class lists.

If you change your email address while you are a student, please update the CRWR program office as well as your student record with UBC, as we maintain a mailing list to communicate with students. Please do not unsubscribe from our mailing list: it will only be used for important notifications.

MFA Program Completion Requirements



The MFA program of study is comprised of coursework and thesis. A total of 36 credits are required in order to complete the degree: 30 credits of coursework and 6 credits of thesis.

IMPORTANT NOTE: Students are not permitted to exceed the 36 credits in total of Creative Writing courses required for completion of their MFA degree.

Workshops

A minimum of 24 credits of coursework must be Creative Writing workshops for which students are registered at the 500 level.

Creative Writing MFA students are required to take at least three credits of workshop courses in at least three of the genres we offer. Screen and television are considered a single genre despite having separate course numbers. Short fiction and the novel are also considered a single genre.

On campus students may take no more than 6 credits of coursework online and vice versa, space permitting, and with the permission of the Graduate Chair. In the case of high demand, except in exceptional circumstances, priority is given to students registering within their own stream.

IMPORTANT NOTE: A maximum of 12 credits in any given genre may be counted for credit towards the MFA degree. If students exceed 12 credits in a genre, the excess credits will not count towards their degree.

Electives

Students have 6 credits which they may use to take additional 500 level CRWR workshop courses, or may use according to the following options:

- 3-credit grad Elective (non-workshop) courses CRWR 530 (Preparation for a Career in Writing) and/or CRWR 550 (Teaching Creative Writing)
- maximum 6 credits undergraduate level in Creative Writing courses numbered 300 to 499, pending approval from the Graduate Chair indicating that the courses are directly and demonstrably related to the student's program of study
- maximum 6 credits in courses numbered 300 and up outside of the School of Creative Writing, pending approval from the Graduate Chair indicating that the courses are directly and demonstrably related to the student's program of study

NOTE: Courses numbered 100 to 299 and courses taken through Continuing Studies are not counted towards the requirements of the degree.

Course Load

A full course load is 18 credits per academic year, with a maximum of 9 credits per term. Students who wish to take more than 18 credits may do so *only with permission of the Graduate Chair*. If permission has not been given to enroll in 6 extra credits, the School may unilaterally de-register the student from the excess credits.

Note: On-campus students will note that their transcripts indicate that they have been registered for a thesis course from their program start date. In their first year, this registration is for administrative purposes only.

Students must enroll in a minimum of 12 credits of courses (6 credits per term) in the fall/winter session in order to be eligible to receive year-end School of Creative Writing awards and Graduate Support Initiative (GSI) awards.

Occasionally, a course may be cross-listed and available to both undergraduate and graduate students.

How to Register for Courses

Students self-register in UBC courses through the [Student Service Centre](#). We strongly encourage early registration because courses can fill up quickly. You can view the date

and time that course registration will open for the upcoming term through the Student Service Centre. You will also be notified by email by UBC and through the SSC when registration is open for a particular session.

Registration step by step

- To log in, you must obtain a campus-wide login (CWL) ([see instructions](#)).
- To browse course offerings, log into your student account and choose “Course Schedule.” Follow directions from there. Creative Writing courses are all listed as CRWR. Graduate courses are all at the 500-level.
- We strongly recommend watching video registration tutorials on the SSC.
- We will also try to have expanded course descriptions on the CRWR website before registration each year: <https://creativewriting.ubc.ca/courses/?level=5>
- Note: Optional Residency Courses all have section numbers which begin with **D** and do not have a course time and date assigned on the SSC. So CRWR 501V 001 is on-campus and CRWR 501V D01 is online.
- Courses are marked with “restricted” seating because only CRWR students are eligible to register for them. It does not mean that you are restricted from taking them. **However, as noted above, on campus students cannot register in online courses without permission from the Graduate Advisor and are restricted to a maximum of 6 credits online during their degree.**
- Because courses often fill quickly (some almost immediately), we strongly recommend students do the following before registration day: create a Worklist in SSC, with the courses you want to register in. Make a list of alternate courses in case the ones you want fill up. Be on your computer the moment registration opens.
- If you don’t get a course, please keep checking back. We often find courses will fill initially, but students may switch and drop courses right into the first week of classes.

Dropping a course

IMPORTANT: If you wish to drop a course, you must formally withdraw from the course in your account on the SSC. For Optional Residency students, since you pay per credit, it is important to remember that UBC has drop deadlines which affect whether you get a fee refund or not. See <https://students.ubc.ca/enrolment/finances/tuition-fees/tuition-refund-dates> for details.

Attendance & Participation

Regular attendance and active participation in workshop courses are expected and students are encouraged to consult regularly with instructors. Individual faculty members set regular deadlines and page quotas for workshop courses.

Unexplained absences from three classes per term are cause for failure. Two late classes equal one missed workshop. This policy includes late or inadequate participation in an online workshop. See the **Guide to Workshop Citizenship** section in this Handbook for details on workshop protocol.

NOTE: Students are not permitted to take a completed project from one course and simply convert it to a different genre for another course (for instance, converting a novella to a screenplay).

Creative Writing graduate students are responsible for selecting and completing the necessary course/genre requirements to graduate. Students may consult with the Graduate Chair should they have any further questions regarding these requirements.

Program Grading Standards

Grade average at the MFA level is 90%. This is to ensure consistency in grading from instructor to instructor as well as within the Faculty of Arts. This applies to thesis grades also.

A+ 95-100% Exceptional: A grade rarely awarded. Unusually high achievement demonstrating exceptional creativity, complete mastery of the material (craft) and clarity of expression. Professional calibre work. Comments in the workshop are perceptive, precise, profound. Student demonstrates an extraordinary commitment to the workshop through regular attendance, participation and constructive communication. Potential SSHRC candidate.

A+ 90-94% Excellent: The writing is well-crafted, grammatically flawless. The use of language is pleasing and vigorous. Demonstrates a high degree of creative thought, craft and skill. A thorough knowledge of concepts and/or techniques of craft and exceptional skill in their application. The student is perceptive and has a superior ability to organize and deliver original, incisive comments in the workshop. Student demonstrates a high level of commitment to the workshop through regular attendance, participation and constructive communication. Very close to professional calibre work. Potential SSHRC candidate.

A 85-89% Very Good: Consistently strong work demonstrating a high degree of creativity, and clarity of expression. A good capacity for original, creative work. Very good ability to make sound critical evaluations of material discussed in the workshop. Student demonstrates an excellent commitment to the workshop through regular attendance, participation and constructive communication.

NB. A grade below 85 at the MFA level suggests at least one significant component of the course is wanting: participation, ability to meet deadlines, completed assignments, etc.

A- 80-84% Good: Good skill noted in many aspects of the work, which demonstrates creativity and clarity of expression. The use of language is generally correct. There may be a need for further editing in the presentation of the work (i.e. style, voice,

characterization, etc.) or in the language (i.e. diction, grammar, usage, spelling, punctuation). But the writing is engaging. Demonstrates a sufficient grasp of the subject matter/genre, and an ability to deliver sound, on-point, useful comments in the workshop. Student demonstrates some commitment to the workshop through more or less regular attendance, participation and constructive communication. Student may have late, incomplete, or missing assignments.

B+ 76-79% Adequate: Work satisfies basic requirements. There may be a need for further editing in the presentation of the work (i.e. style, voice, point of view, etc.) or in the language (i.e. diction, grammar, usage, spelling, punctuation, etc.). Provides bare minimum written and verbal feedback on peer work. Struggles with attendance and late incomplete, or missing assignments.

B 72-75% Poor: Meets the basic course requirements. The student has completed work without any serious errors in tone or narration. Problems with creative shaping and delivery may occur, and there may be a further need for learning the mechanics of language use. Struggles with attendance and/or participating in the workshop and is challenged to provide any helpful comments. Late, incomplete, or missing assignments.

B - 68-71% Very poor: Minimally acceptable work meeting the minimum of expectations and demonstrating limited performance. Manuscripts with repeated errors in grammar, usage or punctuation. Proficiency and creative aspects of the work may be occasionally demonstrated, but the student does not demonstrate an understanding of the challenges (i.e. style, voice, etc.) involved in writing in the genre. Struggles with attendance. Rarely contributes or if does, is not on point or clear. Late, incomplete, or missing assignments.

C+ 64-67% Pass: Only 6 credits of Pass standing (60-67%) may be counted towards a master's program. Work which casts doubt as to the student's ability or readiness to meet course requirements. The writing shows constrained use of language (either in the creative shaping and delivery of content or in repeated errors in grammar, punctuation, diction and usage), and the treatment of the material has not resulted in sufficient depth. Struggles with attendance. Does not participate in the workshop. Late, incomplete, or missing assignments.

C 60-63% Pass: Only 6 credits of Pass standing (60-67%) may be counted towards a master's program. The writing is difficult to read because of inappropriate delivery or repeated grammatical errors or both; furthermore, the idea may not be appropriate for the form. The writing suffers from many problems of style and grammar; the writing may not be idiomatically acceptable. Struggles with attendance. Does not participate in the workshop.

F 0-59 Failure: Failure to meet course requirements.

