

## 2024W Graduate Courses

CRWR 501T-001—Advanced Writing of Poetry (in-person, Wed, 2-4pm, Bronwen Tate)

Don't Write Alone: Crafting Poetry in Conversation

This course offers a deep exploration of what it means to approach writing as always after, in conversation, in relation. We'll begin by reflecting on the many sources of influence and inspiration—chosen and imposed, joyful and fraught—that we bring to the shared space of the class. Each student will then choose a poet and a poetic element or formal question for a sustained apprenticeship experience. Over the weeks of the term, students will invite others into their process by designing an introduction, writing prompt, and questions for conversation emerging out of their apprenticeship. We will write a lot, read new work out loud, discuss process and practice, and occasionally pause for group critique. Throughout the course, we'll explore the possibilities of new technologies (like linked docs and wikis) and old technologies (like the commonplace book) for organizing information, distilling insight, and sparking inspiration as we read and write together.

CRWR 501T-D01—Advanced Writing of Poetry (online, Susan Musgrave)

My aim is to help those who have grown up in fear and/or love of poetry attain a new perspective: "What they say "there are no words for" — that's what poetry is for." Through a combination of workshopping, online craft lectures, writing exercises, and essays for discussion we will examine techniques and approaches to some central elements of the poet's craft—the music of the line; rhyme and repetition; abstractions (for and against); voice or presence; imagery, metaphor and simile, the stanza, the title, revision, and, of course, getting published. "Poetry is all that is worth remembering in life." - William Hazlitt

CRWR 501U-002—Advanced Writing of Poetry (online, Wed, 12-2pm, Cecily Nicholson)

This course focuses on revision as an integral aspect of the writing process. Students engaged in a poetry practice are invited to advance current work in the company of other poets, coalescing existing poems and opening the work to further contemplation. What constitutes a body of work? What elements or methods generate cohesion in your poems? What do you look for when editing poetry? And, how do you know a work-in-progress is complete? Students can expect to collaborate and dialogue as we explore multiple writing and revision techniques, drawing on new possibilities and forming fresh iterations of previous work. Alongside our written practice we will read and compare successive poetry projects from writers such as Juan Felipe Herrera, Larissa Lai, Tanya Lukin Linklater, M. NourbeSe Philip, and Leanne Betasamosake Simpson. Following a process of revision, research, and rewriting, our final project will be a chapbook-length collection formed from a suite, series, or lengthening of previously written work.

CRWR 501U-D02—Advanced Writing of Poetry (online, Susan Musgrave)

My aim is to help those who have grown up in fear and/or love of poetry attain a new perspective: "What they say "there are no words for" — that's what poetry is for." Through a combination of workshopping, online craft lectures, writing exercises, and essays for discussion we will examine techniques and approaches to some central elements of the poet's craft—the

music of the line; rhyme and repetition; abstractions (for and against); voice or presence; imagery, metaphor and simile, the stanza, the title, revision, and, of course, getting published. "Poetry is all that is worth remembering in life." - William Hazlitt

CRWR 503T-001—Advanced Writing for Children (in-person, Fri, 10am-12pm, Tanya Kyi)  
Prepare to embrace curiosity and wonder. This course is an interactive journey through the world of children's literature, from picture books to young adult novels. We'll explore narrative devices, character development, and wordplay through weekly activities and in-depth assignments. Workshop participants will give thoughtful feedback on writing by fellow students, and will submit a work or excerpt for young children as well as one for tweens or teens, along with a final revision. Students will leave the class with a broad understanding of the purpose and possibilities of contemporary writing for children.

CRWR 503T-D01—Advanced Writing for Children (online, Jordan Scott)  
Advanced Writing for Children and Young Adults, with an emphasis on picture books, early chapter books, and middle grade. The course focuses on genre-specific and critical readings as well as weekly writing exercises. Students are expected to complete two manuscripts for critique. Peer feedback and revision are core principles of this course. Emphasis on narrative, poetry, sound, visual language, and the thrill of being a kid again.

CRWR 503U-002—Advanced Writing for Children (online, Jordan Scott)  
An advanced workshop class in writing for children. This course relies on multiple manuscript submissions with a focus on editing and revision. As our schedule will focus on group critique, this course will be most useful for students who already have a general understanding of the genre conventions and craft vocabulary of picture books and early chapter books. Students are permitted to bring in material they have already started and are expected to submit multiple manuscripts for critique.

