

2024W Undergraduate Courses

CRWR 200-001—Introduction to Creative Writing (in-person, Tue/Thurs, 12:30-2pm, Taylor Brown-Evans)

In this course we will explore creative writing in all (well, most) of its forms and genres through a combination of lectures, guest speakers, at-home participation exercises and writing assignments. By the end of the course you will hopefully have gained a broader understanding of a variety of forms and their conventions as well as have some idea of how to incorporate the specific, practical techniques of writing and storytelling to make your own stories, poems, songs, comics, or essays as clear and compelling as they can be.

CRWR 200-002—Introduction to Creative Writing (online, 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, it is optional as 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 200-003—Introduction to Creative Writing (in-person, Tue/Thurs, 2-3:30pm, Mallory Tater)

Welcome to using your writing skills to craft stories and art! In this class we'll be focusing on various literary forms: fiction, non-fiction, and poetry, among others. Key concepts of each form will be examined through lectures, writing assignments, in-class writing exercises, student reflections, guest speakers, and readings. Come exercise your creative writing muscles and let's story-tell together!

CRWR 200-004—Introduction to Creative Writing (in-person, Tue/Thurs, 11am-12:30pm, Mallory Tater)

Welcome to using your writing skills to craft stories and art! In this class we'll be focusing on various literary forms: fiction, non-fiction, and poetry, among others. Key concepts of each form will be examined through lectures, writing assignments, in-class writing exercises, student reflections, guest speakers, and readings. Come exercise your creative writing muscles and let's story-tell together!

CRWR 200-005—Introduction to Creative Writing (online, Annabel Lyon)

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 200-006—Introduction to Creative Writing (in-person, Tue/Thurs, 3:30-5pm, Taylor Brown-Evans)

In this course we will explore creative writing in all (well, most) of its forms and genres through a combination of lectures, guest speakers, at-home participation exercises and writing assignments. By the end of the course you will hopefully have gained a broader understanding of a variety of forms and their conventions as well as have some idea of how to incorporate the specific, practical techniques of writing and storytelling to make your own stories, poems, songs, comics, or essays as clear and compelling as they can be.

CRWR 201-001—Introduction to Writing Poetry (in-person, Fri, 9:30-11am, 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 alternate 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, 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 in-person lectures and collaborations.

CRWR 201-002—Introduction to Writing Poetry (in-person, Tue, 12:30-2pm, Sheryda Warren)

This course offers an accessible introduction to poem-making. Participants will practice forms of poetic attention, experiment with craft skills and techniques foundational to the genre, and explore the sensory details of everyday life: memory, experience, feeling, and imagination. In order to write about the world, you will engage with it through intentional and focused exploration. This process will require both self-discovery and discovery of subject matter outside

the self. This course blends synchronous and asynchronous content. Weekly modules of pre-recorded videos and readings allow you to move through key concepts at your own pace. In addition to reviewing online materials, you will be required to attend class, engage with assigned readings, and participate in discussions and workshops. You will utilize in-class writing exercises and prompts to spark ideas for content. For your final assignment, you will revise and assemble a collection of poems demonstrating your technical skills and singular sensibility. Together, we will strive toward artistry, and come to a richer understanding of the possibilities of poetry.

CRWR 203-001—Introduction to Writing for Children and Young Adults (in-person, Tue/Thur, 12:30-2pm, Tanya Kyi)

In this interactive lecture class, we'll explore the breadth of children's literature forms, genres, and topics. We'll examine the unique pace and structure of books for different ages 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 creative version of 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 203-002—Introduction to Writing for Children and Young Adults (in-person, Tue/Thur, 12:30-2pm, Tanya Kyi)

In this interactive lecture class, we'll explore the breadth of children's literature forms, genres, and topics. We'll examine the unique pace and structure of books for different ages 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 creative version of 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—Introduction to Writing Creative Nonfiction (in-person, Wed, 12:30-2pm, Mandy Catron)

Welcome to Introduction to Creative Nonfiction! This term 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 distinguishes it from other genres?
- How does an obligation to the truth shape the ways we tell stories and write sentences?
- Why might a reader care about an individual writer's experiences and ideas?
- 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, and sharing your work and ideas in a warm and welcoming environment. This is a hybrid course and students are expected to participate online and attend all weekly in person class meetings.

CRWR 205-002—Introduction to Writing Creative Nonfiction (in-person, Thur, 2-3:30pm, Mandy Catron)

Welcome to Introduction to Creative Nonfiction! This term 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 distinguishes it from other genres?
- How does an obligation to the truth shape the ways we tell stories and write sentences?
- Why might a reader care about an individual writer's experiences and ideas?
- 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, and sharing your work and ideas in a warm and welcoming environment. This is a hybrid course and students are expected to participate online and attend all weekly in person class meetings.