University Grading Policy

<https://www.grad.ubc.ca/current-students/managing-your-program/satisfactory-progress-masters-students>

For **master's students** registered in the Faculty of Graduate Studies, Fail (F) for individual courses is defined as below 60%:

Grading Scale	
PERCENTAGE (%)	LETTER GRADE
90-100	A+
85-89	A
80-84	A-
76-79	B+
72-75	B
68-71	B-
64-67	C+
60-63	C
0-59	F (Fail)

However, **only 6 credits** of pass standing (60-67%) may be counted toward a master's program. For all other courses, a minimum of 68% must be obtained. Some graduate programs may require a higher passing grade for specific courses.

Program Duration

On-campus stream: On-campus students generally study full time, completing their MFA degrees, including thesis, in two years, graduating either in the Spring or Fall following their second year of study.

On-campus students must register for courses starting in the Winter session (September-April) of the year when they begin their studies. They must remain continuously registered until the degree is completed. Failure to register for two consecutive terms may result in the student being required to withdraw from the School. The exception is those periods of time for which the student may request a leave of absence: all leaves must be approved by the Graduate Chair and the Faculty of Graduate and Postdoctoral Studies. Note that leaves apply only to on-campus students. See the **Leaves of Absence** section in this Handbook for further details.

Beyond the two years of residence in the School, on-campus students pay the continuing registration fee until they have completed their program (coursework plus thesis).

Optional Residency stream: Optional Residency students have a start date of July 1, allowing them to take the summer residency in their first year. Optional Residency students must register in courses in July and/or September of their first year. If they do not register for a course in either the Summer session (July-August) or the Winter session (September-April) of their first year, they will be considered to have turned down their admission to UBC. Optional Residency students have the option of studying part time and, even while maintaining full-time status (minimum of 12 credits), may take fewer than 18 credits per year and thus may require more than the standard two-year course of study to complete their degree.

Optional Residency students pay fees on a per-credit basis: no tuition is charged when Optional Residency students are not registered in courses, though students will pay a modest continuing fee.

For both on-campus and Optional Residency students, if a degree is not awarded within a maximum period of five years from initial registration, the student's eligibility for the degree will be terminated and the student will be required to withdraw from School unless an extension is granted by the Faculty of Graduate and Post-Doctoral Studies.

The progress of all students in both streams working toward the MFA degree is reviewed regularly by the Graduate Chair. A student may be required to withdraw if progress has not been satisfactory as shown by coursework, progress on the thesis, or other requirements of the School of Creative Writing.

Course Descriptions

Course descriptions for CRWR graduate courses are updated annually and are listed on the School of Creative Writing website: <https://creativewriting.ubc.ca/courses/?level=5>

Student Progress Reports

Before beginning classes, students are required to complete the on-line [New Student Program Completion Form](#) to acknowledge they have understood the program completion requirements.

At the end of each academic year, continuing students complete an annual [Continuing Student Progress Report](#).

It is important for students to evaluate their progress towards degree completion annually, and to consider what they plan to accomplish during their time at UBC, as well as for them to familiarize themselves with program regulations and requirements.

This is an opportunity for students to identify any problems they may be having as they navigate towards their degree, and to request assistance in resolving any difficulties. Additionally, the School of Creative Writing needs to gather information to help plan to better meet the needs of students.

Students must complete their report by June 1st each year. Forms are completed and submitted online at the above link.

Combined Programs

Master of Arts in Children's Literature (MACL)

The MACL Program is a graduate degree jointly offered by the Department of English Language and Literatures, the Department of Language and Literacy Education, the UBC School of Creative Writing, and the School of Information (iSchool), with administrative support housed at the iSchool. Applications to MACL are evaluated by faculty representatives from all of the associated departments and students follow chosen streams that specialize differently. For example, they can be accepted to do a hybrid creative writing thesis that includes a novel for young readers and an exegesis scholarly paper on a related topic.

Completion of the MACL program of study consists of 24 credits, 9 of which cover required areas, and 15 of which are electives (including some courses in creative writing). At the School of Creative Writing, MACL students usually register in Writing for Children and Young Adults, although they may also take other classes related to their thesis topic and genre.

Emily Pohl-Weary is the Creative Writing Faculty Representative to MACL as well as the first point of contact for MACL students who want to take creative writing classes. More information at <https://macl.arts.ubc.ca/>

Master of Fine Arts in Creative Writing and Theatre

The School of Creative Writing and the Theatre Program in the Department of Theatre and Film offer a program of on-campus study which leads to a Master of Fine Arts in Creative Writing and Theatre. Both Creative Writing and Theatre evaluate candidates' applications, and approval is required from both programs. Candidates need to submit writing portfolios and CV's directly to Creative Writing in the application process.

Students are required to complete thirty-six (36) credits of coursework in Creative Writing and Theatre. The required courses are: Creative Writing 507 (6 credits), Theatre 562 (3 credit seminar, offered biannually) and Creative Writing 599 (6 credits). CRWR 599 is the Thesis requirement, which is a full-length stage play (or its equivalent) that must be approved and accepted by both programs. Master of Fine Arts in Creative Writing and Theatre students may complete the rest of their courses requirements either with Creative Writing graduate writing workshops, or Theatre graduate (or equivalent) courses with the approval of their Creative Writing and Theatre supervisors.

Master of Fine Arts in Creative Writing and Theatre students have two supervisors, Sharon McGowan (pro tem) from Creative Writing, and Stephen Heatley from Theatre, who are involved with the implementation of their overall program and are also the thesis supervisors for their full-length stage play. The recommended time-frame for students to complete their course requirements, along with their thesis, is two years.

Master of Fine Arts in Film Production and Creative Writing

The School of Creative Writing and the Film Production Program in the Department of Theatre and Film offer a program of on-campus study which leads to a Master of Fine Arts in Film Production and Creative Writing. The Program is a two-year course of resident study in which students complete 24 credits of MFA Film Production Program courses and 12 credits of School of Creative Writing screenwriting and television writing courses.

Applicants must have an undergraduate degree in film production or the equivalent in experience, a portfolio of completed films as primary creator (director, writer or producer), and a portfolio of at least fifty pages of screenwriting from one or several original screenplays.

Candidates must first apply to, and be accepted by, the Film Production MFA Committee for the MFA in Film Production. Successful candidates will then be reviewed by the School of Creative Writing for admission.

Further information about the degree and the application process can be found here: <https://theatrefilm.ubc.ca/graduate/mfa-theatre-film/film-production-creative-writing/>
Sharon McGowan is the School of Creative Writing supervisor for Film Production and Creative Writing theses.

Faculty & Staff Contact Information

General Information

The UBC School of Creative Writing faculty and administrative offices, the TA office, and the graduate classroom are located on the 4th and 1st floors of Buchanan Building Block E on the Vancouver campus.

The *PRISM* magazine office is located in Mary Bollert Hall.

Mailing Address

UBC School of Creative Writing
Buchanan E-462, 1866 Main Mall
Vancouver, B.C. V6T 1Z1

Website

creativewriting.ubc.ca

Faculty & Staff List

creativewriting.ubc.ca/people

Graduate Student Support

Giulia Sperman

Email: crwr.grad@ubc.ca

Buchanan E462

Phone: (604) 822-0699

Fax: (604) 822-3616

Contact Graduate Student Support with questions about:

- thesis submission
- graduation application & requirements
- thesis registration
- awards transcripts & GPA calculations

Graduate Co-Chairs

Sharon McGowan and Timothy Taylor

Email: crwr.gradchair@ubc.ca

Contact the Graduate Chair with questions about:

- program completion and thesis
- graduate advising
- elective course permissions

Academic Year: Dates & Deadlines

Academic Year: September is the sole entrance date for the On Campus MFA Creative Writing stream, as well as the Joint Film/Theatre programs. July is the sole entrance date for the Optional Residency MFA stream, (though Optional Residency students may elect whether to attend summer residency in July or begin course work in September of their first year). Most courses are conducted from September through April, with the exception of the optional summer residency, which is open to all Optional-Residency MFA students, and On Campus MFA students in 2nd year and beyond, and occasional summer on-line course offerings. Students continue work on their thesis during the summers.

Term Dates: Winter Session 2020-2024

Note: The 2023/24 term dates or beyond have not been confirmed by Senate. See note 1 below.