CRWR 505T-001—Advanced Writing of Creative Non-Fiction (in-person, Wed, 12-2pm, Alex Marzano-Lesnevich)  
The Fractured, The Lyric, & The Imaginary  
This course examines the relationship between form and content in contemporary creative nonfiction. What possibilities might transcending genre conventions via formal experimentation, rupture, or imagined scenes offer for creating work that is, counterintuitively, more deeply true or nonfictional? We'll consider a wide range of essays and excerpts from longer work and together derive principles of productive rupture. Students will have weekly ungraded writing assignments that will build to the workshopping of one short work and one long. These may be stand-alone pieces or excerpts from an ongoing larger project.

CRWR 505T-D01—Advanced Writing of Creative Non-Fiction (online, Mandy Catron)  
In this course, we will focus on Creative Nonfiction as a practice for looking more deeply at ourselves and more widely at the world around us. In our pursuit of the truth, we get to ask big questions. And, in attempting to answer them, we are forced to become more curious

and attentive, to examine our own assumptions and biases, and to create space to imagine new ways of being in the world.

This semester, we'll spend the first half of the term on a series of CNF writing experiments--in memory, research, immersion, and reflection--imagining each as a mode of inquiry into self and the world. In the second half of the term, we'll turn our experiments into essays, sharing our work in structured peer workshops.

This course will be offered on Canvas in a fully asynchronous format. It welcomes those who are new to creative nonfiction as well as experienced CNF writers.

CRWR 505U-002—Advanced Writing of Creative Non-Fiction (in-person, Thur, 10am-12pm, Mandy Catron)

Because it is rooted in real experiences and ideas, Creative Nonfiction forces us to look at the ordinary world with heightened attention. We must confront our assumptions, tend to our curiosities, care for our past selves, and remember what it is to feel wonder.

This semester we'll immerse ourselves in some of the big questions of Creative Nonfiction: What does it mean to tell the truth? What is creative research? How do subject and style intersect? How do you structure an essay? 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 505U-D02—Advanced Writing of Creative Non-Fiction (online, Alex Marzano-Lesnevich)

Memoir Beyond the 'Me'

This course considers the contemporary memoir and personal essay as sites of storytelling. How is the story of a person always also the story of a place, a time, and sociopolitical forces beyond the individual? We will read a wide variety of published work, with an eye to examining how writers evoked effects simultaneously intimate and large. Students should expect to turn in ungraded assignments weekly and to write one shorter work and one long. These may be stand-alone pieces or excerpts from an ongoing larger project.

CRWR 506T-001—Advanced Writing of Drama for Screen (in-person, Wed, 2-4pm, Sara Graefe)

In this advanced screenwriting workshop, we focus specifically on writing for film. We will explore techniques for creating, developing and writing a long-form screenplay (a.k.a. feature film, 90-120 minutes), from initial pitch to treatment to early pages of script. Original stories only please; no adaptations, as this goes beyond the scope of the course. We will also screen movies and examine screenwriting structure, formatting, craft and business skills.

Filmmaking is a collaborative art involving other creatives, where the script serves as the blueprint for the finished film. In this class, you will explore and uncover your own unique voice

and sensibility as a screenwriter while also learning about North American film industry rules and conventions. You will complete the course with a sense of where your work fits in the marketplace, and with a set of professional skills to help you survive and thrive as a writer in this collaborative industry.

CRWR 506T-D01—Advanced Writing of Drama for Screen (online, Maureen Medved)  
In this graduate, online workshop, we will focus specifically on the process and practice of writing a feature screenplay. We will explore techniques to create, develop, and write a long-form screenplay from pitch to treatment to the end of Act 1. The course will be mainly asynchronous. Each week, you will attend three-hours during the weekly 27-hour workshop on Canvas, our class time. The rest of the week, you will work on your writing for this course, read the scheduled writing of your cohort, and actively work through the weekly craft discussion boards.