CRWR 206-001—Introduction to Writing for the Screen (in-person, Fri, 2-3:30pm, 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 206-002—Introduction to Writing for the Screen (in-person, Fri, 2-3:30pm, Sharon McGowan)

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

In this course we will screen and discuss excerpts from a variety of films, analysing the essentials that make a great screen story. You will explore these fundamentals in weekly 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 how to pitch a script idea, a skill that is essential to succeed in the highly collaborative practice of filmmaking.

The structure of this course is online and asynchronous, with modules and exercises posted on canvas for completion each week. There is also a scheduled one-hour Zoom drop-in session each week for a chance to ask questions and discuss the weekly assignments.

Your coursework will include completing weekly writing assignments (worth 15% of your final grade), writing a 4-page silent screenplay (25%), writing a 10-page screenplay with dialogue (35%), creating a written pitch for your dialogue screenplay (15%), and completing an open-book quiz on screenplay formatting (10%).

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 screenwriting.

CRWR 208-001—Introduction to Writing for Graphic Forms (in-person, Tue, 3:30-5pm, Taylor Brown-Evans)

Comics can tell stories with the excitement of Marvel and the subtlety of Maus. But how is good graphics written? Drawing on classic and contemporary examples as well as the expertise of professionals in the field, this blended learning course gives students the blueprints to making strong comics, graphic novels, manga and webcomics. Designed for storytellers as much as picturemakers, there is no drawing requirements for this course.

CRWR 208-002—Introduction to Writing for Graphic Forms (in-person, Thur, 9:30-11am, Taylor Brown-Evans)

Comics can tell stories with the excitement of Marvel and the subtlety of Maus. But how is good graphics written? Drawing on classic and contemporary examples as well as the expertise of professionals in the field, this blended learning course gives students the blueprints to making strong comics, graphic novels, manga and webcomics. Designed for storytellers as much as picturemakers, there is no drawing requirements for this course.

CRWR 209-001—Introduction to Writing Fiction (in-person, Tue, 11am-12:30pm, John Vigna)

This introductory undergraduate course is blended (50% in-person & 50% online: our class will meet once a week in-person) and is designed for those interested in the art and craft of fiction. We'll focus on the creative impulse, generative process and revision principles while exploring the foundational elements of fiction writing, including character development, scene design, dialogue and subtext, prose style, world building, the fundamentals of story structure, the importance of emotional and psychological authenticity, and how to revise your own work. Through an examination of craft, writing practice, creative inquiry, and close reading, we will bridge the gap between creative intention and execution on the page 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. We'll experiment, take risks, and expand our creative practice each week through a variety of in-class and online activities, including live

and pre-recorded video lectures, generative writing exercises, advanced craft exploration, and discussion of course concepts with the Instructor, Teaching Assistants and fellow students.

CRWR 209-002—Introduction to Writing Fiction (online, Tues, 11am- 12:30pm, John Vigna)
This introductory undergraduate course is held 100% online and is designed for those interested in the art and craft of fiction. We'll focus on the creative impulse, generative process and revision while exploring the foundational elements of fiction writing, including character development, scene design, dialogue and subtext, prose style, world building, the fundamentals of story structure, the importance of emotional and psychological authenticity and revision. Through an examination of craft, writing practice, creative inquiry, and close reading, we will bridge the gap between creative intention and execution on the page and do our best to create something meaningful and beautiful. We'll experiment, take risks, and expand our creative practice each week through a variety of online activities, including pre-recorded video lectures, writing exercises, assigned readings, and discussion. 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 a weekly synchronous Zoom session focused on generative exercises, advanced craft and technique exploration, and discussion of course concepts with the Instructor, Teaching Assistants and fellow students.

CRWR 213-001—Introduction to Writing for the New Media (in-person, Thur, 2-3:30pm, Jen Moss)

As media changes form, writers can (and must) adapt. The new media landscape is perpetually evolving, and we all have a hand in creating, destroying and re-building it. What potential does it hold for writers, and what limitations? In this course, you will cultivate a nuanced understanding of contemporary new media that will inform your role in shaping its future as both a writer and a digital citizen. The class considers how writing and reading are changing alongside an evolving transmedia landscape, how new norms of audience engagement impact the way narrative is produced and received, and how AI impacts the creative process. Through multi-media lectures, discussions, guest speakers from various new media niches, in-class creative work, and writing assignments across genres, this course equips you with the critical framework and writing skills to engage meaningfully and productively with the ever-evolving faces of media. Artificial Intelligence (AI), Virtual Reality, Augmented Reality, podcasting, blogging, trans-media, collaborative, and interactive storytelling are all on the menu. Assignments will see you confronting the necessities of writing effectively in a public, multidisciplinary, interactive context while challenging you to connect your writing with matters close to your heart.

CRWR 213-002—Introduction to Writing for the New Media (in-person, Tue/Thur, 2-3:30pm, Austen Osworth)

What makes media “new?” How have older media come to influence the bleeding edge? This course focuses on: web comics, memes and social media, audio-fiction and, the impact of computing and artificial intelligence on the making of art, and it prepares students to continue on to 312 by introducing interactivity. Most importantly, we learn how to explore and learn with confidence and conscientiousness when the media landscape is constantly evolving.