Winter Session

Term 1	2021 (21W)	2022 (22W)	2023* (23W)	2024* (24W)	2025 (25W)
Start	Tue, Sep 7	Tue, Sep 6	Tue, Sep 5	Tue, Sep 3	Tue, Sep 2
Mid-term break**	Nov 10-12	Nov 9-11**	Nov 13-15	Nov 11-13	Nov 10-12
Finish	Tue, Dec 7	Wed, Dec 7	Thu, Dec 7	Thu, Dec 5	Thu, Dec 4
Teaching days	60	62	63	63	63
Exams start	Sat, Dec 11	Sun, Dec 11	Mon, Dec 11	Mon, Dec 9	Mon, Dec 8
Exams finish	Wed, Dec 22	Thu, Dec 22	Fri, Dec 22	Fri, Dec 20	Fri, Dec 19

Start	Mon, Jan 10	Mon, Jan 9	Mon, Jan 8	Wed, Jan 8	Mon, Jan 12
Mid-term break***	Feb 21-25	Feb 20-24***	Feb 19-23	Feb 17-21	Feb 16-20
Finish	Fri, Apr 8	Thu, Apr 13	Fri, Apr 12	Wed, Apr 9	Fri, Apr 10
Teaching days	60	62	63	61	60
Exams start	Tue, Apr 12	Mon, Apr 17	Tue, Apr 16	Sat, Apr 12	Tue, Apr 14
Exams finish	Wed, Apr 27	Fri, Apr 28	Sat, Apr 27	Sun, Apr 27	Wed, Apr 29

Summer Session

Term 1	2022	2023	2024	2025	2026
Start	Mon, May 16	Mon, May 15	Mon, May 13	Mon, May 12	Mon, May 11
Finish	Wed, Jun 22	Thu, Jun 22	Thu, Jun 20	Thu, Jun 19	Thu, Jun 18
Teaching days	27	28	28	28	28
Exams start	Sun, Jun 26	Mon, Jun 26	Mon, Jun 24	Mon, Jun 23	Mon, Jun 22
Exams finish	Thu, Jun 30	Fri, Jun 30	Fri, Jun 28	Fri, Jun 27	Fri, Jun 26

Term 1	2022	2023	2024	2025	2026
Start	Mon, Jul 4	Tue, Jul 4	Tue, Jul 2	Wed, Jul 2	Thu, Jul 2
Finish	Thu, Aug 11	Fri, Aug 11	Fri, Aug 9	Fri, Aug 8	Tue, Aug 11
Teaching days	28	28	28	27	28
Exams start	Mon, Aug 15	Tue, Aug 15	Tue, Aug 13	Tue, Aug 12	Mon, Aug 17
Exams finish	Fri, Aug 19	Sat, Aug 19	Sat, Aug 17	Sat, Aug 16	Fri, Aug 21

1. **These are draft term and examination dates and are subject to change.** Refer to the [Vancouver Academic Calendar](#) for Senate-approved term dates. If you have questions, please contact vancouver.senate@ubc.ca.

* Years marked with an asterisk have three Monday statutory holidays (or days in lieu of statutory holidays falling on weekends) in Term 1.

** Inclusive of Remembrance Day (November 11) statutory holiday observed in British Columbia.

*** Inclusive of Family Day statutory holiday observed in British Columbia.

The Optional Residency annual summer residency is normally held for ten days in the second week of July (Summer – Term 2).

Course Drop / Withdrawal Dates

<http://www.calendar.ubc.ca/vancouver/index.cfm?page=deadlines>

Tuition Fees

The Faculty of Graduate and Postdoctoral Studies offers details regarding current tuition fees, specifying rates for full-time, part-time permanent resident, domestic and international students, as well as rates for Optional Residency students, which differ from on-campus students and are listed under Specialized Master's Degree Programs.

<https://www.grad.ubc.ca/prospective-students/tuition-fees-cost-living/graduate-tuition-fees>

On-campus MFA Student Tuition Fees

For on-campus MFA students, tuition fees are paid in three installments: September, January, and May. Three installments are billed regardless of whether students are attending classes between May and September (all on-campus MFA students will be registered for CRWR 599, thesis, during this time).

Every student enrolled in a master's program is required to maintain continuous registration by paying tuition installments plus authorized student fees. Failure to pay fees will result in a financial hold and an interest penalty.

All on-campus graduate students are automatically assessed fees according to Schedule A. Once two years of study have been taken (6 fee installments), students who are still enrolled are assessed the Continuing Fee until they graduate.

Students who have paid more than the minimum installments for the degree will have their tuition fees prorated to the end of the month in which the Faculty of Graduate and Postdoctoral Studies confirms that all degree requirements have been completed. This includes the submission of their thesis to the Faculty of Graduate and Postdoctoral Studies' office.

2022/23 On-campus Fees

Program	Instalments per year	Minimum # of instalments	Domestic (per instalment)	International (per instalment)
Full-time (Schedule A)	3	3	\$1,767.18	\$3,104.64
Part-time (Schedule B)	3	9	\$1009.98	\$1,785.16
Continuing fee ¹	3	N/A	\$807.36	\$3,104.64
Extension fee ²	3	N/A	\$1,133.95	\$3,104.64

¹ If a degree program is not completed by a set number of instalments or a minimum program fee, the assessments will then switch to a Continuing fee. The Schedule A Continuing fee is assessed after instalment 6. The Schedule B Continuing fee is assessed after instalment 9.

² If a master's degree (both standard and specialized) is not awarded within a period of five years from the initial registration, a student may be granted an extension with permission from the Faculty of Graduate and Postdoctoral Studies. A master's degree (standard) will be charged the extension fee.

Note: The above figures do not include any additional student fees; these are approximately \$1000 per year for on-campus students.

Optional Residency MFA Student Tuition Fees

For Optional Residency MFA students, tuition fees are paid in two installments: September and January. Students taking a summer residency course pay tuition in July. Fees are only assessed when students are registered in courses.

Note: Those students taking any offered on-line summer courses also pay in May.

Students enrolled in the Optional Residency MFA stream pay fees on a per-credit basis. Fees are only assessed when students register in courses for the summer or fall/winter terms.

Because of this, full-time or part-time status is assessed by UBC depending on the number of credits taken during the academic year. Students are considered to be full-time for tax, scholarship and loan purposes if they are enrolled in 12 or more credits during the fall/winter term (September through April), 6 credits per term, and 6 credits in the summer term.

Master of Fine Arts in Creative Writing (Distance Education)		
Program entry year	Domestic tuition per credit	International tuition per credit
2022S or 2022W	\$653.41	\$1,199.53
2021S or 2021W	\$653.41	\$1,176.46
2020S or 2020W	\$653.41	\$1,153.84
2019S or 2019W	\$653.41	\$1,142.74
2018W or earlier	\$653.41	\$1,131.76

Optional Residency students do pay student fees, however these fees have been reduced to reflect the fact that online students use few, if any, on-campus resources.

For Optional Residency students, once payment has been made for 6 credits of thesis, students are moved into a non-fee section of thesis until they graduate.

International Student Resources

Visa:

Students should contact the nearest Canadian Consulate and provide them with the confirmation of approval letter from UBC Faculty of Graduate and Postdoctoral Studies in order to secure a student visa.

International Student Guide:

UBC International Student Services provides a comprehensive guide, which includes:

- Overview of documentation required to study in Canada
- Passport
- Study Permit
- Taxes
- Social Insurance Number (SIN)
- Overview of student health insurance including provincial and university services (AMS/GSS Health and Dental Plan)
- Overview of working in Canada
- On-campus work
- Off-Campus work permit
- Co-op Work Permit
- Post-Graduation work permit
- Work permit for spouse/partner

<http://students.ubc.ca/international>

International Student Development is located at the UBC Life Centre on the Vancouver Campus and offers access to advisors in person.

<https://students.ubc.ca/about-student-services/international-student-development>

Guide to Workshop Citizenship

Workshop classes are at the heart of the MFA experience, and the Creative Writing Program seeks to create a workshop climate in which the best possible learning about writing can occur. Each instructor will offer guidelines on how the workshop will proceed. Here are some general protocols to keep in mind:

For the Writer

- **The workshop should be helpful to the submitting writer.** To this end, it's often useful if the writer can come with questions. Be prepared to tell us a bit about your piece when you submit it: how long you've been working on it, what you're trying to do, what you've struggled with, and what aspects you most would like feedback on.
- **Openness to feedback and a willingness to listen are important components of the creative process.**
- **A rushed and muddled first draft may garner equally muddled feedback.** Try to give yourself time to do a rewrite before you submit. A more polished draft can enable the workshop discussion to more sophisticated, and more productive.

For the Workshop Participants

The workshop's goal is to empower the writer to continue forward with their piece. If the writer leaves discouraged or dissuaded from working on their piece again, the workshop has failed. Our best efforts will give the writer probing questions to consider as they plan their next draft.

- **Respect each other's pronouns.** Students are invited share their personal pronouns at the beginning of term and to include them in their screen names. Please make note of other students' personal pronouns whenever communicating with them.
- **Be kind.** Students sometimes bristle at this, because it sounds a bit like "be nice" and they fear it means they won't be able to be honest. Of course you can be honest. We're asking you to work harder: be honest *and* kind. (For online courses: our online voices tend to sound a bit more terse than our in-person voices, so kindness is very important here.)
- **Begin with something positive. End with something positive.**

- **As much as you can, refer to concrete examples in the text.** General, abstract comments like, “I love your writing!” “I was so confused.” “You write beautiful sentences.” “I couldn’t understand the mother.” are too vague to be of use to the writer. Whenever possible, cite an example from the text. If you’re confused, hone in on where in the text you first became confused – what was the sentence? That will be useful to the writer. A great feedback approach is to support a criticism with an example of where the writer did get it right. For instance: if character B seems underdeveloped, you might use the writer’s artful rendering of character A as an example of what you’d like to see more of in character B.
- **Give as much time and attention to the work as you’d like to receive on your own,** and remember you’re being graded in part on your participation.
- **Workshop is not a venue for matters of taste or personal relatability.** If the submitted piece is about basketball and you hate basketball, keep that to yourself. If the content challenges your morals and beliefs, try to step back and view the piece from a craft perspective. The question before us is always: how can we help this writer move closer to their intent within this piece of writing. Content is not arbitrary, so please don’t dismiss it as if it is. The writer has worked hard and made choices, choices that are not easily undone or re-imagined. The key here is to respect what the writer has done so far.
- **Handle political topics with care and consideration.** Discussions surrounding race, identity, and appropriation of voice can be challenging. The MFA program is a place where diverse voices and modes of storytelling are welcome and encouraged. Discussions of politics should remain grounded in the specific work at hand, and should be handled in a way that is helpful and constructive to the writer. Some resources for thinking about what’s helpful and constructive can be found here: <http://www.pleiadesmag.com/pure-craft-is-a-lie-part-1/> and here: <https://www.nytimes.com/2017/04/26/books/review/viet-thanh-nguyen-writers-workshops.html>.
- **Try to avoid declarative statements.** Instead, consider asking questions that will help the writer think more deeply about their work. For example, if a piece contains scenes of violence that you find disturbing, instead of saying, “This story is too violent!” you might ask: what role do you see violence playing in this piece? How do you want the reader to feel about the level of violence in this piece? (Avoid passive-aggressive questions like, Don’t you think this piece is way too violent?) Remember: workshop is an exploration that does not require you to pass judgment.