You are welcome to explore any form of storytelling that will result in an original feature-length script: This course does not accommodate adaptations. In addition, the course does not accept “formula or strict genre” writing – such as romance, science fiction, crime, mystery – unless you spin the genre and make it new. There are many great examples of science fiction or speculative films, for example, that have broken the box of pure genre restrictions. This is a fine arts program and, as such, you are encouraged to involve yourself deeply in your feature film project, to push your boundaries as a writer, so that you can produce your strongest work, making the most of your writerly attributes. This course will support you to identify your strengths and challenges as a writer. You will strive to demonstrate - through your own creative work, your peer feedback, and your work on the discussion boards - the skills you have acquired during this workshop.

We will discuss the community of writers, issues around appropriation, and decolonization. We will also examine the film industry, including case studies of how different screenwriters have taken unique but effective approaches to break into the industry. By the end of this course, you should, ideally, have gleaned the skills and resources that will serve you throughout your future career as a writer, so that you can return to your writing again and again with skill and confidence.

Repeat customers are welcome.

CRWR 506U-002—Advanced Writing of Drama for Screen (in-person, Thur, 2-4pm, Sara Graefe)

In this advanced screenwriting workshop, we focus specifically on writing for film. We will explore techniques for creating, developing and writing a long-form screenplay (a.k.a. feature film, 90-120 minutes), from initial pitch to treatment to early pages of script. Original stories only please; no adaptations, as this goes beyond the scope of the course. We will also screen movies and examine screenwriting structure, formatting, craft and business skills.

Filmmaking is a collaborative art involving other creatives, where the script serves as the blueprint for the finished film. In this class, you will explore and uncover your own unique voice

and sensibility as a screenwriter while also learning about North American film industry rules and conventions. You will complete the course with a sense of where your work fits in the marketplace, and with a set of professional skills to help you survive and thrive as a writer in this collaborative industry.

CRWR 506U-D02—Advanced Writing of Drama for Screen (online, TBD)  
Course description to be confirmed.

CRWR 507T-001—Advanced Writing of Drama for the Stage (in-person, Wed, 10am-12pm, Frances Koncan)

This advanced playwriting workshop will focus on the "play" in playwriting by exploring story, plot, dialogue, character development, theme, and the many other elements involved in the stage play form through a series of generative writing exercises, theatrical explorations, and script workshops.

While this class is first and foremost a creative writing workshop, we will be approaching the craft of playwriting not only as a written genre, but as an active and vital collaborator in the theatrical process - from page to stage.

By the end of this course, writers will have written approximately 30 pages of one-act play, an excerpt of which can be submitted for a staged reading with actors in the Bryan Wade Brave New Play Rites Festival in March 2025.

Please note: students who wish to participate in Brave New Play Rites 2025 must also sign up for CRWR 507 in Term 2.

CRWR 507T-D01—Advanced Writing of Drama for the Stage (online, Anosh Irani)

This is an advanced, online, asynchronous workshop in the writing of plays designed to help students develop as both playwrights and critical thinkers. The word "wright" means "a person who makes or builds things." We will learn how to build plays. Writing is architecture. Therefore, we will examine the craft and techniques of playwriting. We will also study full-length plays (available via LOCR); additional readings/viewings may be posted on Canvas. This is required reading/viewing for class discussion. During the term, students will be expected to turn in the first 15 pages of an original full-length play (no musicals, no solo shows, and a maximum of 3 characters in the entire play), an outline of the full play, an opening two-page monologue of a solo show, and an analysis of two scenes from film/TV (provided by the instructor) to will help study the anatomy of a scene. In addition, students will be required to participate in discussions, wherein they shall critique the work of their peers and analyze the assigned readings from a craft perspective.

Over the duration of the course, we will examine a wide range of playwriting elements, including—but not limited to— character, dialogue, conflict, structure, theme, plot, and so on. Overall, this workshop aims to give students the opportunity to express themselves

creatively, hone their craft, and gain a deeper understanding of their own work. Online sessions will not be recorded.

CRWR 507U-002—Advanced Writing of Drama for the Stage (in-person, Fri, 12-2pm, Frances Koncan)

This advanced playwriting workshop will focus on the "play" in playwriting by exploring story, plot, dialogue, character development, theme, and the many other elements involved in the stage play form through a series of generative writing exercises, theatrical explorations, and script workshops.

While this class is first and foremost a creative writing workshop, we will be approaching the craft of playwriting not only as a written genre, but as an active and vital collaborator in the theatrical process - from page to stage.