CRWR 213-CAP—Introduction to Writing for the New Media (in-person, Thur, 3:30-5pm, Jen Moss)

As media changes form, writers can (and must) adapt. The new media landscape is perpetually evolving, and we all have a hand in creating, destroying and re-building it. What potential does it hold for writers, and what limitations? In this course, you will cultivate a nuanced understanding of contemporary new media that will inform your role in shaping its future as both a writer and a digital citizen. The class considers how writing and reading are changing alongside an evolving transmedia landscape, how new norms of audience engagement impact the way narrative is produced and received, and how AI impacts the creative process. Through multi-media lectures, discussions, guest speakers from various new media niches, in-class creative work, and writing assignments across genres, this course equips you with the critical framework and writing skills to engage meaningfully and productively with the ever-evolving faces of media. Artificial Intelligence (AI), Virtual Reality, Augmented Reality, podcasting, blogging, trans-media, collaborative, and interactive storytelling are all on the menu. Assignments will see you confronting the necessities of writing effectively in a public, multidisciplinary, interactive context while challenging you to connect your writing with matters close to your heart.

CRWR 220-U-001—Introduction to Creative Writing with an Indigenous Focus (in-person, Wed, 12-2pm, 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, power, and structural oppression.

CRWR 230-002—Introduction to Writing for Comedic Forms (in-person, Wed, 5-6:30pm, Dina Del Bucchia)

This course will be taught both synchronously and asynchronously. Video lectures and slides (with relevant questions and writing prompts) will be recorded and posted to Canvas in the Modules. Students will not be penalized for their inability to attend synchronous sessions. The course materials in Canvas will need to be completed by the due dates indicated and before the start of the weekly synchronous session. 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 and sketch comedy; comic prose and verse; television; film; stage; and new media. Lectures and discussions will be complemented by writing-prompts, group work, readings, and engaging with media relevant to all areas of comedic forms covered. A major learning objective for this course is to develop a greater understanding of comic structures and style, as well as exploring issues of comedy and free speech, and comedy as social commentary. Students will have the opportunity to not only write their own comedic pieces, but to consider the power of jokes and how humour can affect an audience.

CRWR 301-002—Intermediate Writing Poetry (in-person, Thur, 10am-12pm, Sheryda Warren)

This course is part workshop, part exploration of writing in established, evolving, and invented poetic forms. You will direct language through the apertures and frames of the sonnet, prose poems, ghazal, haibun, ode, elegy, villanelle, zuihitsu, and more. You'll explore the variations and innovations formal constraints make possible, and then return to free verse with newly-acquired technical chops and a dynamic, renewed energy. 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. You'll be required to attend in-person classes, engage with assigned readings, and participate in discussions, presentations, and workshops. For your final assignment, you will revise and assemble poems into a collection that demonstrates your technical skill and formal imagination. We will strive toward artistry, and come to a richer understanding of what poetic form makes possible.

CRWR 302-002—Writing for Podcast (in-person, Wed, 5-8pm, Jen Moss)

Step into the world of podcasting with CRWR 302, an introductory course designed to help you understand the craft of "writing for the ear." This immersive class combines discussions, lectures, and hands-on activities, including writing, listening to influential podcasts, and creating your own podcast episodes. Students will gain a comprehensive understanding of the technical and creative aspects of podcast production, explore the societal impacts of podcasting, and discover its vast potential as a medium for writers. Prepare to harness the power of audio storytelling and transform your narrative skills into captivating soundscapes.

CRWR 303-002—Intermediate Writing for Children and Young Adults (in-person, Tue, 10am-12pm, Tanya Kyi)

In this class, students explore a variety of forms in children's literature before delving more 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 some of the thought processes involved in creating a novel. Along the way, they'll practice two major components of the writing life: individual creative work and collaborative critique. This is a hybrid class, involving weekly online lectures as well as in-person seminars. Attendance at the seminars is required. Throughout the course, students will discover the ways children's literature can spark young readers' imaginations and change the ways they see the world.

CRWR 305-002—Intermediate Writing of Creative Nonfiction (in-person, Wed, 2-4pm, 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.

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'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. This is an in-person course and regular weekly attendance is essential.

CRWR 306-002—Intermediate Writing for the Screen (in-person, Tue, 12-2pm, Martin Kinch)

This 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 307-002—Intermediate Writing for the Stage (in-person, Tue/Thur, 3:30-5pm, Anosh Irani)

This intermediate course focuses on the techniques of crafting stage plays and fiction podcasts. You will engage in dramatic writing assignments focusing on, but not limited to, character, scene development, dialogue, and theatricality. You will also look specifically at techniques that will help you create a dramatic fiction podcast with a focus on telling personal stories. Instruction will be provided in person. We will combine interactive lectures with in-class writing exercises and readings/viewings.

You will write the first 10 pages of a full-length play. In addition, you will submit one original scene (specific parameters will be given) and record an audio podcast (oral storytelling). Lectures will NOT be recorded for students who cannot attend class in person.

