

CRWR Undergraduate Courses

2022 Winter

The official UBC descriptions of all Creative Writing Program courses can be found here: [UBC online course calendar](#)

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

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

Note: Courses highlighted in **YELLOW either have no instructor attached yet, or are waiting for a potential description update from the instructor. We will update this document regularly.**

Current as of July 12, 2022

Basic Course Descriptions 2022/23 Academic Year

Term 1

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

Taylor Brown-Evans

This course is designed for students looking to develop their writing skills through an exploration of a variety of creative genres. Using a combination of lectures, active writing exercises, and in-depth assignments, students will be given the chance to explore a variety of topics and concepts designed to elevate their craft including how to construct story arcs, handling structure, character development, image building, point of view and creating effective dialogue. Genres to be explored include fiction, creative nonfiction (including memoir, personal essay, profile), poetry, songwriting, screenwriting, and playwrighting. This course is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing. Students will have the option of attending weekly lectures, or engaging with class asynchronously through recorded lectures and online discussion boards.

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

Tariq Hussain

This course is designed for students looking to develop their creative writing skills through an exploration of a variety of creative writing genres including fiction, poetry, creative non-fiction, songwriting, screenwriting and more. Students will have the chance to explore a variety of topics and concepts designed to elevate their craft such as constructing story arcs, character development, image building, managing dialogue. Students will engage in readings, weekly writing exercises, and some longer length writing assignments (in genres of their choosing) in order to maintain a regular writing practice. By the end of the course, students will have amassed

a solid body of creative work—a portfolio!—that they can be proud of with work they can continue to revise and draw inspiration from after the term ends. This course will take place in real time and consist of weekly face-to-face lectures which students are required to attend. Note that students are also required to submit new work only for this course. CRWR 200 is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing.

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

Tariq Hussain

This course is designed for students looking to develop their creative writing skills through an exploration of a variety of creative writing genres including fiction, poetry, creative non-fiction, songwriting, screenwriting and more. Students will have the chance to explore a variety of topics and concepts designed to elevate their craft such as constructing story arcs, character development, image building, managing dialogue. This course will consist of video lectures and online modules with weekly writing exercises. Students will also engage in readings and some longer length writing assignments (in genres of their choosing) all of which will contribute to a regular writing practice and an end of term portfolio of work they can be proud of. Students will be able to complete the requirements for this course asynchronously. There will also be some synchronous activities such as peer-to-peer sharing “draft days,” discussion groups, etc. and though attendance is encouraged for these sessions, students will not be graded on their participation in these events. Note that students are required to submit new work only for this course. CRWR 200 is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing.

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

Bronwen Tate

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

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

Tanya Kyi

We’ll delve into the breadth of forms encompassed by children’s literature, as well as the diversity of genres and topics. We’ll examine the unique pace and structure of books for different age and reading levels. We’ll learn to build memorable characters, then send those characters on fast-paced quests and adventures. Coursework includes three major writing assignments, a novel review, and frequent short writing exercises. Regular attendance is required. Our goals in this

class are to learn about the growth of contemporary children’s writing, to become better writers ourselves, and to embrace a spirit of childlike wonder, exploration, and fun.

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

Mandy Catron

Welcome to Introduction to Creative Nonfiction! This is an introductory course designed to help writers find their footing in the genre of CNF. We will focus on both the craft and the ethics of creative nonfiction writing and consider some of the big questions that continue to shape the genre:

- What exactly is creative nonfiction and what does it offer that other genres do not?
- How does an obligation to the truth shape the ways we tell stories, construct narratives, and write sentences?
- Why might a reader care about an individual writer’s experiences, ideas, and insights?
- Where does the personal intersect with the political, the ideological, or the profound?
- How can we find authority—and curiosity—in our own knowledge and experiences?

We will spend our semester taking risks, trying out new skills, sharing work in a warm and welcoming environment, and considering what it means to pursue truth in language. Writing creative nonfiction can be an inherently vulnerable pursuit, but it also has the capacity to forge powerful connections between writers and readers. If you invest in the work of the class, you will finish the term with a comprehensive understanding of the genre, a diverse toolkit of skills, and meaningful connections with your classmates.

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

Sara Graefe

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

In this hyper-connected digital age, we consume stories at an unprecedented rate, on screens large and small. A great film or TV show or Netflix series will make us laugh or cry and stay with us for forever. In this hands-on class, we’ll take a look behind the scenes to uncover where the magic of film begins – with the art and craft of narrative screenwriting. As the saying goes in Hollywood, “it all starts with the script.” We will screen and discuss excerpts from a variety of films, analyzing the essentials that make a great screen story. You’ll explore these fundamentals through class writing exercises and script assignments, applying techniques of visual storytelling and screenplay formatting, as well as the key elements of dramatic film structure, character development and dialogue. You will also learn and practice how to pitch a script idea, a vital skill for surviving and thriving in the collaborative film industry. You will write two original scripts – a 3-4 page silent screenplay and an 8-10 page screenplay with dialogue.