By the end of this course, writers will have completed a one-act play (60-90 pages), an excerpt of which will receive a staged reading at the 2025 Brave New Play Rites Festival. Through this process, you will have the opportunity to work with a professional director and actors to workshop your play.

Please note: this course is required for participation in the 2025 Brave New Play Rites Festival. The deadline for submission to the festival will be in late November/early December 2024.

CRWR 508T-D01—Advanced Writing for Graphic Forms (online, Sarah Leavitt)

**Note:** This is an Opt Res course, but it is open to on-campus students as well, as it is the only offering of 508. All Opt Res courses run online asynchronously over a 27-hour period.

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. No drawing skills or experience required, but we will be drawing in this class, for both exercises and assignments. Please note: this course emphasizes readings, assignments and in-class exercises; there are only a few workshops.

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. Others find that the skills learned in comics class help them with their work in other forms. Students who plan to write comics scripts for others to draw will gain insights into the writing process from the experience of drawing.

CRWR 509T-001—Advanced Writing of Fiction (online, Thur, 2-4pm, Keith Maillard)

The purpose of this course is to help you write excellent fiction. Writing workshops often 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 a single work of fiction from the exploratory stage to

polished final draft. We will not discuss long fiction, so you will be working on either a short story or a selection of a proposed longer work than can be treated as a self-contained story. I will expect four major submissions: the pitch, the rough, the first draft, and the final draft. I will also deliver short lectures on fictional technique and occasionally assign short written exercises. Your response to a story should always begin with a description of it as it stands: how it is built, how it is working technically, how it fits into the ongoing development of fictional genres, what other voices are in dialogue with it. There will be a required reading of a work of fiction, TBA, and the author of that work will visit the class. The workshop environment should be warm, supportive, and safe, so I will encourage a non-competitive and collaborative approach. Regular attendance is essential.

CRWR 509T-003—Advanced Writing of Fiction (in-person, Thur, 10am-12pm, John Vigna)  
It's all about the Process – a Generative Mentorship Lab in Fiction. This 3-credit in-person grad fiction course will primarily focus on process and practice through generative writing, experimenting broadly with form and technique, and imbuing your work with emotional and psychological authenticity. We'll meet as a group weekly and engage in discussions focused on advanced topics on process, craft, technique and aesthetic. (We will also meet one-on-one several times during the semester.) An emphasis will be placed on asking more profound questions of your practice and work to get at the story you are working toward, to deepen and layer it with sophistication and complexity, and to create something that aspires to be meaningful and beautiful. The goal is to push yourself out of your comfort zones by taking risks in style, theme, subject, form, while working toward your own artistic intention. There will be weekly writing experiments, creative enquiry and close reading reflections. There will be minimal workshopping in this course (sharing of your work with peers for discussion). Instead, the focus will be on generating new material that will culminate in one- or two-story submissions in the last weeks of the course.

CRWR 509T-D01—Advanced Writing of Fiction (online, Maureen Medved)

Dream, make, destroy, discuss, and learn the magic of fiction writing.

This is a workshop for graduate writers of any combination of short and long fiction - short stories, micro or flash fiction, poetry/fiction/other/ hybrid, or chapters from a novel or novella. The course will be mainly asynchronous. Each week, you will attend three-hours during the weekly 27-hour workshop on Canvas, our class time. The rest of the week, at your own pace, you will produce your own fiction, read and give feedback to the scheduled writing of your cohort, and actively work through the weekly craft discussion boards. We will explore fiction techniques as well as approaches to narrative and the process of writing (including revision) and examine subjects such as appropriation, decolonization, and literary citizenship, including ways to participate in our community of writers. Excellent works of fiction and craft essays/articles/chapters will be our texts, and we will discuss these in the context of our work in class. You will be asked to write your own tiny craft essay during this course and share it with your cohort. Students may be invited to attend Zoom sessions both in a group and one-on-one. You are welcome to explore any form of fiction with the exception of formula or genre writing – romance, science fiction, crime, mystery – unless you spin the genre and make it new. There are many great examples of science fiction or speculative stories/novels, for example, that have

broken the box of genre restrictions. This is a fine arts program and, as such, you are encouraged to involve yourselves deeply in your writing, to push your boundaries, so that you can produce your strongest work, making the most of your natural writerly attributes. You will strive to demonstrate - through your own creative work, your peer feedback, and your work on the discussion boards - the skills you have acquired during this workshop.