CRWR 308-001—Intermediate Writing for Graphic Forms (in-person, Fri, 12-2pm, Taylor Brown-Evans)

Whether you are creating a thoughtful graphic memoir or a fun, fast-paced webcomic, bringing your graphic stories from the script to the page is essential. Picking up where 208 leaves off, students will be guided through the production process of creating comics. We look at character design, world building, panel composition, page layout, thumbnails, pencils, inking and digital design with a focus on refining student work and creating polished and professional finished products.

CRWR 309-001—Intermediate Writing Fiction (online, Wed, 2-4pm, John Vigna)

This is an intermediate blended (50% online, 50% in-person) course designed for those who want to continue exploring the art and craft of writing fiction. The goal of this 3-credit companion course to CRWR 209 is to encourage students to generate new creative work each week and to apply, through practice, the craft-based skills learned in CRWR 209. We'll experiment, take risks and push ourselves in various online activities each week that include pre-recorded video lectures, writing exercises, short readings, discussions and ample opportunities to engage with your Instructor, Teaching Assistants and fellow students. Students will gain insight into the effectiveness of their writing through peer feedback and workshopping. You will be encouraged to read each other's work with an eye for craft and identify successful prose phrasing, character development and story structure. We'll meet in person as a class once a week, with opportunities each week to engage with the Instructor, Teaching Assistants and students both in-person and asynchronously.

CRWR 309-002—Intermediate Writing Fiction (in-person, Wed, 2-4pm, Austen Osworth)

For a writer with some experience writing fiction, this course provides a deeper dive into craft fundamentals: character, setting, plot, point of view, dialogue and voice. Students read three model texts over the course of the semester and analyze how craft fundamentals work in published work. Each week, students complete scaffolded assignments that add up to a short story, which is then workshopped. Students complete the course with a revision that incorporates peer feedback.

Please note that this is the “flipped” version of 309. Students will be in classrooms and workshopping with teaching assistants; video lectures and assignments will be provided by the instructor. There is also a required textbook for this course.

CRWR 310-001—Video Game Writing and Narrative (in-person, Tue, 5-6:30pm, Ray Clark)

A hybrid lecture course on writing for video games. This course will explore the unique properties of video games as a narrative medium, as well as the challenges of non-linear storytelling. Prerequisite: CRWR 200.

CRWR 311-002—Intermediate Writing for Lyric Forms (in-person, Tue, 5:30-8:30pm, 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 with recording tools or on an instrument *is not* a prerequisite. This course will take place in person in

real time and will consist of weekly lectures which students are expected to attend. Note that students should submit only new work 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 and which they can continue to revise and draw inspiration from after the term ends.

CRWR 312-001—Interactive Storytelling (in-person, Thur, 5-8pm, Austen Osworth)

This variation of 312 will explore interactive storytelling as both craft and community building. We will begin by analyzing what goes into a standard piece of fiction; then we will complicate narrative by adding interactive components. Students will first create a branching narrative in Twine; then they will explore possibility spaces using table top role playing games, completing the course by making their own single-page role playing game. Students should come ready for a high level of in-person engagement.

CRWR 316-001—Intermediate Writing for Television (in-person, Tue, 2-5pm, Michele McMahon)

This course is designed for students who are interested in exploring the art and craft of screenwriting for television. Over the course of the term you will learn how to transform your half-hour television idea (comedy or drama) into a series pitch document, then a pilot script outline, and finally the first act of a pilot script.

Today, there are hundreds of television shows to watch across multiple platforms and there are more diverse stories produced than ever before. 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, scenes, character development, dialogue and narrative arcs for an episode and an entire season.

In class, we will explore comedic and dramatic television writing in a variety of ways. We will screen and discuss television shows, read television scripts, analyse the essentials in what makes a script great and experiment with in-class writing assignments. There will also be substantial resources available online including: current industry articles, specific readings from texts, podcasts, video clips, as well as sample screenplays from many genres.

Please note that while we will discuss and screen the first act of a few hour-long dramatic television series, the majority of the 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. Grades will be primarily based on your three written assignments: pitch, outline and script; however your participation in class will also be evaluated by the completion of your in-class writing prompts. As television is a collaborative business, students will engage with the instructor, teaching assistants and other students as much as possible.

Prerequisite: CRWR 206: Introduction to Writing for The Screen

CRWR 319-001—Writing Genre Fiction (in-person, Tue/Thur, 9:30-11am, Nalo Hopkinson)

Exploration and practice in writing science fiction, fantasy, and historical fiction

The vast majority of fiction written and read in North America falls into the broad categories of popular or commercial fiction. This course will focus on introducing students to three major genres which all require research in order to write them: science fiction, fantasy and historical fiction. Students will complete fiction and some non-fiction readings and will experiment with short fiction exercises to practise employing common techniques such as world-building, character development, point of view, dialogue, scene, and plot.