- **Workshop puts us all in a vulnerable position.** If the work is going to be emotionally affecting (and we hope it is!), then we run the risk of being emotionally affected by both writing it and reading it. The workshop should be a safe place for everyone. Try to distance your personal feelings, and focus on the workshop's task: discussing the execution of craft in this specific work.
- **Some disagreements will not get resolved.** Your job, as participant in a workshop, is not to convert everyone else to your way of thinking, or rhetorically destroy people who disagree with you. Express yourself; refine your own ideas and others' through thoughtful disagreement; and know when to call it a day. "We're going to have to agree to disagree about that" is a simple and elegant way to withdraw from a conversation that has begun to spin its wheels.
- **Conflicts are best resolved through communication.** If you have a concern with the conduct of a fellow workshop member or with a workshop process, please get in touch with your instructor immediately, or with the Grad Chair and/or the Director.

In addition, each instructor will have specific guidelines and frameworks for how workshop will be conducted, and students should follow those guidelines.

Respectful Environment

UBC has clear guidelines on Respectful Environment:

The University of British Columbia envisions a climate in which students, faculty and staff are provided with the best possible conditions for learning, researching and working, including an environment that is dedicated to excellence, equity and mutual respect. The University of British Columbia strives to realize this vision by establishing employment and educational practices that respect the dignity of individuals and make it possible for everyone to live, work, and study in a positive and supportive environment, free from harmful behaviours such as bullying and harassment.

Statement of Principle:

The best possible environment for working, learning and living is one in which respect, civility, diversity, opportunity and inclusion are valued. Everyone at the University of British Columbia is expected to conduct themselves in a manner that upholds these principles in all communications and interactions with fellow UBC community members and the public in all University-related settings.

The full statement on Respectful Environment may be accessed at the following link:

<http://www.hr.ubc.ca/respectful-environment/files/UBC-Statement-on-Respectful-Environment-2014.pdf>

The UBC School of Creative Writing seeks to foster a welcome space for all members of our community. We ask everyone to be respectful of other people's ideas, creativity, spaces, and learning. Together, we can create an environment where many voices can be heard and many stories can be told.

As an additional resource, we recommend that all community members consult the UBC Indigenous People's Language Guide:

http://assets.brand.ubc.ca/downloads/ubc_indigenous_peoples_language_guide.pdf

Thesis Overview

The culmination of a student's work during the MFA program is the creation of the thesis. As noted in the MFA Program Completion Requirements section of this Handbook, students who intend to graduate in May or November following their second year of study begin planning for thesis in the spring of their first year of study.

Students are eligible to begin work with their thesis committee once they've completed 12-15 credits of coursework. On campus students are registered in thesis throughout their degree, and as full-time students are expected to begin thesis in May of their first year or September of their second year.

Optional Residency students are eligible to begin thesis once they've completed 12-15 credits of coursework; however, they can choose to hold off on beginning their thesis if they are studying part-time. They pay for the first 6 credits of thesis, and after that are enrolled in a non-fee-paying section of thesis until completion.

Of those 12-15 credits, students must complete at least 6 credits of coursework in the genre in which they intend to write their thesis prior to beginning their work with their advisor. Requests for exceptions to this policy must be accompanied by a strong rationale, such as prior publications or productions in that genre.

When students enter the program, they will be assigned to the Grad Chair as their pro tem (temporary) thesis advisor, in accordance with Grad Studies policy. Grad students can consult with the Grad Chair on any grad- or thesis-related questions. Once students are ready to formally begin the thesis process, they will submit Thesis Proposal Forms to choose a start date of either May or September and to request advisors who will work with them formally on thesis. Once students have been assigned a thesis committee, they will be provided a link to self-register in a Thesis module in Canvas, which contains information on getting started with thesis, working with your committee, troubleshooting common issues, getting ready to submit, and links to necessary forms.

While students cannot be guaranteed their first choice of thesis supervisor, they will be able to work in their preferred genre.

Thesis supervisors are allocated according to their availability; students do not approach faculty to request them as thesis supervisors.

See the Thesis Committee Selection section below for details on how and when committees are assembled for students.

Genre Length and Format

While the thesis is a substantive work in the student's chosen genre, it is considered a project that can be completed in the equivalent of six course credits worth of work. Students normally take 8 to 11 months to complete their theses. It is imperative for students to consult with their thesis supervisor regarding expectations for their specific projects, however the approximate lengths for the various genres are as follows:

Fiction: 25,000 to 75,000 words. If the project exceeds this length, the supervisor will only guarantee feedback on the first 75,000 words. An outline is strongly recommended.

Creative Non-Fiction:

- Lyric essay: up to 25,000 words
- Essay collection: up to 50,000 words
- Memoir: 40-75,000 words
- Literary journalism: 40-75,000 words

Young adult, middle-grade or early chapter books: 25,000-50,000 words

Poetry: 40 to 60 pages, which is about 5,000 to 7,000 words

Screenplay: 90 to 120 script pages. Formal meetings will take place at each stage (map, beat sheet, outline, 1st draft, 2nd draft, polish/final draft) in accordance with industry standards, approximately every six weeks.

Television: up to 60 to 120 pages pilot episode and second episode or spec script (will vary depending on episode length) PLUS 10 to 20 pages for series bible

Web Series: 60pp. or 2.5 hours

STUDENTS IN ALL SCREEN GENRES should buy David Trottier's *Screenwriter's Bible* for formatting, as well as familiarize themselves with screenwriting software.

Stage: 80-120 pages (i.e. a full evening of theatre) in standard stage play format

Lyric: For a collection of popular songs (pop, folk, rock, blues, etc.) with an approximate length of 3-5 minutes per song, students should submit a full-length album's worth of material, meaning 12-15 songs. Students should submit both lyrics and audio recordings of their completed works. The recordings do not need to be professional studio quality but will offer clear insights into things like genre, style, rhythm, melody, phrasing, and other musical information. Students will also submit "liner notes" in which they discuss concepts, process, craft, and this should be around 1,000 to 2,000 words.

Libretto: For libretto submissions, students should submit a script of 50 to 120 pages. Audio recordings are not required, although including a recording of one song could be useful in helping to convey a sense of the lyrical and musical style. Again, this audio material does not need to be recorded in a professional studio. If students would like to

pursue other types lyric projects not noted above, please consult with the supervisor in advance for consideration.

Graphic Forms:

1. Abstract
2. Full script (formatted text), including concise descriptions of action or composition of frames where needed for comprehension
 - Supervisor will provide template to be used for script
 - The final comic will be minimum 100 pages
3. Thumbnails for 20% of the work
 - Minimum 20 pages, maximum 50 pages
 - Must be consecutive pages
4. Finished artwork/inks, including lettering and colour (if applicable), for 10% of the work
 - Minimum 10 pages, maximum 25 pages
 - Must be consecutive pages
5. List of sources if applicable

Hybrid Forms: to be determined in consultation with the supervisor and Grad Chair.

New Media: to be determined in consultation with the supervisor and Grad Chair.

Thesis Committee Selection

The MFA thesis committee consists of a supervisor and a second reader. Tenured and tenure-track faculty (Professors, Associate Professors, and Assistant Professors) and 12 Month Lecturers are available as both thesis supervisors and second readers. Adjuncts are not available to sit on thesis committees except in exceptional circumstances and with the permission of the Chair. Available supervisors will be identified during the Thesis Selection process.

For students in the Master of Arts in Children's Literature (MACL) Program, Prof. Emily Pohl-Weary or Tanya Kyi will act as the Creative Writing thesis supervisors. For students in the Master of Fine Arts in Creative Writing and Theatre Program, the Creative Writing thesis supervisor is Leanna Brodie.

For students in the Master of Fine Arts in Film Production and Creative Writing Program, Prof. Sharon McGowan acts as the Creative Writing thesis supervisor.

The second reader is not expected to read the thesis until it is completed and ready to submit to Grad Studies. After the second reader has read the completed thesis, the supervisor organizes a thesis meeting where the two faculty members discuss the thesis with the student. For Optional Residency students, this may take the form of a teleconference or Zoom meeting.

Note: In exceptional circumstances in which the thesis requires special expertise, a student may request a committee member from another department in the University.

In January of their first year of study, or of the year in which students plan to begin work on thesis, students complete an online Thesis Proposal Form, which will be made available on the School of Creative Writing website Air site in January of that year. Students will indicate three choices for thesis supervisor. While student requests for supervisors are taken into consideration, thesis supervisor workload must be distributed equitably among faculty members, and choices are not guaranteed. Students often work productively with faculty with whom they have not yet taken a course.