By the end of this course, you should, ideally, have gleaned the skills and resources that will serve you throughout your future career as a writer, so that you can return to your writing again and again with skill and confidence.

Repeat customers are welcome.

CRWR 509T-D03—Advanced Writing of Fiction (online, Alix Ohlin)

In this class, we'll come together as a community to read, write, explore, dream, and play with short stories. The class will include substantial conversations about craft and assigned readings—both fiction and essays about writing. Among the many things we're likely to discuss are: structure, point of view, techniques to develop and deepen characterization; the establishment and maintenance of narrative and stylistic urgency; the engines of form and language; and how meaning can be made from images and other tools. The first half of the semester will be focused on generating new work, experimenting, establishing a shared craft vocabulary, and building trust. The second half of the semester will move into workshop discussions of a complete short story draft. The semester's work will culminate in a final portfolio and reflective essay. Overall, this workshop aims to push students to take risks with their work, to hone their ambitions, and to develop a sophisticated understanding of the myriad possibilities of fiction.

CRWR 509U-002—Advanced Writing of Fiction (in-person, Wed, 10am-12pm, Austen Osworth)

This graduate-level class will focus on weekly writing that adds up to a larger work and is perfect for those writing in longer forms (novellas or novels); students will write 3,000 words per week and 30,000 words over the course of the semester. This process-oriented course emphasizes self-analysis, experiments in both form and generation techniques, and integration of feedback into revision. We will workshop using Radical Praise.

CRWR 509U-D02—Advanced Writing of Fiction (online, Alix Ohlin)

In this class, we'll come together as a community to read, write, explore, dream, and play with short stories. The class will include substantial conversations about craft and assigned readings—both fiction and essays about writing. Among the many things we're likely to discuss are: structure, point of view, techniques to develop and deepen characterization; the establishment and maintenance of narrative and stylistic urgency; the engines of form and language; and how meaning can be made from images and other tools. The first half of the semester will be focused on generating new work, experimenting, establishing a shared craft vocabulary, and building trust. The second half of the semester will move into workshop discussions of a complete short story draft. The semester's work will culminate in a final portfolio and reflective essay. Overall,



this workshop aims to push students to take risks with their work, to hone their ambitions, and to develop a sophisticated understanding of the myriad possibilities of fiction.

CRWR 511U-002—Advanced Writing of Lyric Forms (in-person, Wed, 4-6pm, 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. This should not be seen as a deterrent for anyone who is new to songwriting but rather as an invitation to try something fun, exciting, and challenging.

CRWR 514T-001—Advanced Writing for Television (in-person, Thur, 12-2pm, Nancy Lee)  
Since the late 1990s television has given us some of the most sophisticated and influential examples of long-form storytelling. In this course we'll explore the foundations of television writing craft: scene, episode and series structure, complex and dimensional characters, dialogue and subtext, as well as the more intricate aspects of story design: turning points, misdirection, the call back, etc. We'll read and discuss successful pilot scripts, watch episode examples, and help each writer navigate the demands of their particular genre and storytelling goals. We'll also engage in television writing as a distinct process, one that encourages collaboration and the willingness to open initial creative instincts to new possibilities at every stage of development. During the course you'll create your own half-hour or one-hour TV series concept, write a pilot outline and partial bible, and begin your pilot script. You'll also participate in a writers' room workshop where you'll work as a story editor on other projects. Whether your goal is to work in a writers' room, develop an original series, or apply the valuable skills of television writing to another discipline, we'll approach the form with curiosity and enthusiasm and offer support for every creator's vision.

Participation: watch and discuss assigned television episodes, read and discuss assigned readings, prepare thoughtful and constructive written feedback, contribute to in-class discussion and workshop, complete individual creative work. Attendance is reflected in the grading rubric.

CRWR 514T-D01—Advanced Writing for Television (online, Zac Hug)

This advanced workshop takes a strong look at creating serialized television. While we explore the methods used by professional writers' rooms to create story structure, we'll fire up a zero-draft of a pilot episode at the same time. Using a combination of lectures, workshops, and quite a bit of writing time - students will create the world of their TV shows on three levels: from series

to season to the building blocks of a pilot. Students will also screen various television shows and scenes that illustrate character development, projecting future stories, tying themes to a plot, and the ins and outs of a solid act out. Please note that this course will be taught in Canvas.