CRWR 330-001—Intermediate Comedic Forms (in-person, Wed, 4-5:30pm, Dina Del Bucchia)

In this course we take the craft of comedy seriously through experimentation, discussion and the analysis of comedic media. We play with comedic writing to develop comedic voice, and explore storytelling through a variety of forms, from comedic fiction to non-fiction, to sketches and stand up. Students will work to use comedic tools, like escalation, repetition and tone, and play with comedic elements, like irony, incongruity and surprise, to create new works that spark laughter while they tell a story. As well, through comedic collaboration, and workshops that focus on constructive and informed feedback and discussion, students will be able to work on a variety of projects that will challenge their concept of comedic writing as an art form.

CRWR 351T-001—Intermediate Poetry Workshop (in-person, Tue, 10am-12pm, Sheryda Warren)

Welcome to CRWR 351: The Poetry Atelier! In this class, I invite you to explore content that is meaningful to you in the form of a poetic cycle, series, suite, or sequence. This inquiry will begin as an exploration of our own collections (facts, objects, memories), accompanied by close readings of contemporary poets working in sequential modes. You'll be required to attend class, engage with assigned readings, give informal presentations, and participate in discussions and workshops. Sharing work on a regular basis will reinforce your commitment to a generative creative practice. Pre-writing and generative writing activities, as well as a self-directed creative assignment, will lead to the composition of a unified suite, series, or sequence of poems. My hope is that you will leave this class with a poetic practice, which includes writerly fellowship and support.

CRWR 353U-002—Intermediate Children and Young Adult Writing Workshop (in-person, Tue, 2-4pm, Emily Pohl-Weary)

This section of 353 focuses on middle-grade (MG) and young adult (YA) fiction, age categories that tend to be adventurous, playful, unpretentious, and reflect the critical issues of our time. We'll explore the weird and wonderful world of writing for young readers, the changing industry, how the age of your readers impacts your writing style, and developing our writerly voices. We will put into practice the tools learned in CRWR 203 and 303, but focus more on workshopping and incorporating feedback. Major assignments include weekly feedback on other people's writing, two pieces of new fiction (10 pages each, double-spaced, 12pt font), a short piece of experimental writing (5 pages, double-spaced, 12pt font), and a brief presentation on a contemporary MG or YA novel.

CRWR 356U-002—Intermediate Screenplay Workshop (in-person, Wed, 12-2pm, Martin Kinch)

Screenwriting is a craft. Creative Writing 356A (Intermediate Screenwriting) is a workshop focused on mastering the techniques of the craft and writing original short film scripts that you can produce. Our emphasis will be on the creation of film stories that can be imaginatively told with an economy of production demands. We will 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 358U-002—Intermediate Graphic Forms Workshop (in-person, Thur, 12-2pm, Taylor Brown-Evans)

Building on the tools and techniques learned in intermediate writing for graphic forms, we explore visual storytelling for focussed individual and collaborative projects. 358 uses a combination of peer workshoping, in-person and online modules, to build a collection of graphic work and a practice meant to develop cartoonists' and authors' individual stories and styles.

CRWR 359T-001—Intermediate Fiction Workshop (in-person, Tue, 12-2pm, Mallory Tater)

The goal of CRWR 359 is to put into practice, through considered creative choices, the craft-based skills students have learned in CRWR 209 and CRWR 309 (prerequisites). The discussions, readings, in-class exercises, collaborative learning activities and individual writing assignments in this course will help you bring greater intention to your fiction writing process and to help students artfully engage in the act of revision.

CRWR 359U-002—Intermediate Fiction Workshop (in-person, Wed, 12-2pm, Mallory Tater)

The goal of CRWR 359 is to put into practice, through considered creative choices, the craft-based skills students have learned in CRWR 209 and CRWR 309 (prerequisites). The discussions, readings, in-class exercises, collaborative learning activities and individual writing assignments in this course will help you bring greater intention to your fiction writing process and to help students artfully engage in the act of revision.

CRWR 401T-001—Writing Poetry (in-person, Thur, 10am-12pm, Cecily Nicholson)
Intimations of Place

This course will provide a hands-on approach to the study and practice of poetry as we consider ways to engage the individual poem as well the collection of poetry in book form. Intervals of the course will be devoted to experiencing and discussing selected works related to intimations of place. Through poetry by Jordan Abel, Madhur Anand, Jodi Chan, Ben Okri, Erin Robinsong, Rita Wong and more, we will consider site specificity, scenic narrative and setting, interrelations in ecology, geological time, and the construct of landscape, as well as the poem itself as a place that can enact geography, nation, refuge, and belonging. Students will develop a shared vocabulary as we deepen our understanding of poetic technique and expression, imagery,

figurative language, perspective, and positionality in poetry. Through prompt and exercise our reading practice will align with written assignments as we learn to experiment within a range of formal strategies.

CRWR 401U-002—Writing Poetry (online, Thur, 2-4pm, Keith Maillard)

Course description to be confirmed.