Students who, after completing the Thesis Proposal Form, delay their thesis start date beyond September will need to reapply the following January.

Once thesis supervisor has been assigned, students are informed of their assignments by the Grad Chair, and the Graduate Student Support staff registers students for thesis with the selected supervisor.

As noted above, the thesis project should be completed within 8 to 11 months. Students who find that they need to take longer than this period to complete their theses will in most cases retain their supervisors. Be advised, however, that it is the supervisor who decides when the thesis is ready to submit. If the supervisor deems a student has done sufficient work to graduate, the student will no longer have the option of working with a supervisor.

2nd readers will be assigned once the student's anticipated completion date is known.

Rights and Obligations of the Student

Students submit their Thesis Proposal Form no later than March 1 to begin thesis work in May or September. Once the thesis supervisor has been assigned, Grad Studies requires that the student and the supervisor work together to draw up a submission schedule, confirming when the student hopes to graduate, the number of complete drafts or individual hand-ins the supervisor expects to see, submission deadlines, when the student should expect feedback, etc. Both student and thesis supervisor should have copies of this document. You can find a template version of this document on the Grad Studies website, here: <https://www.grad.ubc.ca/current-students/supervision-advising>.

Students should devise a project that can feasibly be completed in the equivalent of six course credits worth of work. We strongly encourage students to develop their thesis out of a project begun in a workshop, with the understanding that the thesis process will involve substantial additional work. However, students are not permitted to take a completed project from one class and simply convert it to a different genre for their thesis (for instance, converting a novella to a screenplay).

Students will complete annual reports every December charting their progress on their thesis work. Thesis supervisors must sign off on these reports. Students who do not submit thesis work to their supervisors in accordance with their mutually agreed schedule may be reassigned.

If the relationship between the student and the supervisor is no longer functional, or if the student fails to make progress on the thesis, the student may either ask or be asked to switch to another thesis supervisor, with the assistance of the Graduate Chair.

Students will turn their work in on time. If a student submits late or is experiencing difficulties with their work, they communicate this to their supervisor as soon as possible, and adjustments to the schedule are made accordingly.

Except in exceptional circumstances, students do not switch their thesis project once the thesis process has begun.

It is the responsibility of the student to keep the Graduate Student Support staff up to date on proposed and confirmed graduation dates.

Rights and Obligations of the Supervisor

The supervisor informs the student in a timely manner of the date for their first thesis meeting, and will at that initial meeting draw up a schedule, in collaboration with the student, outlining expectations and deadlines.

Except in extraordinary circumstances, the supervisor will read the student's complete manuscript twice, as well as (in the case of screen and TV writing) the preceding treatment or outline document, and will return feedback in a timely manner, such that the student will have time to incorporate that feedback into their revisions. For prose forms, the first read will be for holistic / structural (macro) feedback, the second read for substantive comments related to style and line edits (micro). Supervisors may read the thesis one last time in preparation for the final meeting of the thesis committee, but will not provide a third round of comments.

Supervisor and student will consult according to genre guidelines listed above. Monthly email check-ins are recommended, but supervisors have final discretion on the frequency of meetings. The agreed-upon schedule is set forth in writing at the initial thesis meeting.

The thesis supervisor notifies the second reader regarding student graduation deadlines and sends a copy of the student thesis approximately six weeks in advance of the date required to submit the thesis to the Faculty of Graduate and Postdoctoral Studies. The thesis supervisor schedules the thesis committee meeting to suit all parties, organizing remote attendance where necessary.

Sample Schedules

Please note that each faculty member and each student may agree upon a different process. These sample schedules are merely that – *samples*. Your supervisor and your project may require a different process and timeline for hand-ins and revision.

Sample schedule: September to April (8 months)

- student has close to a complete rough draft in hand in September.
- 1st thesis supervisor feedback: October 1
- 2nd draft: December 15
- 2nd thesis supervisor feedback: January 15
- 3rd draft to thesis committee member: March 1
- thesis committee meeting March 21
- submission to Faculty of Graduate and Postdoctoral Studies: April, for May graduation

Sample schedule: May to April (11 months)

- student has work in preliminary form in May
- student and supervisor consult as needed while first draft is completed
- 1st thesis supervisor feedback on full 1st draft: October 1
- 2nd draft: December 1
- 2nd thesis supervisor feedback: January 1
- 3rd draft to thesis committee member: March 1
- thesis committee meeting March 21
- submission to Faculty of Graduate and Postdoctoral Studies: April, for May Graduation

Sample Schedule: September to August (11 months)

- student has 4 short stories, an outline and 2 chapters, or a 1 hour series concept in September
- student and supervisor consult as needed while the first draft is written
- 1st thesis supervisor feedback on 1st draft: Feb 1
- 2nd draft: March 1
- 2nd thesis supervisor feedback: April 1
- 3rd draft to thesis committee member: July 1
- thesis committee meeting July 15
- submission to Faculty of Graduate and Postdoctoral Studies: end of August for November graduation

Students and supervisors must agree on a thesis project which can reasonably be accomplished within the expected timeframe.

The supervisor's job is not to copy edit. The student can expect broad comments on structure, character, and other aspects of craft and generally on the second read, a more fine-grained look at the work. It is not the thesis supervisor's responsibility to correct

typos, grammar, punctuation, or problematic stylistic tics. The instructor points these out once or twice, and expects the student to take on the burden of correcting the rest. The supervisor should take no more than one month to respond to a full manuscript.

Obligations of Second Readers

Second readers do not review the thesis until the project is completed. They provide a helpful second look at the manuscript and are not required to provide a text edit; rather, they may provide some high-level notes. The student has no obligation to revise based on second reader comments prior to submitting the thesis to the Faculty of Graduate and Postdoctoral Studies.

The second reader is not expected to read the thesis until it is completed and ready to submit to Grad Studies. After the second reader has read the completed thesis, the supervisor organizes a thesis meeting where the two faculty members discuss the thesis with the student. For Optional Residency students, this may take the form of a teleconference or Zoom meeting.

Rubric for Thesis Completion: When is My Thesis “Done”? Who Decides?

UBC Creative Writing’s reputation rests on the high standards it expects of both its faculty and students. Those standards include originality, excellence, familiarity with and demonstration of industry and academic standards, rigor, professional ethics, and consistency. The School of Creative Writing will not approve theses that do not meet these standards.

Please use the table below to track your thesis progress. Be advised that neither your supervisor nor the program will sign off on your thesis until each element is Complete / Ready to Submit. In the event of a disagreement between student and supervisor / committee, the Grad Chair and/or the School Director will mediate. The School of Creative Writing has the final say on whether a thesis is ready to submit to Grad Studies and whether a student has written a thesis worthy of graduation.

Theses cannot be rushed to completion for any of the following reasons:

- Financial difficulty
- Writer’s block or loss of interest in the project
- An opportunity (such as a new job) requiring the student to finish their program faster than anticipated

If you are facing financial hardship, health struggles, or any other significant issues, the University has many helpful resources. Please speak with your thesis advisor, the Grad Chair, or the School Director for more information.

Theses will not be advanced to the final committee if they are unformatted, ungrammatical, unedited, and/or unrevised.

NB: It's important to understand the distinction between a thesis and a publishable or producible work. We fully expect that you will continue to work on your thesis after graduation in the hopes of taking it to publication. Thesis supervisors will likely refer to editorial standards from industry, but they will not edit your work in the conventional sense. Their job is to teach you to edit your own work, in preparation for entry into the profession. If the supervisor deems a student has done sufficient work to graduate, the student will no longer have the option of working with a supervisor.

Nor will your thesis supervisor be expected to act as your agent, connecting you to publishers or producers or otherwise "getting your work published" for you. Only you, as the writer, can accomplish that goal by writing the very best work you can.

THESIS READINESS RUBRIC			
	Not Yet	In Progress	Complete / Ready to Submit
Abstract			
Table of Contents			
Title			
Formatted to industry standards (where relevant, ex. screen forms)			
Project has a clear narrative trajectory, whether complete or partial.			
Project is coherent narratively and stylistically (ie. neither sketchy, rambling, sloppy, nor disjointed)			
Project shows evidence of appropriate research			
Project shows stylistic polish			
Project includes the key elements of the			

genre as agreed-upon by the student and supervisor (LIST)			
Project shows improvement through revision			

Thesis Submission & Formatting

As for instructions on electronic thesis submission, all these details can be found in our Canvas thesis course shell. Students can self-enroll in “WS CRWR Thesis” using this link: <https://canvas.ubc.ca/enroll/Y4AMMX>

Who Can Access My Thesis After Submission?

UBC Library has developed a system that will allow students in MFA and MMus degree programs to submit their theses electronically to a special secure access collection in cIRcle: “Electronic Theses and Dissertations in Creative Arts, 2017+ (CWL ACCESS)”. This collection has been specifically created so that MFA and MMus theses will be permanently withheld from general public access. Only individuals who have a Campus-Wide Login (CWL) can access this collection. The summary abstract of your thesis may be accessible to the public through a Google search.

Students in MFA and MMus degree programs will be able to choose either to submit to this special collection or to submit to the regular (public) collection of electronic theses and dissertations. We do not recommend you submit to the public collection, as your thesis will be available to the general public.

Submissions will be reviewed as usual, and students will be notified if their submission requires correction before it can be approved.