#### CRWR 514U-D02—Advanced Writing for Television (online, Zac Hug)

This advanced workshop takes a strong look at creating serialized television. While we explore the methods used by professional writers' rooms to create story structure, we'll fire up a zero-draft of a pilot episode at the same time. Using a combination of lectures, workshops, and quite a bit of writing time - students will create the world of their TV shows on three levels: from series to season to the building blocks of a pilot. Students will also screen various television shows and scenes that illustrate character development, projecting future stories, tying themes to a plot, and the ins and outs of a solid act out. Please note that this course will be taught in Canvas.

#### CRWR 514U-002—Advanced Writing for Television (in-person, Thur, 10am-12pm, Nancy Lee)

Since the late 1990s television has given us some of the most sophisticated and influential examples of long-form storytelling. In this course we'll explore the foundations of television writing craft: scene, episode and series structure, complex and dimensional characters, dialogue and subtext, as well as the more intricate aspects of story design: turning points, misdirection, the call back, etc. We'll read and discuss successful pilot scripts, watch episode examples, and help each writer navigate the demands of their particular genre and storytelling goals. We'll also engage in television writing as a distinct process, one that encourages collaboration and the willingness to open initial creative instincts to new possibilities at every stage of development. During the course you'll create your own half-hour or one-hour TV series concept, write a pilot outline and partial bible, and begin your pilot script. You'll also participate in a writers' room workshop where you'll work as a story editor on other projects. Whether your goal is to work in a writers' room, develop an original series, or apply the valuable skills of television writing to another discipline, we'll approach the form with curiosity and enthusiasm and offer support for every creator's vision.

Participation: watch and discuss assigned television episodes, read and discuss assigned readings, prepare thoughtful and constructive written feedback, contribute to in-class discussion and workshop, complete individual creative work. Attendance is reflected in the grading rubric.

#### CRWR 519U-002—Writing Speculative Fiction (in-person, Wed, 10am-12pm, Whitney French)

This advanced creative writing course engages students to self-examine their particular investment in writing speculative writing including but not exclusive to science fiction, fantasy, horror, alternative history, and utopian and dystopian literature. With equal emphasis on critical analysis (of assigned texts, historical and present world events, and self-reflection) and creative process (via workshopping, revision, and editing) the class will investigate the function of fiction and how to effectively use literary techniques such as symbolism, narrative and dramatic irony,

allegory and worldbuilding in our work.

Individually, students will be invited to deepen their research practices as it relates to their generative writing practices (archival, academic, field research etc.) and experiment with intertextuality. Collectively, the class will explore aesthetic distinctions between subgenres such as climate fiction, gothic horror, cyberpunk, folklore, tech noir, Afrofuturism/Indigenous Futurisms, and others.

Above all else, this will be a writing course in which students adhere to a high-level of close reading of their peers' work following an ethic of compassionate and critical feedback. In addition to offering craft critique, students will be expected to critically discuss how the dynamics of race, gender, sexuality, colonialism, technology, and human and biopolitics operate in historical and contemporary speculative fiction.

CRWR 521T-001—Indigenous Writing (in-person, Fri, 10am-12pm, Billy-Ray Belcourt)  
This course is an investigation of trends and debates in contemporary Indigenous writing in Canada and the United States. We will study the ways Indigenous writers approach subjects such as history, coloniality, trauma, politics, identity, the ethics of representation, and power; students will reflect on how these subjects shape their own writing lives and explore them in their own writing through a range of critical and creative modes.

CRWR 530-001—Preparation for a Career in Writing (in-person, Wed, 10am-12pm, Mallory Tater)  
As writers, our creativity isn't limited to the page. It takes that same creativity and resilience to grow a sustainable writing career. CRWR 530 will teach students the basics of book publishing, marketing and promotion, among other professional development tools and creative avenues. Students will learn how to pitch their work to literary publications as well as to develop a professional writing practice outside of class deadlines. The course will contain lectures and support on grant applications, publications and will feature discussions with an emphasis on the importance of community and self-care. As students complete each assignment, they will hone the skills necessary to handle the business side of their writing career.