CRWR 402U-002—Writing for New Media (in-person, Wed, 12-2pm, Jen Moss)

CRWR 402U offers a hands-on experience for aspiring podcasters ready to elevate their storytelling skills to the professional level. Whether you're passionate about a hobby, eager to tackle new topics, or curious about audio fiction, this course provides the tools and guidance to bring your podcast ideas to life. Students will collaborate to produce "What Should We Call This?," a unique podcast from the UBC CRWR department focusing on story, place, and identity. From planning and recording to editing and publishing your episodes, you'll learn every step of the podcasting process, culminating in broadcasting your work to a global audience. Engage deeply with the art of podcasting and learn to share your voice effectively with the world.

CRWR 403T-001—Writing for Children and Young Adults (online, Thur, 2-4pm, Jordan Scott)

A workshop class that discusses theoretical underpinnings of picture books and incorporates generative exercises based on elements of craft. Emphasis is placed on editing, critical reading, manuscript development, and tons of fun. Students will workshop two picture book and / or early chapter book manuscripts and are expected to provide rigorous and supportive feedback.

CRWR 405T-001—Writing Creative Non-Fiction (in-person, Tue, 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 406T-001—Writing for the Screen (in-person, Thur, 12-2pm, AW Hopkins)

In this advanced screenwriting workshop you will begin by examining the basic story components necessary for a good feature film idea. You will then present the idea as a pitch and become familiar with and use various outlining strategies. Finally, you will write the first 25-30

pages (act one) of a feature-length screenplay. You will have the option of submitting two short films with the equivalent number of pages.

The basic building blocks of the craft of screenwriting; structure, plot, character development, dialogue, scenes and visual language will be explored in the early part of the course. Industry articles, specific readings from texts, podcasts, video clips, as well as sample screenplays will be used to elaborate and support ideas and approaches presented in the class.

You will be expected to make substantial rewrites to your screenplay based on in-class critiques and feedback by peers and instructor. 70% of the grade will be based on the revised (2nd draft) of the screenplay. Students will also be graded on attendance and participation (30%). This includes verbal contributions during craft lessons and workshops. As you become familiar with the art and craft of screenwriting you will be encouraged to write from a place of emotional authenticity and personal history to create meaning.

CRWR 406U-004—Writing for the Screen (in-person, Thur, 10am-12pm, Sharon McGowan)

In this workshop, we will study and develop original, feature-length screenplays intended for theatrical or streaming release. We will also learn and practice the art of analyzing and providing professional, supportive feedback on works in progress. In the workshop we will encourage an exchange of ideas with the goal of helping each student reach their full potential in their work. In lectures and discussions, we will examine and work on story, plot, character, theme and many more elements of the feature-length screenplay form, including the dual functions of the screenplay as a visionary creative work and a practical blueprint for taking a film into production. We will also explore the process of successfully connecting with the film industry as a screenwriter and getting an original screenplay produced.

Coursework and assignments will support students in writing a story pitch for their original screenplay, developing a detailed outline of the screenplay, writing a draft of the first act of their screenplay from that outline and, finally, creating a personal pitch for their work as screenwriters entering the film industry.

Prerequisites and Course Requirements

Restricted to Creative Writing Majors, except by permission of the instructor. Recommended prior courses include: CRWR 200, 206, 306, 316

CRWR 407T-001—Writing of Drama for the Stage (in-person, Tue, 12-2pm, 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 look at both 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 writing exercises, theatrical explorations and script workshops, you will develop and refine dramatic writing skills for the stage. We will explore generating and

structuring the dramatic story, crafting monologues and scenes, theatrical storytelling (“showing, not telling”), developing and revealing conflict between characters, scripting dialogue, and the role of the playwright as theatrical collaborator.

By the end of the course, you will have written the first 15 pages of a self-produceable one-act play, which you’ll have the option of submitting for a staged reading with actors in the 2025 Brave New Play Rites Festival (held in March).

Please note: Students who wish to participate in Brave New Play Rites 2025 must also sign up for CRWR 457 in term 2.

CRWR 408T-001—Writing for Graphic Forms (in-person, Fri, 10am-12pm, 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. 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 409T-001—Writing Fiction (online, Fri, 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 409T-003—Writing Fiction (in-person, Fri, 12-2pm, Austen Osworth)

This class, colloquially called “The Airing of Grievances,” explores writing from a place of righteous anger and using fiction to investigate, expand and resist everything from the minor

inconvenience to the systemic injustice. Students will complete two short stories and one revision over the course of the semester. Students will workshop one story of their choice intensively using a Radical Praise method.

CRWR 409U-002—Writing Fiction (online, Fri, 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 409U-005—Writing Fiction (in-person, Thur, 12-2pm, Anosh Irani)

This is a workshop in the writing of fiction designed to help students develop as both writers and critical thinkers. Each week we will discuss students' written work as well as the craft and techniques of literary fiction. In addition to required reading (available via LOCR), additional readings/viewings may be posted on Canvas. This is required reading for class discussion. During the term, students will be expected to turn in a short story for workshop, plus a rewrite of the story, and a reflective essay on the craft of writing. Over the duration of the course, we will examine a wide range of story elements, including—but not limited to— character, dialogue, structure, plotting and so on. The course will also guide students through the process of rewriting their work. Overall, this workshop aims to give students the opportunity to express themselves creatively, hone their voice, and gain a deeper understanding of their own work. Lectures will NOT be recorded for students who cannot attend class in person.