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

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

Taylor Brown-Evans

In this course we will explore writing for comics and graphic novels through a combination of discussions, lectures, guest speakers, online content, low-stakes exercises and creative writing assignments. This course is a blended learning course, which means it is conducted partially self-directed engagement with online content, and partially through lectures and discussion. You'll find a variety of readings and videos and exercises online each week to prepare for a weekly lecture and hands-on creation and discussion. By the end of the course you will hopefully have gained a broad understanding of the form as well as the skills to create your own well crafted comics, from inception to publication.

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

John Vigna

This is an introductory undergraduate course held 100% online. It's designed for those who are interested in exploring the art and craft of fiction. We'll focus on the creative impulse, the creative act, and the creative process. In all of this we'll learn foundational points of craft. We'll experiment, take risks and push ourselves in various online activities each week that include pre-recorded video lectures, writing exercises, short readings, discussions and ample opportunities to engage with your Instructor, Teaching Assistants and fellow students. It's through craft, through the creative impulse, the creative act and the creative process, through close reading, that not only will we take risks and push ourselves as young writers, but we'll also do our best to create something beautiful. And in our travels toward beauty, we'll be rigorous in our study of it, in our peers' efforts and our own. The course is offered online asynchronously with opportunities each week to engage with the Instructor, Teaching Assistants and fellow students through synchronous/video interaction.

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

Jen Moss

Course Description TBC

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

Arthur Protasio

Course Description TBC

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

Dina Del Bucchia

Comedy has the ability to bring levity to the difficult things in life. In this course we will study humour writing across various forms, styles and genres, including: joke-writing; stand-up; sketch comedy; comic prose and verse; television; film; and new media. Lectures will be delivered asynchronously through videos and readings, and discussions will be complemented by writing-prompts, readings, and engaging with media relevant to all areas of comedic forms covered. A major learning objective for this course is to develop a greater understanding of comic structures and style, as well as exploring issues of comedic style, and comedy as social commentary. Students will have the opportunity to not only write their own comedic pieces, but to consider the power of jokes and how humour can affect an audience. The course is offered online asynchronously with opportunities each week to engage with the Instructor, Teaching Assistants and students through synchronous interaction.

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

Instructor TBC

Course Description TBC

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

Tania De Rozario

In this course, students will use the concepts and skills learned in 208 as a basis for further developing their comics practice. The class sessions and assignments are intended to build students' confidence in their comics-making ability and their understanding of what their own particular taste, voice and style are. Course work includes readings, discussions, writing and drawing exercises, and peer feedback on drafts. Students create two comics during the course, revising and inking one of them. Across most exercises and assignments, students will work with analogue materials. Students are encouraged and expected to take an active role in creating a vibrant and supportive creative community over the course of the term. This includes participating in all sessions, meeting deadlines and engaging thoughtfully with in-class activities and homework. This course is conducted synchronously – attendance is required.

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

Instructor TBC

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

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

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

considered assignments on-time.

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

Tariq Hussain

In this course, students will examine aspects of lyrical craft such as the use of rhyme, repetition, point of view, structure, balance and other elements. We will explore personal songwriting, writing in a non-autobiographical style, protest songs, the comic lyric and more. Students will engage in readings and listenings (song samples, podcasts, etc.) and will have ample opportunities to flex their creative muscles through weekly writing exercises and longer songwriting assignments. Students should be prepared to submit audio recordings with their assignments which can be created using phones and/or recording programs like Audacity or GarageBand. Further guidance on recording software will be offered in class and proficiency on an instrument is not a prerequisite. This course will take place in real time and will consist of weekly face-to-face lectures which students are required to attend. Note that students are expected to submit new work only for this class. Once completed, students of all levels will have participated in a rigorous and regular writing practice and will have amassed a solid body of creative work—a portfolio!—that they can be proud of with work they can continue to revise and draw inspiration from well after the term ends.

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

Jen Moss

Course Description TBC

CRWR 316-001 (term 1) – Intermediate Writing for Television (3 credits)

Michele McMahon

It's the new Golden Age of television with hundreds of shows to watch across multiple platforms and more diverse stories being created than ever before.

A television show is the culmination of a writer's unique vision and it all begins with their script. This course is designed for students who are interested in exploring the art and craft of screenwriting for television. While we will cover a variety of formats and genres showcased in today's exciting television landscape we will focus on the fundamentals of television writing: structure, plot, character development, dialogue and arcs for an episode and an entire season.

We will exam comedic and dramatic television in a variety of ways. We will screen and discuss television shows, read television scripts, and analyse the essentials in what makes a script great. We will also read current online articles, specific readings from texts and experiment with in-class writing assignments. As television is a collaborative business, students will engage with the instructor, teaching assistants and fellow students as much as possible.

Over the course of the term, you will develop a half-hour television idea (comedy or drama) into a pitch document, then a pilot script outline, and finally a first draft pilot script (the first 10-12 pages).