CRWR 530-D02—Preparation for a Career in Writing (online, Tanya Kyi)  
Welcome to the intersection of art and capitalism! Pitches, queries, contracts, grant applications, social media strategies, job interviews, literary events, and more — this class will prepare you for the diverse responsibilities you'll juggle as a professional writer. Whether you're working on a graphic novel or a television script, you'll find the course material equally useful. You'll learn to make contacts with industry professionals, market your skills (without selling your soul), and — most importantly — build a community to sustain you throughout your creative career. Assignments involve preparing practical, professional materials that you'll use in the future. You'll leave this course feeling much more confident in your ability to thrive as an artist in a sometimes challenging world.

CRWR 550-D02—Teaching Creative Writing (online, Bronwen Tate)

In this hands-on course, students will design, try out, and reflect on assignments and lesson plans for a prospective creative writing class. Drawing on perspectives from writers, teachers, and education scholars including Mathew Salesses, Liz Lerman, Paisley Rekdal, Carol Dweck, Felicia Rose Chavez, and James Lang, we'll think together about how to teach each part of the writing process. We will explore strategies for inclusive teaching and weigh the benefits of various workshop structures, and as well digging into thorny issues like how to handle challenging classroom dynamics and how to grade creative work.

Throughout the course, we'll keep the student experience at the heart of our inquiry, and consider how our teaching goals and methods might vary depending on different formats (small workshop or large lecture, in-person or online) and contexts (university, public library, private workshop, prison, or community center). Students will support one another in developing a teaching persona and practice informed by scholarship on teaching and learning and enriched by individual experiences, strengths, and commitments. The course will be held asynchronously via Canvas with a few optional synchronous small-group sessions and will be assessed on a Credit/No Credit basis.

This course is open to on-campus and optional-residency students; 6 spaces have been reserved for each program for the initial enrolment window, after which slots can be allocated to students in either stream upon request. This course is not open to first year MFAs in order to prioritize students closer to the end of their degree.

CRWR 558U-002—Advanced Writing for Graphic Forms (online, Sarah Leavitt)

**Note:** This is an on-campus course, but it is open to Opt-Res students as well, as it is the only offering of 508. This course runs online asynchronously over a 27-hour period.

Prerequisite: CRWR 508 or permission of instructor

Over the course of the term, students will build a solid foundation for a book-length project, as well as developing skills for sustaining, developing and refining their creative practice in the long term. By the end of the term, students will have a synopsis and outline for their book, as well as a script, thumbnail sketches and finished artwork for about ten pages. In the process of developing these materials, students will be encouraged and supported to reflect on their own process and discover which approaches work best for them. Each week will include exercises and/or homework: drawing, writing, reading and analyzing comics. Please note: While this course offers many opportunities to connect and engage with fellow students, the emphasis is on readings, exercises, and assignments that support your independent progress on your project. There are only a few workshops.

CRWR 570U-002—Advanced Special Projects in Creative Writing (in-person, Fri, 10am-12pm, Timothy Taylor)

CRWR 570 is a flexible and customizable workshop course open to students from Creative Writing, Physics, and UBC Science and Technology Studies. The course brings together CRWR MFAs, Physics and STS grad students, as well as senior undergrads by approval. Students from the sciences will in general take this course hoping to improve their storytelling ability. Students from creative writing: please consider this course if you're looking to develop a writing project in

any storytelling genre (fiction, nonfiction or other) that would benefit from the inspiration possible through exposure to the latest research in science and technology.

The CRWR 570 term starts in January 2025 with science facility tours, guest speakers, readings and seminar discussions on narrative structure and the rhetoric of storytelling. Assignments thereafter will vary based on the students' selection of writing genre. For those choosing science journalism, a pitch and an article will be required. For those writing fiction, a first and second draft of a story will be the main writing component of the course. All students will be asked to prepare a short presentation about their own research early in the term. Please contact Professor Timothy Taylor at [timothy.taylor@ubc.ca](mailto:timothy.taylor@ubc.ca) with questions including anything about assignments or research and genre possibilities. This is a flexible course and provided you're interested in a conversation about how science and storytelling overlap, there is a place in this course for you and your chosen writing project.