Publication Delay

If you want to request a delay in publication of your thesis, you must do this before you submit electronically. See How to Request a Delay in Publication (<https://www.grad.ubc.ca/current-students/final-dissertation-thesis-submission/delaying-publication-your-thesis>) for instructions. You must provide a strong rationale for your request.

Please be advised that, if approved, a delay in publication lasts one year, with the possibility of a further one-year renewal at the student’s request. It is NOT an indefinite ban on publication. Students should take the accessibility of their submitted theses into account when deciding on the project they wish to undertake.

Leaves of Absence

On-campus students who find it necessary to interrupt their MFA program should consult with the Graduate Chair regarding a possible leave of absence.

Important Note: Students in the Optional Residency stream pay on a course/credit-fee (non-installment) and therefore are *not* eligible for leaves of absence. Optional Residency students requiring a term off may simply not register for any courses; however the time off does count towards their five-year maximum degree completion limit. Note also that Optional Residency students **must** register for courses in their first year of study or risk losing student status. In a case where a leave would be required at the start of a program, students may defer acceptance for one year.

For the full text on University policy follow the link at:

<https://www.grad.ubc.ca/faculty-staff/policies-procedures/leave-status>

Graduate Student Employment Opportunities

Teaching Assistant Positions

Creative Writing offers numerous partial graduate Teaching Assistant positions for most of our large-format lecture undergraduate classes.

TA FAQ

For more information, please see our student-facing website at:
<https://crwr.air.arts.ubc.ca/teaching-assistants/ta-faq/>

Work Learn Positions

Students may be eligible for Work Learn employment on-campus in a variety of jobs to a maximum of 10 hours per week and earn between \$3,000 and \$6,000 for the Winter Session (September to April). Work Learn is open to all UBC students. Positions vary but are often available for the Locution reading series, web and social media liaison and other positions. There are many Work Learn positions available across campus; students (including international students) should refer to the website:

<http://students.ubc.ca/career/campus-experiences/work-learn>

Work Learn positions in the School of Creative Writing are dependent upon the budgetary priorities of the unit and change from year to year. The same positions are not necessarily offered every year.

Eligibility:

Work Learn positions with the School of Creative Writing are open to both undergraduate and graduate students. Among graduate students, those in the first and second year of their study are prioritized for Work Learn positions, and students hold these positions for one year only, except in exceptional circumstances.

With a view to the promotion of an equitable distribution of student support in the School, unless there are no other applicants, applications will not be accepted from graduate students who:

- have completed their coursework and are only working on thesis.
- have been hired for significantly more TA-ships or work learn positions than the other applicants.
- have received or are expected to receive significantly more funding than the other applicants.
- have previously held the same work learn position.

Students who are beyond second year, or who have previously held the same Work Learn position will be considered only in the event that there are no other viable applicants.

PRISM international

PRISM international is Western Canada's oldest literary magazine, and is published out of UBC's School of Creative Writing.

Each year PRISM is led collectively by a new team of five MFA student editors - a Managing Editor, Prose Editor, Poetry Editor, Reviews Editor and a Promotions Editor. These paid part-time positions are normally contracted for twelve months starting in May through to April of the following year. The positions are advertised in late November and hiring takes place in January-February, with successful candidates fulfilling an eight-week paid training period through March and April before starting their new roles in May. Editorial positions are normally held for one year only.

Prospective applicants for these editorial positions are encouraged to join one of PRISM's volunteer editorial boards at the beginning of the school year to familiarize themselves with the magazine. Further involvement with the production, distribution, and promotion of PRISM is also strongly encouraged. Examples of such involvement include volunteering at PRISM events (issue launches, mail-outs, etc.), and contributing online content for PRISM's website (reviews, interviews, etc.).

For more information about PRISM, please visit the website (<http://prismmagazine.ca/>), contact one of the editors listed there, or contact the PRISM Faculty Advisor, Mandy Catron at catron@mail.ubc.ca. The call for applications for PRISM editorial positions will be posted in late November on all of the School of Creative Writing noticeboards.

Bryan Wade Brave New Play Rites – Producers and Festival Marketing Coordinator

Bryan Wade Brave New Play Rites is an annual new play festival (founded by Bryan Wade in 1986) produced by the School of Creative Writing that showcases short scripts written by BFA and MFA playwriting students. The Festival features both full productions (approx. 10 plays) and a staged reading series (15+ plays). In recent years, Bryan Wade Brave New Play Rites has run off-campus for student and public audiences at The Nest (formerly Studio 1398) on Granville Island in March.

Bryan Wade Brave New Play Rites hires two to four Work Learn positions each year: one Producer and up to two Associate Producers, and a .5 position, Festival Marketing Coordinator, subject to annual budget. Producers run all aspects of the festival in consultation with the Faculty Advisor(s) – i.e., manage production budget; coordinate and facilitate casting; select and supervise directors, designers and technicians; oversee festival design, stage management and technical requirements; provide dramaturgical support for the staged reading series; and coordinate box office and front-of-house. The Festival Marketing Coordinator facilitates publicity, creates website and social media presence for the BNPR festival and is responsible for posters and programs. They are

supervised by the BNPR Producer and work closely with the Associate Producers. Previous theatre or festival production experience is an asset but not required for these BNPR positions.

Please contact Leanna Brodie for further information: leanna.brodie@ubc.ca

<https://www.bravenewplayrites.com>

Stage and Screen Writes Reading Series – Coordinator

Stage and Screen Writes is a reading series dedicated to promoting the work of student playwrights, student screenwriters and student fictional podcast scriptwriters in the on campus BFA and MFA School of Creative Writing (as well as the online MFA Residency program). The Reading Series features readings of scenes written by the students which will be presented with actors, as well as a Headline Guest Reader (for example, an alumni who is a professional playwright, screenwriter or fictional podcast scriptwriter or a professional playwright, screenwriter or fictional podcast scriptwriter from Vancouver or across the country).

The Creative Writing Stage and Screen Writes (CWSSW) Coordinator will be responsible for programming the Reading Series, the goal being to maintain a balance between undergraduate and graduate students for each event. The CWSSW Coordinator will also be responsible for booking the venues, coordinating with actors for the reading event, making copies of the students' scripts, as well as booking and facilitating the involvement of a Headline Guest Reader. Previous theatre, film and/or podcasting or festival production experience in these areas for this .5 position is an asset but not required.

Please contact Sara Graefe for further information: Sara.Graefe@ubc.ca.

New Shoots: Program Coordinator & Teen Writing Workshop Facilitators

New Shoots is an annual program in which MFA students gain teaching experience by developing six-session creative writing workshops for junior or senior high school students across the Vancouver School Board (VSB). An MFA student (usually a former New Shoots workshop facilitator) will be hired through the UBC Work Learn program to coordinate the program and 8-10 MFA students will be hired as teen writing workshop facilitators. Facilitators are paid an honorarium of \$800, funded by both the VSB and the UBC School of Creative Writing. Students involved in the program are matched with teachers; each are mentored by program coordinator and the faculty supervisor. Further, 3 facilitators will receive a small honorarium to edit and curate the annual anthology of teen writing. A public reading and annual publication of the New Shoots anthology of selected student work occurs in June.

For further information, please contact: crwr.newshoots@ubc.ca .

Young Adulting: Editor, Associate Editor, and Reviewers

Young Adulting is an online magazine that publishes entertaining and insightful analyses of books for young readers. It's a space for students writing children's, middle-grade, and young adult literature who want to join a community of like-minded people, make professional connections, and gain editing and publishing experience. Each week, we publish a novel and a picture book review. Each month, we publish a monthly author interview and a newsletter packed with event information and online articles of interest to the #CanLit #KidLit and #YA communities. In the future, we'll be branching out to include short fiction for MG and YA readers. An MFA student will be hired through the UBC Work Learn program to edit the magazine, coordinate writers, update the website, and develop content. An associate editor is paid a modest honorarium to assemble the newsletter and copyedit. We're always looking for volunteer proofreaders who want to gain editing experience, writers to review recently published books, and #TBT looks at "oldies but goodies" that have endured as classics.

For further information, please contact: young.adulting@ubc.ca.

<https://youngadulting.ca>

CWSA Event Coordinator

The Creative Writing Student Association (CWSA) is an umbrella organization which serves to represent the needs and concerns of Creative Writing BFA and MFA students to Creative Writing faculty and staff and to the University. The CWSA event coordinator works with CWSA to help elect the CWSA Chair and other officers at the beginning of the academic year. The event coordinator also organizes student and School events such as monthly student readings and other community-oriented programming.

For more information, contact Annabel Lyon: annabel.lyon@ubc.ca.

Graduate Student Scholarship and Award Opportunities

Full-time MFA students in the School of Creative Writing are eligible for a variety of scholarships, awards and bursaries. Full-time status is determined by UBC for funding purposes as 12 credits of coursework (6 credits per term) in the fall/winter term. Most internal scholarships are based on student GPA in Creative Writing courses.

Students must enroll in a minimum of 12 credits of courses (6 credits per term) in the fall/winter session in order to be eligible to receive year-end School of Creative Writing awards and Graduate Support Initiative (GSI) awards.

Graduate Entrance Scholarships

Incoming full-time MFA students, domestic and international, are eligible for these scholarships. These scholarships are funded by the Graduate Support Initiative (GSI) and are applied directly to student tuition in the fall/winter term. Students are not required to apply. These scholarships range from \$500-\$2500.