CRWR 410T-001—Video Game Writing (in-person, Thur, 12-2pm, Ray Clark)

A workshop class on writing for video games. This course will focus on developing interactive narratives using Twine and Ren'py, both individually and as part of a development team. Restricted to Creative Writing majors.

CRWR 410U-002—Video Game Writing (in-person, Fri, 2-4pm, Ray Clark)

A workshop class on writing for video games. This course will focus on developing interactive narratives using Twine and Ren'py, both individually and as part of a development team. Restricted to Creative Writing majors.

CRWR 416U-002—Writing for Television (in-person, Tue, 12-2pm, Michele McMahon)

This television writing workshop is designed for students who are interested in exploring the art and craft of screenwriting for television. Over the course of the term you will learn how to transform your half-hour television idea (comedy or drama) into a series pitch document, then a pilot script outline, and finally a first draft pilot script.

During each of these three creative stages your work will benefit from peer and instructor review. While you create and write your original television script, you will also act as a story editor on your classmate's scripts. Although, this course will focus on workshopping your writing assignments; your creative process will be supported by in-class presentations on the craft of screenwriting including: structure, plot, scenes, character development, dialogue and narrative arcs for an episode and an entire season. There will also be substantial resources online including: current industry articles, specific readings from texts, podcasts, video clips, as well as sample screenplays from many genres.

While your grades will be primarily based on your written work (pitch, outline and pilot script) you will also be graded on your attendance and participation. Your participation includes your verbal contribution in-class and written feedback after each workshop. As you write your pilot script, your thoughtful reflections on the scripts of other students will build your own screenwriting and story editing skills. The goal of this workshop is to creatively engage with others and to ask questions with a compassionate inquiry that supports each writer's vision. Television is a collaborative business and all of these participation elements will contribute to your final grade.

CRWR 419T-001—Writing Speculative Fiction (in-person, Tue, 2-4pm, Whitney French)

This course is designed for students interested in writing speculative works including but not exclusive to science fiction, fantasy, horror, alternative history, and utopian and dystopian literature. As this creative writing course is a workshop-heavy class, students are expected to follow an ethic of compassionate and critical feedback aimed at supporting their peers toward stronger revisions. In class, we will study historic and contemporary speculative texts and consider traditions, troupes, and subversions in the genre of speculative writing. Students will then be encouraged and challenged to articulate their writing process and write in short essay format their aesthetic choices within the context of multiple speculative fiction lineages. Throughout this course, we will investigate the function of fiction and effectively use literary techniques such as symbolism, narrative and dramatic irony, allegory, and worldbuilding in our work.

CRWR 419U-002—Writing Speculative Fiction (in-person, Tue, 12-2pm, Nalo Hopkinson)

The definition of the term "speculative fiction" is loose, contentious and ever-changing. For the purposes of this course, it may be understood as an umbrella term for the genres of the futuristic and the fantastical, such as science fiction, fantasy, and horror. Focusing on works which trouble genre boundaries, this workshop course will involve reading various genre examples and articles about them, practicing writing in those genres, and on peer responses. The fiction we examine will include a) elements of the fantastical or futuristic; and b) a focus on some

concerns central to specific, such as: societal change, language, systemic oppression, culture (real or imagined).

CRWR 420T-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 430-001—Preparation for a Career in Writing (in-person, Wed, 10am-12pm, Tanya Kyi)

Writing is a career as well as a calling, and this course bridges the gap between the two. We'll delve into traditional and self-publishing models, pitches and queries, collaboration with editors and agents, contracts, grants, marketing, interview techniques, and more. Throughout, we'll hear from guests who are working in the industry, we'll prepare our own professional materials, and we'll build a supportive community of collaborators and mentors. This course offers practical know-how for entrepreneurship, and you'll leave understanding more about how to sustain your own unique creative practice... while still paying your rent.

CRWR 431-001—Advanced Comedic Forms (in-person, Tue, 2-4pm, Dina Del Bucchia)

In this course students will learn the fundamentals of comedic forms as well as comedic tools that can be used by writers to make their work, regardless of genre, engaging, clear and hilarious. Through lectures on craft, discussions and close readings and viewings of comedic works students will be able to experiment and explore what comedy is, and the serious mechanics of humour writing at work. By the end of this course students will be able to analyze, using the language of comedy, why a work is funny, and identify the tools successfully used to create compelling comedy. The focus will be on generating comedic work, thinking deeply about comedy as an art form and practice, and creative inquiry through analysis and discussion. There will be an emphasis on asking questions about our own work, why comedy is the right choice for a piece of writing, and how to delve deep into a project designed to produce laughter.