Please note that while we will discuss and screen a few hour-long dramatic television series during this course, the majority of the coursework and course content will focus on half hour television. Half hours are an excellent form in which to learn and apply fundamentals quickly and are a growing trend on cable and streaming platforms.

CRWR 319-001 (term 1) – Writing Genre Fiction (3 credits)

Nalo Hopkinson

Exploration and practice in writing six major sub-genres and categories of fiction, including fantasy, science fiction, young adult, middle grade, horror, and historical fiction.

CRWR 356K 001 (term 1)- Intermediate Screenwriting

Martin Kinch

Screenwriting in a craft. Creative Writing 356A (Intermediate Screenwriting) is a workshop mastering the techniques of the craft and writing original short film scripts that you can produce. Our emphasis will be on the creation of character driven stories that can be imaginatively told with an economy of production demands. We will also focus on visual storytelling, flexible structure, and effective dialogue. Over the course of the term, you will develop a short film screenplay, proceeding through the logline/pitch, to the outline, the first and revised drafts. At each stage, you will read and provide feedback to your fellow students' work and participate in an in-class and online workshop discussion.

There will also be writing exercises accompanied by short talks exploring various aspects of craft.

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

Instructor TBC

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

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

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

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

Keith Maillard

Online Synchronous

1:00 – 3:00 Wednesdays

First class: September 7, 2022

For each class I will send students a **Zoom** link.

This is an *advanced* course in poetry. The purpose of this workshop is to help students to improve their work and to explore new styles. Required reading is *Best Canadian Poetry 2020*, edited by Marilyn Dumont (publisher Biblioasis). Many workshops move toward polished final draft too quickly, but we will not do that. We will explore the writing of poetry anywhere on a spectrum from the exploratory stage to polished final draft. Precise line-by-line feedback is not appropriate for poems in their earliest stages when they are often incoherent, vague, and fragile. Early drafts usually take shape gradually, and students will be encouraged to resubmit them, even in entirely new drafts, until they begin to cohere. This method cannot work effectively unless the workshop environment is warm, supportive, and safe, so I encourage a non-competitive and collaborative approach. During the course of the workshop, students will be required to bring several of their poems to final draft.

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

Instructor TBC

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

CRWR 403K-001 (term 1) – Writing for Children and Young Adults I (3 credits)

Emily Pohl-Weary

Course Description TBC

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

Tanya Kyi

During this course, we’ll explore picture books, middle-grade novels, young-adult novels, and more. Students will participate in lively discussions about the craft and techniques of writing for children and young adults, with a particular emphasis on pace and conflict — ingredients necessary to hold the attention of the world’s most fickle reading audience. Workshop participants will give thoughtful feedback on work by fellow students, and will submit two original stories or novel excerpts as well as a final revision. Throughout, we’ll examine ways we can imbue our writing with fun, humour, and hope.

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

Mandy Catron

This semester we'll immerse ourselves in the many techniques of Creative Nonfiction: everything from research and reporting to structure and style. In the first half of the term we will develop our craft through reading, discussion and frequent writing exercises. Then we'll spend the second half of term sharing and polishing work in writer-centered workshops.

You can expect to finish the semester with a deeper understanding of the craft of creative nonfiction, a body of new work, a sharper skill set for revising your own writing, and a polished piece of short-form creative nonfiction.

CRWR 406K-001 - Writing for the Screen (3 credits)

Roslyn Muir

This advanced screenwriting workshop will take students from the initial story pitch to a second draft creative work in screenplay format. A minimum of 25 pages must be submitted throughout the term to fulfill course requirements. This can be accomplished by the completion of two short screenplays or part of a feature-length screenplay. All revised scripts will be submitted in a final student portfolio at the end of term. The workshop emphasis is on your own writing, and regular attendance and continued participation are essential to your success.

Grades are based on your written work (70%), your attendance and participation, as well as the quality of the feedback and constructive criticism you give to the work of your peers (30%). This workshop is primarily a script workshop, but we will also discuss character development, the creation of a scene, plot, story, visual language, dialogue, and theme as time permits; we will also examine and discuss current films and screenplays. Participation is a pivotal component of the workshop and will contribute to the development your writing discipline and work style.

CRWR 406K-003 (term 1) – Writing for the Screen (3 credits)

Julia Kwan

Course Description TBC

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

Sara Graefe

Playwrights are writers *and* theatre artists, straddling both the literary and theatrical worlds. *Playwrights don't just write for the page – they write for the stage.* Although this is first and foremost a creative writing workshop, we will be approaching the art and craft of playwriting within the broader context of contemporary theatre practice. We'll be focusing both on where the magic of contemporary text-based theatre *begins* – with lines on a page – and where it *ends* – in performance on the stage.