Graduate Support Initiative Scholarships

Full-time students entering the second year of the MFA, domestic and international, may be eligible for these scholarships. These scholarships are funded by the Graduate Support Initiative (GSI) and are applied directly to student tuition. Students are not required to apply. These scholarships range from \$500-\$2000.

International Tuition Awards

For non-Canadian on-campus students: students are automatically considered for up to \$3,200.00 CDN in awards for the first and second years of full-time study. Please see the website for important details.

<https://www.grad.ubc.ca/awards/international-tuition-award>

Optional Residency students are not eligible for International Tuition Awards.

CGS-Master's SSHRC Award

The CGS-Master's SSHRC (Social Sciences and Humanities Research Council) awards are the primary source of major funding for Canadian MFA students in their first year to support their second year of study. Awards are \$17,500 (CDN). UBC, as a large research institution, is allotted approximately 86 Master's SSHRCs in the Social Sciences and Humanities. The Creative Writing Program has had a good record of receiving awards each year.

All current first year MFAs with a **minimum** first class standing (usually 80%, A-, or higher) in each of the last two years of full-time study are strongly encouraged to apply. Holders of SSHRC Awards are also encouraged to apply for travel supplement funds (affiliated with an international University) of up to \$6,000 for travel related to their research.

The SSHRC Committee coordinates student applications. It is helpful for students to think about a potential research thesis project in their genre of choice. Two academic referees from within the Creative Writing Program or from the student's undergraduate program will be necessary, as well as a Canadian Common CV adapted for the SSHRC competition.

- An orientation meeting regarding the SSHRC process takes place in September each year. Faculty/administrative mentors for will be announced then, as well as student mentors from among the ranks of the previous year's successful candidates.

Affiliated Fellowships

International students are eligible for Affiliated Fellowships. The Faculty of Graduate + Post-doctoral Studies offers approximately 50 Affiliated Fellowships each year to meritorious students for full-time study and/or research leading to a graduate degree. Awards are made on the basis of academic excellence and parallel, to a great extent, the criteria of the CGS-Master's SSHRC Award; with the difference that applicants for Affiliated Scholarships must be pursuing a first graduate degree.

Open to current and prospective full-time UBC graduate students regardless of citizenship or visa status. Averages \$16,000 (CDN).

Please see the link for details:

<https://www.grad.ubc.ca/awards/affiliated-fellowships>

International students are not eligible to apply for SSHRC Awards.

Indigenous Student Awards

Aboriginal Graduate Fellowship

UBC offers multi-year fellowships to Master's Aboriginal students. Award winners are selected on the basis of academic merit through an annual competition, administered by the Faculty of Graduate and Postdoctoral Studies in consultation with the First Nations House of Learning. Approximately a dozen new fellowships are offered each year in the amount of \$16,175 CDN plus tuition for Master's students. Please check the website for important details:

<https://www.grad.ubc.ca/awards/aboriginal-graduate-fellowships>

Aboriginal Graduate Fellowship Bridge Funding:

The Faculty of Graduate and Postdoctoral Studies will match funds provided by graduate programs to support Master's students registered at UBC-Vancouver. This funding is intended to support students until they can apply for the next regular Aboriginal Graduate Fellowship competition. Award winners are selected on the basis of academic merit. All Aboriginal students are eligible to apply but priority is given to Aboriginal graduate students whose traditional territory falls, at least in part, within Canada. This includes Canadian First Nations, Métis or Inuit students and may include Aboriginal students from Alaska and the northern states of the USA. Please check the website for other important details:

<https://www.grad.ubc.ca/awards/aboriginal-graduate-fellowship-bridge-funding>

BC Indigenous Student Awards:

The Irving K. Barber British Columbia Scholarship Society has established an award program for Indigenous students pursuing post-secondary education in BC. They are available to students who identify as Indigenous, defined as First Nations (Status or Non-Status), Métis or Inuit. All are renewable in order to provide sustained funding over multiple years. Renewable awards of \$5,000 per year are available.

<https://www.grad.ubc.ca/awards/bc-indigenous-student-award>

Student Loans and Bursaries

Canadian student loans are government-funded repayable financial assistance. Eligibility is determined by a standard means test. Students are required to apply for student loans through their province of residence. See the UBC Student Services website <https://students.ubc.ca/enrolment/finances/student-loans> for further information.

Non-Canadian students should inquire in their country of residence regarding student loans.

UBC also offers bursaries to students who have student loans. General bursaries are available to all UBC students as well as a few designated specifically for Creative Writing students. See the UBC Student Services website:

<https://students.ubc.ca/enrolment/finances/awards-scholarships-bursaries>

Please note that on-campus MFAs are also eligible for bursaries and loans to cover the summer term as they are enrolled over the summer.

Other Graduate Awards

UBC and the Awards Chair will sometimes send notices of scholarships, fellowships, and competitions to students, but please also keep an eye out for potential funding sources.

The Faculty of Graduate and Postdoctoral Studies website also lists these:

<https://www.grad.ubc.ca/scholarships-awards-funding>

Creative Writing Endowed Awards

Creative Writing offers approximately 22 dedicated awards, scholarships and prizes ranging from approximately \$100-\$2500. These are awarded annually to both undergraduates and graduates at the end of their first year of study. All awards are based on merit, which is calculated based on student GPAs. Please note that all first-year MFAs continuing into second year are automatically considered for these awards and do not have to apply. Awards are announced in late summer or early fall.

The HarperCollins UBC Prize in Fiction

This biennial prize is awarded to a student or graduate of our School. The winner's work of fiction (novel or short story collections) is represented by the Cooke Agency and published (with an advance) by HarperCollinsCanada. Application details are provided on our website.

<https://creativewriting.ubc.ca/about/prize-for-best-new-fiction/>

British Columbia Arts Council – Scholarship Awards Program

Up to \$6,000 for full-time students entering first or second year of the MFA. Applicants should demonstrate a first-class standing in literary courses. Preference will be given to applicants who have resided in British Columbia for at least one year prior to application. Artists established as professional in their field are not eligible for assistance. Deadline each year in April. Requires letters of appraisal.

<https://www.bcartscouncil.ca/program/scholarship-awards/>

Graduate Funding: Conferences

The G&PS Graduate Student Travel Fund offers reimbursement up to \$500 maximum per graduate student per degree program. The Travel Fund provides support for a graduate student who presents a paper or poster at an official conference or symposium (student workshops are ineligible). Please see the website for further details.

<https://www.grad.ubc.ca/awards/graduate-student-travel-fund>

Green College Entrance Awards

Successful applicants for admission to Green College are automatically considered for the R. Howard Webster Graduate Fellowship and, if eligible, for the N. H. Benson International Graduate Award.

All awards are valid for one year (non-renewable).

R. Howard Webster Foundation Fellowships

Graduate student Resident Members of Green College are eligible for the R. Howard Webster Foundation Fellowships, endowed by the R. Howard Webster Foundation and the Province of British Columbia. The fellowships are open to graduate students in any field studying at the University of British Columbia who become Resident Members of Green College. Ten to twelve awards, worth \$2,000-\$2,500 each, are made in a typical year.

N. H. Benson International Graduate Award

The N.H. Benson International Graduate Award is endowed annually to an international student admitted to Green College. The award is funded by an endowment provided by Dr. Keith Benson, second Principal of Green College (2004-6), in memory of his father, Norman Harold Benson (1916-2011). One award of around \$2,000 is made each year.

https://greencollege.ubc.ca/entrance-awards?_ga=2.217914770.501977907.1649090956-1650282520.1646853785

Literary and Community Engagement

The School of Creative Writing sponsors Locution, an MFA Reading series which takes place throughout the academic year.

The BFA Reading series, OutWrite, which also features guest artists, takes place throughout the academic year.

The School of Creative Writing is often involved in organizing events with the Vancouver Writers Festival, Word (Vancouver), the Association of Writers and Writing Programs (AWP) Conference and the Canadian Creative Writers and Writing Programs (CCWWP) Conference.

The Graduate Readings, in November and May, feature MFA students reading from their thesis with an introduction by their supervisor, and BFA graduates introduced by their instructors.

Check the UBC MFA Facebook Group for ongoing event announcements.

<https://www.facebook.com/groups/249668011813602/>

UBC Services

Students with Disabilities

Admitted students with disabilities from either the Optional Residency or On Campus streams will be accommodated in accordance with UBC's policy on Academic Accommodation for Students with Disabilities: <http://universitycounsel.ubc.ca/policies/policy73.pdf>. As stated in the policy, the provision of academic accommodations does not eliminate the need for evaluation or the need to meet essential learning outcomes.

Students seeking academic accommodation due to a disability must:

- Contact a Disability Advisor with the Centre for Accessibility if requesting disability-related accommodations,
- Provide the necessary documentation to the Centre for Accessibility (the University does not provide or assume the cost of diagnostic services), and
- Bring the request for academic accommodation or for changes in accommodation needs to the attention of the appropriate personnel in order to allow for arrangements of accommodations. This contact should be made well in advance of the start of the program, at least 3 months before, and ideally immediately upon acceptance into the School.

Students who have questions about assistive technologies should contact UBC Centre for Accessibility: <https://students.ubc.ca/about-student-services/centre-for-accessibility>. Advisors from the Centre for Accessibility may confer with students either in person or via phone, e-mail, or Skype. Please contact the office, rather than any one individual.