CRWR 440-001—Interdisciplinary Projects (in-person, Wed, 12-2pm, Cecily Nicholson)
SOUND WRITING

Approaching the study of sound and poetry through an interdisciplinary lens, CRWR 440 / MUSC 469 engages corresponding text, event, and voices, relevant to both fields of study. This course will introduce students to a range of writing, sound art, and listening practices. We will question how we transcribe/translate our multi-sensory experiences of sound through different forms of writing, and we will spend time listening together to recordings, readings, and to the land and waterways of this place. We will consider what listening does, collectively creating scenarios and event scores that de-centre our listening habits while we explore related written forms. This course's procedural work lends itself to a final project that will include both a written and oral (or audible) component.

CRWR 451-001—Writing Poetry II (in-person, Wed, 10am-12pm, Sheryda Warrener)

What do we mean when we refer to the speaker of a poem? What craft elements and aesthetic decisions add up to conjure, as Dao Strom writes, “that immaterial substance we call voice?” In this generative poetry seminar, we will strive to come to a richer understanding of the possibilities of the first person. We will read poets that write from the perspective of flowers and storms, as well as poets who collapse the space between speaker and author to express an autobiographical self. Each week, you will experiment with approaches to the lyric I and consider the different ways in which a speaker may be created and inhabited. You will be required to attend and participate in class, generate one poem a week, respond to assigned readings, and contribute to discussions. For your final portfolio, you will submit two independent, polished sequences: one that sustains a singular sensibility, and one composed of multiple speakers.

CRWR 453U-002—Writing for Children and Young Adults II (in-person, Fri, 10am-12pm, Emily Pohl-Weary)

Writing the Young Adult (YA) Novel is a new course that builds on skills learned in 403 (Writing for Children and YA) and 409 (Advanced Fiction). We will develop the tools essential for completing longer manuscripts while foregrounding the teen audience’s reading levels and life experiences. The class will involve workshops, reading discussions, and hands-on exercises aimed at outlining, plotting, pacing, character development, setting realization, deeper themes, and dramatic tension. Major assignments include preparing regular feedback on other people’s writing, discussing readings and craft topics, a midterm portfolio and a final portfolio.

CRWR 455U-002—Writing Creative Non-Fiction II (in-person, Tue, 10am-12pm, 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 456U-002—Writing for the Screen II (in-person, Tue, 2-4pm, Sara Graefe)

“Premises are lovely but – as anyone who has written themselves straight into a wall will tell you – middles are where you have to tough things out.” – Dani Shapiro

Working from the treatment and first 25 pages of script created in CRWR 406, you will continue to develop your feature-length film, writing through Act Two and Act Three to complete (or almost complete) a full first draft by the end of the course. We will also screen films and examine advanced craft topics such as techniques to keep things moving through Act Two, the final push

in Act Three, subplots, character arcs, character dynamics, subtext in dialogue, midpoint scenes and image systems.

Filmmaking is a collaborative art involving other creatives, where the script serves as the blueprint for the finished film. In this class, you will further explore your own unique voice and sensibility as a screenwriter while continuing to learn 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 pitch package and marketing strategy for your draft screenplay.

CRWR 457U-002—Writing of Drama for the Stage II (in-person, Wed, 2-4pm, Sara Graefe)

In this advanced playwriting workshop, we move from page to stage, from laptop to rehearsal room, and explore what it means to be a playwright “in development.” Building on playwriting craft and dramaturgical skills from CRWR 407, you will continue writing and workshopping your self-produceable one-act play, completing a full first draft (30-60 pages) by the end of the course. As part of this process, you will also participate in the Bryan Wade Brave New Play Rites Festival, where you will further hone your collaborative skills by working with a professional director/dramaturge and actors to edit and rewrite your play project. An excerpt of your play will be presented in a public staged reading at the Festival in March 2025.

Please note: you are required to apply for Brave New Play Rites before the course begins, by submitting your CRWR 407 script-in-progress and an application package to the BNPR production team in late November/early December 2024. Exact deadline and details to be confirmed; these will be shared with all registered students in the fall. This is for production planning purposes only; all students in this course are automatically part of the Festival.

CRWR 458U-002—Writing for Graphic Forms II (in-person, Fri, 12-2pm, Sarah Leavitt)

Students in CRWR 458 will use their strong foundational skills in comics as a launch pad for a glorious flight into experimentation. Exercises and assignments will offer opportunities to explore a wide range of approaches to comics-making, including poetic, abstract and wordless comics. Students will also dive deep into their creative process, discovering and developing their own taste and style, as well as a way of working that’s productive and sustainable. This course will require consistent independent work in between classes, with weekly homework including readings and exercises. Please note: the emphasis is on readings, assignments and in-class exercises; there are only a few workshops.

CRWR 459U-002—Writing Fiction II (in-person, Wed, 10am-12pm, Billy-Ray Belcourt)

This course focuses on process, form, and contemporary debates in fiction. Through readings, critical discussion, and ongoing writing exercises and experiments, students will sharpen their understandings of craft and subject matter. The last third of the term will involve class presentations/readings.