Through a series of exercises, writing prompts, script workshops, and participation in the annual Brave New Play Rites Festival, students will develop and refine dramatic writing skills for the

stage. We will explore structuring the dramatic story, crafting monologues and scenes, theatrical storytelling (“showing, not telling”), developing and revealing conflict between characters, scripting dialogue, and collaborating with other theatre artists in production.

Students are required to write and submit a short play (ten minutes) for production or staged reading in the Brave New Play Rites festival. This 6-credit, two-term course culminates with the writing and workshopping of a short, self-produceable one-act play (approximately twenty-five to thirty pages), building on craft and skills developed during prior assignments and the Brave New Play Rites experience.

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

Théodora Armstrong

This fiction workshop aims to give students the opportunity to express themselves creatively, sharpen their writing tools, and gain a deeper understanding of their work as a whole. During the term students will be expected to turn in two stories for workshop and encouraged to experiment with structure and length. Through discussions and craft lectures we will examine a wide range of storytelling elements such as point of view, voice, character desire, dialogue, setting, tension, and image patterning. We will also focus on elements of style and think about what makes a good sentence. At the end of the course, students will have the opportunity to explore the revision process and submit a second draft of one of their short stories. Throughout the term there will be one-on-one meetings with the instructor, as well as regular opportunities to connect with other students in small group sessions for writing exercises and informal discussions on process.

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

Instructor TBC

Course Description TBC

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

Keith Maillard

Online Synchronous

1:00 – 3:00 Tuesdays

First class: September 6, 2022

For each class I will send students a **Zoom** link.

The purpose of this workshop is to help students write excellent fiction. Many workshops move toward final draft too quickly and encourage feedback that is largely editorial. We, however, will explore the writing of fiction anywhere on a spectrum from the earliest exploratory stages to polished final drafts. Editorial feedback is not appropriate for story ideas in their earliest stages when they are often incoherent, vague, and fragile; students will be encouraged to resubmit these early drafts until they begin to cohere. As stories move closer to completion, higher degrees of editorial feedback become appropriate. Students should expect to submit at least three times during the term, and they will be required to bring one of their stories to polished final draft or

close to it. The social environment in this workshop should be warm, friendly, supportive, and cooperative.

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

Tariq Hussain

In this class students will explore the craft of songwriting through a variety of methods from participating in creative exercises to personal practice. Students will be challenged to look deeply at the work of professionals through readings, close listenings, podcasts, and to go deep within their own work as well. Students will create, share and discuss their songs with the goal of helping each other create more effective writing through the workshopping process and will be encouraged to take risks while still holding true to their artistic vision. Audio recordings are expected for submissions along with lyric sheets however technical knowledge of recording software or proficiency on an instrument—though an asset—are not required. This course will take place in real time, face-to-face in a weekly two-hour session which students are required to attend. Participation and discussion as well as maintaining an environment of support and mutual respect is key to the success of this course as students will be participating in a genre that is more performative in nature than some others, and perhaps extra challenging if students haven't tried it before. This should not be seen as a deterrent for anyone who's new to songwriting, however, but rather as an invitation to try something fun, exciting, and challenging.

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

Linda Svendsen

Class format: Zoom

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

The course is built upon 3 modules (concept, beat sheet, pilot script) and is front-loaded with dramaturgical grids, rubrics for each assignment, readings on structure and the industry, as well as sample pilot scripts.

Participation: written feedback prior to the workshop discussion, collaboration with an in-class TV partner, and an instructor conference, as well as attendance contribute considerably to the grading component.

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

Instructor TBC

CRWR 440K 001 (term 1) Interdisciplinary Projects (3 credits)

Dina Del Bucchia

In this course students will learn how to expand their writing of comedic forms, hone their comedic tools, explore their unique comedic voice and workshop comedic projects. Topics will include word play, escalation, irony, crafting comedic characters and revising for comedy. By the end of this course students will have created an array of work, from micro-forms, to longer prose pieces, and will be able to revise their work with comedy in mind, in addition to other literary craft elements. Most importantly students will generate comedic work, and use the comedic tools discussed throughout the term. Through inquiry analysis and discussion we will work collaboratively to unpack the nuances of comedic writing. There will be an emphasis on asking questions to interrogate our own work and overall to examine and think deeply about the value of comedy as an art form and creative practice.

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

Instructor TBC

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

We will work on story, plot, dialogue, character development, theme and many other elements involved in the stage play form. In the workshop, productive feedback and the exchange of ideas are encouraged.

As part of the course, writers are **required** to submit a short play (ten to fifteen minutes long) for the Brave New Play Rites festival. Now in its 36th year, Brave New Play Rites showcases new student plays in a series of staged readings and full productions. The festival is held annually in March in a theatre venue off-campus. Please note that only ten plays are given *live* productions; there is an adjudication process in November of the fall term.