Housing

The Faculty of Graduate and Postdoctoral Studies (FG&PS) offers two graduate residential colleges:

Green College: <https://www.greencollege.ubc.ca>

St. John's College: <http://stjohns.ubc.ca>

Both colleges provide a stimulating academic and cultural environment for graduate students, post-doctoral fellows and visiting scholars. Green College is a 5-minute walk to Buchanan E and St. John's College is 15 minutes away. Both colleges offer scholarship funding; apply for residence as soon as possible as space is limited and competitive.

Student Housing & Conferences Department www.housing.ubc.ca (604) 822-2811 (single student) or (604) 822-4411 (family housing)

For an overview of campus and Vancouver housing:

<https://www.grad.ubc.ca/campus-community/life-vancouver-canada/accommodation-housing>

Note: unless otherwise noted, it is assumed that the following services are for students attending the on-campus MFA stream.

Medical and Wellness

Please review the information provided at the Faculty of Graduate and Postdoctoral Studies:

<https://www.grad.ubc.ca/campus-community/life-vancouver-canada/insurance>

Health and Dental Plan Information for domestic and international students:

<https://gss.ubc.ca/healthanddental/>

<http://students.ubc.ca/livewell/health-insurance>

<https://www.ams.ubc.ca/how-we-run/finances-funding/fees-opt-in-out-subsidies/>

Note: Optional Residency students not living in BC may be eligible for UBC health & Dental insurance as long as they are living in Canada. Since this is not automatically added to Optional Residency student fees, students would have to opt in. Registration information is here: <http://studentcare.ca>

Student Health Service

M334-2211 Wesbrook Mall

Main Floor UBC Hospital/Koerner Pavilion

(604) 822-7011

SHS is a primary care clinic offering all services provided by a family doctor. They also offer well-woman care, including contraception, immunizations, sports medicine and referrals to psychiatry, dermatology, medical care for eating disorders and plastic surgery. SHS is free for students with health insurance. Most services are covered by provincial health insurance.

Counseling Services

1040 Brock Hall-1874 East Mall (across the street from Buchanan Block E)

and Lower Mall Research Station, 2259 Lower Mall Room 358 (604) 822-3811

<http://students.ubc.ca/livewell/services/counselling-services>

Counseling services offers individual and group programs for registered UBC students. Individual counseling is free. Initial appointments can be made by visiting the office. Counseling services may refer students to an internal service elsewhere on campus, or to services in the community. Group counseling includes anxiety management, mood management, self-management and meditation. Counseling services provide immediate appointments for students in crisis.

UBC Student Recovery Community (SRC)

<https://students.ubc.ca/health/ubc-student-recovery-community>

1040 Brock Hall-1874 East Mall (across the street from Buchanan Block E)
Email src.recovery@ubc.ca to set up an appointment.

The UBC Student Recovery Community (SRC) is a safe, welcoming, and inclusive space for students who are in recovery, or curious to explore their relationship with alcohol, drugs, and/or addictive behaviours.

The SRC's peer support, evidence-based model is designed to empower students with lived experience to support one another on their chosen recovery pathway. The community supports all pathways of recovery—from harm reduction to abstinence, and everything in between.

Centre for Accessibility

1203 Brock Hall, 1874 East Mall

<http://students.ubc.ca/about/access>

Do you have an ongoing medical condition or disability that impacts your access to campus activities? Did you receive academic or other disability-related accommodations at another educational institution?

The Centre for Accessibility facilitates disability-related accommodations and programming initiatives designed to remove barriers for students with disabilities and ongoing medical conditions.

Wellness Centre

Irving K. Barber Learning Centre

1961 East Mall Room 183

(604) 822-8450

<https://students.ubc.ca/health/wellness-centre>

The wellness centre is run by student volunteers and offers a variety of services to promote mental and physical health. These include workshops and events, peer support regarding health and well-being and safer sex products offered at cost.

Food Security Resources

<https://wellbeing.ubc.ca/food-security-resources>

The **Food Security Initiative** launched in February 2020 as an interdisciplinary partnership between UBC Wellbeing and the UBC Food Systems Project, taking a holistic, university-wide, and systems-based approach to increasing food security through three key areas:

- Deepening our understanding of food security within the University context;
- Alleviating immediate pressures of food insecurity and enhance community food security at UBC; and
- Fostering knowledge exchange and advocacy efforts within UBC and beyond.

Visit their website for links to emergency food access, healthy eating on a budget, and financial supports.

Sexual Violence Prevention & Response

<https://svpro.ubc.ca/>

6363 Agronomy Road, ROOM 4061

Vancouver, BC Canada V6T 1T2

(604) 822-1588

This office is a safe place for faculty, staff and students who have experienced sexual assault regardless of identity, expression or orientation, regardless of when or where it took place.

UBC Creative Writing Academic Regulations

Academic Grievance

The School hopes that each instructor and each student in a course will work together harmoniously, but has a set of procedures aimed at resolving any difficulty, should it arise, while protecting and being fair to both students and instructors.

Campus-wide policies and regulations can be found here:

<http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,0,0,0>

Sexual Harassment and Discrimination

UBC has a responsibility to maintain a respectful environment where its members can study, work, and live free from sexual misconduct. UBC's Sexual Assault and Other Sexual Misconduct policy articulates UBC's duty and commitment to support members of the UBC community who are impacted by sexual misconduct, to provide a central site for information regarding the resources and options available to those affected by sexual misconduct, to create and make available programs and resources to educate its community on the prevention of sexual misconduct, and to provide a process to respond to and to investigate allegations of sexual misconduct.

Sexual Misconduct Policy: https://universitycounsel.ubc.ca/files/2020/09/Sexual-Misconduct-Policy_SC17.pdf

Resources

Students who have concerns about Equity, Respectful Environment, or Harassment and Discrimination are encouraged to contact the School Director, the Equity and Inclusion Office (<https://equity.ubc.ca/>), the Office of the Vice-President, Students (<https://vpstudents.ubc.ca/>), or the Office of the Ombudsperson for Students (<https://ombudsoffice.ubc.ca/>).

The UBC Sexual Violence Prevention and Response Office (<https://svpro.ubc.ca/>) is a safe and confidential space for all members of the UBC community.

Academic Discipline

The President of the University has the right under the University Act (Section 58) to take whatever disciplinary action is deemed to be warranted by a student's misconduct. The specific provisions as to Offences, Penalties and Procedures which are set out on the following pages should not be construed as limiting the general authority of the President under the University Act.

Offences

Misconduct subject to penalty includes, but is not limited to, the following offences:

1. Plagiarism. Plagiarism is a form of academic misconduct in which an individual submits or presents the work of another person as their own. Scholarship quite properly rests upon examining and referring to the thoughts and writing of others. However, when excerpts are used in paragraphs or essays, the author must be acknowledged through footnotes or other accepted practices.

Substantial plagiarism exists when there is no recognition given to the author for phrases, sentences, and ideas of the author incorporated in an essay.

Complete plagiarism exists when an entire essay is copied from an author, or composed by another person, and presented as original work. (Students in doubt as to what constitutes a case of plagiarism should consult their instructor.)

2. Submitting the same essay, presentation, or assignment for credit in more than one course, unless prior approval has been obtained.

3. Cheating on an examination or falsifying material subject to academic evaluation.

4. Impersonating a candidate at an examination or availing oneself of the results of such impersonation.

5. Submitting false records or information, in writing or orally, or failing to provide relevant or requested information, at the time of admission or readmission to the University.

6. Falsifying or submitting false documents, transcripts or other academic credentials.

7. Disrupting instructional activities, including making it difficult to proceed with scheduled lectures, seminars, etc., and with examinations and tests.

8. Damaging, removing, or making unauthorized use of University property, or the persona property of faculty, staff, or students; and assaulting individuals, including conduct which leads to the physical or emotional injury of faculty, staff, or students, or which threatens the physical or emotional well-being of faculty, staff, or students.

9. Failing to comply with any penalty imposed for misconduct.

Penalties

The penalties that may be imposed, singly or in combination, for any of the listed offences may include, but are not limited to, the following:

1. A failing grade or mark of zero in the course, examination, or assignment in which the academic misconduct occurred.
2. Suspension from the University for a specified period of time, or indefinitely.
3. Reprimand, with letter placed in student's file.
4. Restitution in the case of damage to, or removal or unauthorized use of, property.
5. A notation on the student's permanent record of the penalty imposed.

Warning:

1. The penalty for substantial or complete plagiarism, or for cheating, is suspension from the University.
2. The laying of charges under federal or provincial legislation, or the commencement of civil proceedings, does not preclude disciplinary measures being taken by the University.

Procedures

Section 58 of the University Act gives the President of the University the power to suspend students and to deal summarily with any matter of student discipline through the President's Advisory Committee on Student Discipline. An alleged instance of student misconduct deemed serious enough for action by the President shall be referred to this Committee. After an investigation and a hearing at which the student is invited to appear, the Committee reports to the President. The student then has the opportunity to meet with the President, if they wish, before the President arrives at a decision.

A student suspected or apprehended in the commission of an offence shall be notified within a reasonable period of time of intention to report the alleged offence to the department head, dean, or other appropriate person, before the alleged offence is reported to the President.

Appeals

A student has the right to appeal against the decision of the President to the Senate Committee on Student Appeals on Academic Discipline.