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

TERM 2

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

Tariq Hussain

This course is designed for students looking to develop their creative writing skills through an exploration of a variety of creative writing genres including fiction, poetry, creative non-fiction, song writing, screenwriting and more. Students will have the chance to explore a variety of topics and concepts designed to elevate their craft such as constructing story arcs, character development, image building, managing dialogue, and so on. Students will engage in readings, weekly writing exercises, and some longer length writing assignments (in genres of their choosing) in order to maintain a regular writing practice. By the end of the course, students will have amassed a solid body of creative work—a portfolio! — that they can be proud of with work

they can continue to revise and draw inspiration from long after the term ends. This course will take place in real time and consist of weekly, face-to-face lectures which students are required to attend. Note that students are also required to submit new work only for this course. CRWR 200 is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing.

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

Taylor Brown-Evans

This course is designed for students looking to develop their writing skills through an exploration of a variety of creative genres. Using a combination of lectures, active writing exercises, and in-depth assignments, students will be given the chance to explore a variety of topics and concepts designed to elevate their craft including how to construct story arcs, handling structure, character development, image building, point of view and creating effective dialogue. Genres to be explored include fiction, creative nonfiction (including memoir, personal essay, profile), poetry, songwriting, screenwriting, and playwrighting. This course is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing. Students will have the option of attending weekly lectures, or engaging with class asynchronously through recorded lectures and online discussion boards.

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

CRWR 200-006 (term 2) – Introduction to Creative Writing (3 credits)

Taylor Brown-Evans

This course is designed for students looking to develop their writing skills through an exploration of a variety of creative genres. Using a combination of lectures, active writing exercises, and in-depth assignments, students will be given the chance to explore a variety of topics and concepts designed to elevate their craft including how to construct story arcs, handling structure, character development, image building, point of view and creating effective dialogue. Genres to be explored include fiction, creative nonfiction (including memoir, personal essay, profile), poetry, songwriting, screenwriting, and playwrighting. This course is an inspiring and fun introduction to the world of creative writing and is sure to get your creative juices flowing. Students will have the option of attending scheduled live online lectures, or engaging with class asynchronously, through recorded lectures and online discussion boards

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

Sheryda Warrener

This course offers an accessible, process-based introduction to poem-making. Across the semester, you will develop a poetic attentiveness to the sensory and specific details of memory, experience, feeling, and the imagination. Poems will emerge from close reading, experimentation with technical prompts, and a dedicated writing practice. By the end of this course, you will gather five original poems in chapbook form. This course blends synchronous and asynchronous content. Weekly modules of pre-recorded videos and readings introduce you to fundamental skills such as word choice, image, line breaks, sonic devices, metaphor, and revision, allowing you to move through key concepts at your own pace. Conversations in small groups will

supplement these materials. Designed with flexible learning in mind, there will be multiple ways for you to participate, interact, and engage.

CRWR 203-002 (term 2) – Introduction to Writing for Children and Young Adults (3 credits)

Tanya Kyi

We'll delve into the breadth of forms encompassed by children's literature, as well as the diversity of genres and topics. We'll examine the unique pace and structure of books for different age and reading levels. We'll learn to build memorable characters, then send those characters on fast-paced quests and adventures. Coursework includes three major writing assignments, a novel review, and frequent short writing exercises. Regular attendance is required. Our goals in this class are to learn about the growth of contemporary children's writing, to become better writers ourselves, and to embrace a spirit of childlike wonder, exploration, and fun.

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

Mandy Catron

Welcome to Introduction to Creative Nonfiction! This is an introductory course designed to help writers find their footing in the genre of CNF. We will focus on both the craft and the ethics of creative nonfiction writing and consider some of the big questions that continue to shape the genre:

- What exactly is creative nonfiction and what does it offer that other genres do not?
- How does an obligation to the truth shape the ways we tell stories, construct narratives, and write sentences?
- Why might a reader care about an individual writer's experiences, ideas, and insights?
- Where does the personal intersect with the political, the ideological, or the profound?
- How can we find authority—and curiosity—in our own knowledge and experiences?

We will spend our semester taking risks, trying out new skills, sharing work in a warm and welcoming environment, and considering what it means to pursue truth in language. Writing creative nonfiction can be an inherently vulnerable pursuit, but it also has the capacity to forge powerful connections between writers and readers. If you invest in the work of the class, you will finish the term with a comprehensive understanding of the genre, a diverse toolkit of skills, and meaningful connections with your classmates.

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

Sharon McGowan

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

In this hyper-connected digital age, we consume stories at an unprecedented rate, on screens large and small. A great film or TV show or Netflix series will make us laugh or cry and stay

with us for forever. In this hands-on class, we'll take a look behind the scenes to uncover where the magic of film begins – with the art and craft of narrative screenwriting. As the saying goes in Hollywood, “it all starts with the script.”

Over the next twelve weeks, we will screen and discuss excerpts from a variety of films, analyzing the essentials that make a great screen story. You will get a chance to explore these fundamentals through class writing exercises and script assignments, applying techniques of visual storytelling and screenplay formatting, as well as the key elements of dramatic film structure, character development and dialogue. You will also learn and practice how to pitch a script idea, a vital skill for surviving and thriving in the collaborative film industry. You'll come out of the course with a 3-4 page silent screenplay and an 8-10 page screenplay with dialogue.

Please note that while we will discuss and screen a few feature-length films and excerpts of television series in this course, the majority of the coursework and course content will focus on short films. This is because short films are an excellent form in which to learn and apply fundamentals quickly. Short films are also one of the main starting points for building a career in filmmaking.

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

Taylor Brown-Evans

In this course we will explore writing for comics and graphic novels through a combination of discussions, lectures, guest speakers, online content, low-stakes exercises and creative writing assignments. This course is a blended learning course, which means it is conducted partially self-directed engagement with online content, and partially through lectures and discussion. You'll find a variety of readings and videos and exercises online each week to prepare for a weekly lecture and hands-on creation and discussion. Students will have the option of attending weekly lectures, or engaging with class asynchronously through recorded lectures and online discussion boards.

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

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

Nancy Lee

This introductory undergraduate course is held 100% online and is designed for those interested in the art and craft of writing fiction. We'll focus on the creative impulse and the creative process while exploring the foundational elements of strong fiction. We'll experiment and make discoveries in various online activities each week including pre-recorded video lectures, writing exercises, assigned readings, discussion, and engagement with your Instructor, Teaching Assistants and fellow learners. Through examinations of craft, writing practice, creative inquiry, and close reading, we will take risks, challenge ourselves as new fiction writers, and do our best to create something meaningful and beautiful. We'll be rigorous in our study and analysis of our efforts and invest ourselves in the efforts of our peers. The course is offered online asynchronously with weekly opportunities to connect with the Instructor, Teaching Assistants and fellow students through synchronous video interaction.

CRWR 213 002 (term 2) – Introduction to Writing for New Media (3 credits)

Jen Moss

Course Description TBC

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

Billy-Ray Belcourt

In this course, students will engage with a range of literary works by contemporary Indigenous writers as well as with supplementary critical/theoretical texts. The goal is to introduce students to the aesthetic, political, and social concerns operative in the Indigenous literary landscape. We will acquire the language to ethically and rigorously engage with the material and the larger context of colonialism in which we in North America live and study. To be clear, the aim is not to produce “Indigenous writing” (unless, of course, a student is Indigenous), but rather to write from the social locations in which students exist about topics such as race, history, identity, geography, and structural oppression.

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

Dina Del Bucchia

Comedy has the ability to bring levity to the difficult things in life. In this course we will study humour writing across various forms, styles and genres, including: joke-writing; stand-up; sketch comedy; comic prose and verse; television; film; and new media. Lectures will be delivered asynchronously through videos and readings, and discussions will be complemented by writing-prompts, readings, and engaging with media relevant to all areas of comedic forms covered. A major learning objective for this course is to develop a greater understanding of comic structures and style, as well as exploring issues of comedic style, and comedy as social commentary. Students will have the opportunity to not only write their own comedic pieces, but to consider the power of jokes and how humour can affect an audience. The course is offered online asynchronously with opportunities each week to engage with the Instructor, Teaching Assistants and students through synchronous interaction.

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

Sheryda Warrenner

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

Prerequisite: CRWR 201

CRWR 302 002 (term 2) – Writing for Podcast (3 credits)

Jen Moss

Course Description TBC

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

Tanya Kyi

In this class, students delve deeply into the creativity and adventure of middle-grade and young-adult novels. By refining an idea, developing that idea into an outline, and writing several major scenes, students will experience the thought processes involved in creating a novel. Along the way, they'll practice two major components of the writing process: individual creative work and collaborative critique. This is a hybrid class, involving weekly online lectures as well as in-person workshops. Attendance at the workshops is required. Throughout the course, students will explore the ways children's literature can spark young readers' imaginations and change the ways they see the world.

CRWR 305 002 (term 2) – Intermediate Writing for Creative Nonfiction (3 credits)

Mandy Catron

In its pursuit of truth, Creative Nonfiction has the capacity to help us connect with our wisest, most honest, most humane selves. In trying to say what is true, we are forced to become curious and attentive, to question our own assumptions and biases, and to create space to locate our own beliefs and sense of wonder.

Welcome to Intermediate Writing of Creative Nonfiction! This course builds on the concepts covered in Introduction to Creative Nonfiction (CRWR 205) with more emphasis on writing as a practice and process. We will spend our time together writing frequently and regularly sharing work with others. We'll talk about how to create a sustainable writing practice and how to think about ourselves as writers. We'll confront some of the myths around the writing life and we'll consider how, when approached with sincerity and rigor, one might discover something fundamentally redemptive in writing creative nonfiction. My hope is that you'll come to think of writing as a practice, as a way of thinking, and as a powerful tool for making meaning of your experiences and the world around you.

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

Martin Kinch

CRWR 306 (Intermediate Writing for the Screen) is a blended course combining on-line teaching and in-class workshop/seminars. Each week consists of online instruction, screenings and assignments, and seminar/workshops led by our Teaching Assistants. Our primary objective is to explore the processes, craft, and techniques of screenwriting and create original work for the screen. Online, students will find a variety of videos addressing specific writing challenges,

(What makes a great film idea? ...How Do you create memorable characters?") short lectures on aspects of technique, illustrative and inspiring film clips from the history of the movies, and other resources addressing theoretical and practical aspects of screenwriting

The workshop/seminar sessions are focused on the wider discussion of weekly online material, writing exercises, and the creation of original work. Film being a collaborative art, attention will also be given to ways in which we analyze and critique our peers' work and creatively participate in workshop script development.

CRWR 308 002 (term 2) – Intermediate Writing for Graphic Forms (3 credits)

Tania De Rozario

In this course, students will use the concepts and skills learned in 208 as a basis for further developing their comics practice. The class sessions and assignments are intended to build students' confidence in their comics-making ability and their understanding of what their own particular taste, voice and style are. Course work includes readings, discussions, writing and drawing exercises, and peer feedback on drafts. Students create two comics during the course, revising and inking one of them. Across most exercises and assignments, students will work with analogue materials. Students are encouraged and expected to take an active role in creating a vibrant and supportive creative community over the course of the term. This includes participating in all sessions, meeting deadlines and engaging thoughtfully with in-class activities and homework. This course is conducted synchronously – attendance is required.

CRWR 309-002 (term 2) – Intermediate Writing Fiction (3 credits)

John Vigna

This is an intermediate 100% online course designed for those who want to continue exploring the art and craft of writing fiction. The goal of this 3-credit companion course to CRWR 209 is to encourage students to generate new creative work each week and to apply, through practice, the craft-based skills learned in CRWR 209. We'll experiment, take risks and push ourselves in various online activities each week that include pre-recorded video lectures, writing exercises, short readings, discussions and ample opportunities to engage with your Instructor, Teaching Assistants and fellow students. Students will gain insight into the effectiveness of their writing through peer feedback and workshopping. You will be encouraged to read each other's work with an eye for craft and identify successful prose phrasing, character development and story structure. We'll meet in person as a class once a week, with opportunities each week to engage with the Instructor, Teaching Assistants and students both synchronously and asynchronously.

(Prerequisite: CRWR 209)

CRWR 310-002 (term 2) – Video Game Writing and Narrative (3 credits)

Instructor TBC

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

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

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

CRWR 311-002 (term 2) – Intermediate Writing for Lyric Forms (3 credits)

Tariq Hussain

In this course, students will examine aspects of lyrical craft such as the use of rhyme, repetition, point of view, structure, balance and other elements. We will explore personal songwriting, writing in a non-autobiographical style, protest songs, the comic lyric and more. Students will engage in readings and listenings (song samples, podcasts, etc.) and will have ample opportunities to flex their creative muscles through weekly writing exercises and longer songwriting assignments. Students should be prepared to submit audio recordings with their assignments which can be created using phones and/or recording programs like Audacity or GarageBand. Further guidance on recording software will be offered in class and proficiency on an instrument is not a prerequisite. This course will take place in real time and will consist of weekly face-to-face lectures which students are required to attend. Note that students are expected to submit new work only for this class. Once completed, students of all levels will have participated in a rigorous and regular writing practice and will have amassed a solid body of creative work—a portfolio!—that they can be proud of with work they can continue to revise and draw inspiration from well after the term ends.

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

Emily Pohl-Weary

Fast-paced workshop course on Writing for Children and Teens. Students will develop editing skills, write for target ages, learn craft tools, effectively develop characters, and consider story structure. Supported by direct instruction, readings, and writing exercises, students receive peer feedback on their writing and provide weekly critiques to fellow students.

Through the term, students complete approximately 3,500- 4,000 words of new writing for young readers. They start a new novel, continue a novel from 203/303, write two short stories, or complete a longer short story in two parts. They will also try their hand at an experimental form, such as an epistolary novel, poetry for kids, or picture books. By the end of the term, students will have detailed revision plans for all their writing.

Though the course is in person, there is an expectation of some online participation. In order to ensure successful workshops, there is significant homework to be completed during the week in the form of writing, reading, and critiquing your peers' work.

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

Instructor TBC

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

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

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

CRWR 401L-002 (term 2) – Writing Poetry I (3 credits)

Instructor TBC

Course Description TBC

CRWR 402L-002 (term 2) – Writing for New Media I (3 credits)

Instructor TBC

Course Description TBC

CRWR 403L-002 (term 2) – Writing for Children and Young Adults I (3 credits)

Tanya Kyi

During this course, we'll explore picture books, middle-grade novels, young-adult novels, and more. Students will participate in lively discussions about the craft and techniques of writing for children and young adults, with a particular emphasis on real-world markets for children's literature, and preparing work for publication. Workshop participants will give thoughtful feedback on writing by fellow students, and will submit two original stories or novel excerpts as well as a final revision. Throughout, we'll examine ways we can imbue our writing with fun, humour, and hope.

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

Instructor TBC

Course Description TBC

CRWR 405L-002 (term 2) – Writing Creative Nonfiction I (3 credits)

Keith Maillard

Online Synchronous

10:00 AM – 12:00 PM Tuesdays

First class: January 10, 2021

For each class I will send students a **Zoom** link.

The purpose of this workshop is to help students write excellent creative nonfiction. Many workshops move toward polished final draft too quickly and encourage feedback that is largely editorial. We will not do that. We will explore the writing of creative nonfiction anywhere on a spectrum from the exploratory stage to polished final draft. Early drafts usually take shape gradually, and students will be encouraged to resubmit them, even in entirely new drafts, until they begin to cohere. This method cannot work effectively unless the workshop environment is warm, supportive, and safe, so I encourage a non-competitive and collaborative approach. During the course of the workshop, students will be required to bring one of their CNF pieces to final draft.

CRWR 406L-002 (term 2) – Screenwriting (3 credits)

Instructor TBC

Course Description TBC

CRWR 408L-002 (term 2) – Writing for Graphic Forms (3 credits)

Sarah Leavitt

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

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

Note: If you're taking the course for the second time, or if you're already an experienced cartoonist, I've included alternatives for assignments you may have done before. If you're working on a longer project or have a particular aspect of comics you want to work on this term,

let me know; I want to make sure the class works for you. If you're new, don't worry – you'll fit right in. Everyone is welcome in comics class, whether new or returning.

CRWR 409L-002 (term 2) – Writing Fiction 1 (3 credits)

Linda Svendsen

Class Format: Zoom

This workshop focuses upon the construction of a well-developed outline for a mystery novel—a cozy, detective procedural, thriller, or other, and culminates in an introductory chapter (and prologue, if included). Concurrently, your peer review reflections and contributions in the workshop build your writing and editing prowess. Essentially, while you create and write a brand-new mystery, you also act and serve as story editor on eleven other projects. While the class is not prescriptive, per se, the mission of an editorial relationship is to creatively and speculatively engage, to bring your years of mystery chops to the table, to brainstorm, to ask “what if?” while always supporting the creator/writer’s vision.

The course is built upon the assignments and is augmented with specific readings on characterization, plot, suspense, the clue-path, and EDI elements which are being adapted into the mystery industry.

Participation: written feedback prior to the workshop discussion, collaboration with an in-class editorial partner, and an instructor conference, as well as consistent attendance contribute considerably to the grading component.

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

Keith Maillard

Online Synchronous

3:00 – 5:00 Fridays

First class: January 13, 2022

For each class I will send students a **Zoom** link.

The purpose of this workshop is to help students write excellent fiction. Many workshops move toward final draft too quickly and encourage feedback that is largely editorial. We, however, will explore the writing of fiction anywhere on a spectrum from the earliest exploratory stages to polished final drafts. Editorial feedback is not appropriate for story ideas in their earliest stages when they are often incoherent, vague, and fragile; students will be encouraged to resubmit these early drafts until they begin to cohere. As stories move closer to completion, higher degrees of editorial feedback become appropriate. Students should expect to submit at least three times during the term, and they will be required to bring one of their stories to polished final draft or close to it. The social environment in this workshop should be warm, friendly, supportive, and cooperative.

CRWR 409L-006 (term 2) – Writing Fiction I (3 credits)

Instructor TBC

CRWR 411L 002 (term 2) Advanced Writing for Lyric Forms (3 credits)

Tariq Hussain

In this class students will explore the craft of songwriting through a variety of methods from participating in creative exercises to personal practice. Students will be challenged to look deeply at the work of professionals through readings, close listenings, podcasts, and to go deep within their own work as well. Students will create, share and discuss their songs with the goal of helping each other create more effective writing through the workshopping process and will be encouraged to take risks while still holding true to their artistic vision. Audio recordings are expected for submissions along with lyric sheets however technical knowledge of recording software or proficiency on an instrument—though an asset—are not required. This course will take place in real time, face-to-face in a weekly two-hour session which students are required to attend. Participation and discussion as well as maintaining an environment of support and mutual respect is key to the success of this course as students will be participating in a genre that is more performative in nature than some others, and perhaps extra challenging if students haven't tried it before. This should not be seen as a deterrent for anyone who's new to songwriting, however, but rather as an invitation to try something fun, exciting, and challenging.

CRWR 416L-002 (term 2) – Writing for Television I (3 credits)

Michele McMahon

Course Description TBC

CRWR 419L-002 (term 2) – Writing Speculative Fiction (3 credits)

Nalo Hopkinson

Exploration and practice writing in the various modes of speculative fiction, including science fiction, fantasy, and horror. Emphasis on reading various genre examples, practising writing in those genres, and on peer responses.