

2025W 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, asynchronous, Tariq Hussain)

This course is designed for students looking to develop their creative writing skills through an exploration of a variety of genres including fiction, poetry, creative non-fiction, songwriting, screenwriting and more. Students will have the chance to explore a variety of topics and concepts designed to elevate their craft such as constructing story arcs, character development, image building, managing dialogue and more. 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 all the requirements for this course asynchronously. From time to time there may be some synchronous activities on Zoom such as peer-to-peer sharing “draft days,” discussion groups, etc. Students are not required to attend and will not be graded on their participation in these events, however we do encourage you to come and connect with your fellow classmates online if you can. Intro to Creative Writing is an inspiring and fun class geared to help you get your creative juices flowing and find fruitful channels for creative expression. Hope you can join us!

CRWR 200 003—Introduction to Creative Writing (in-person, Tue/Thurs, 2-3:30pm, Anosh Irani)

In this introductory, in-person undergraduate course, we will explore creative writing in several genres. Through a combination of live lectures, guest speakers, writing exercises and writing assignments, we will examine craft elements such as character, structure, conflict and so on, across different genres. Not only will we discuss the creative process itself—the imagination, and where ideas come from—but we will also take a step-by-step approach towards how we can execute these ideas into writing that has depth and is emotionally resonant. By the end of this course, you will gain an understanding of different genres, and how to use writing tools within each genre. Please note that even though this is a large survey class, attendance and class participation are required and are crucial with respect to your grade and your development as a writer.

Lectures will NOT be recorded for students who cannot attend class in person.

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

In this introductory, in-person undergraduate course, we will explore creative writing in several genres. Through a combination of live lectures, guest speakers, writing exercises and writing assignments, we will examine craft elements such as character, structure, conflict and so on, across different genres. Not only will we discuss the creative process itself—the imagination, and where ideas come from—but we will also take a step-by-step approach towards how we can execute these ideas into writing that has depth and is emotionally resonant. By the end of this course, you will gain an understanding of different genres, and how to use writing tools within each genre. Please note that even though this is a large survey class, attendance and class participation are required and are crucial with respect to your grade and your development as a writer.

Lectures will NOT be recorded for students who cannot attend class in person.

CRWR 200 005—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 genres including fiction, poetry, creative non-fiction, songwriting, screenwriting and more. Students will have the chance to explore a variety of topics and concepts designed to elevate their craft such as constructing story arcs, character development, image building, managing dialogue and more. 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 all the requirements for this course asynchronously. From time to time there may be some synchronous activities on Zoom such as peer-to-peer sharing “draft days,” discussion groups, etc. Students are not required to attend and will not be graded on their participation in these events, however we do encourage you to come and connect with your fellow classmates online if you can. Intro to Creative Writing is an inspiring and fun class geared to help you get your creative juices flowing and find fruitful channels for creative expression. Hope you can join us!

CRWR 200 006—Introduction to Creative Writing (in-person, Tue/Thurs, 3:30pm–5:00pm, Tariq Hussain)

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

and fun class geared to help you get your creative juices flowing and find fruitful channels for creative expression. Hope you can join us!

CRWR 201 001—Introduction to Writing Poetry (in-person, Friday, 9:30am–11:00am, 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.

Mode of Delivery: In Person

Attendance Required: Yes

CRWR 201 002—Introduction to Writing Poetry (in-person, Tuesday, 12:30pm–2:00pm, Cecily Nicholson)

Course description to be confirmed.

CRWR 203 001—Introduction to Writing for Children and Young Adults (in-person, Tue/Thurs, 12:30pm–2:00pm, 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/Thurs, 12:30pm–2:00pm, 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, Wednesday, 12:30pm–2:00pm, 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, Wednesday, 2:00pm–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, Wednesday, 12:30pm–2:00pm, 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, Friday, 2:00pm–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 video 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, Tuesday, 3:30pm–5:00pm, Taylor Brown-Evans)

Comics can tell stories with the excitement of Marvel and the subtlety of Maus. But how is good graphica 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, Thursday, 9:30am–11:00am, 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 (words, images, 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 skilful comics maker. Students often find that the skills learned in comics class help them in other courses – skills like concise writing, compelling storytelling and careful organization of information.

The course work includes reading, discussion and hands-on comics-making exercises. You will be expected to read and respond to a wide range of comics as well as articles about comics.

This is not a course about the history of comics, or a course about how to draw anatomy, superheroes or manga, though we do touch on all these things. It's a course about storytelling, and using the tools of comics to tell the most coherent and compelling stories possible. The readings are mostly literary, independent comics, as opposed to series from "the big two" (Marvel and DC) or mainstream manga.

Please note: All assignments must be done by hand on paper; no digital artmaking. No drawing skills or experience are required.

CRWR 209 001—Introduction to Writing Fiction (in-person, Tuesday, 11:00am–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. (Prerequisite: none)

CRWR 209 002—Introduction to Writing Fiction (online, Tuesday, 11:00am–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. (Prerequisite: none)

CRWR 213 001—Introduction to Writing for the New Media (in-person, Thu, 2:00pm–3:30pm, Raymond Clark)

What are 'new media' relative to other media? How is a medium constructed? This course is an exploration of the concept of 'medium', with a particular focus on writing for new media, including webcomics, interactive fiction games, and more.

CRWR 213 002—Introduction to Writing for the New Media (in-person, Tue/Thu, 2:00pm–3:30pm, Jennifer Moss)

In a digital world shaped by clickbait, AI content, and algorithm-driven virality, how do we preserve depth, originality, and purpose in our creative work? How do we measure our success as writers? How do we connect with others in a way that feels important and authentic? This course is about reclaiming the power of your own creative writing in our fast-moving media landscape. We ask:

- What's lost when success is only measured in views, likes, and shares?
- What new possibilities open up when we embrace emerging tools—without losing our voice?
- Can storytelling across VR, AR, social media, or AI-driven platforms still feel human, urgent, and true?
- How can digital creativity reduce isolation, shift culture, and build meaningful connections?

Whether you're fluent in digital media or just starting out, CRWR 213 offers a space to explore, experiment, and reflect on what it means to write—and create—with purpose in the age of “new” (as in – constantly evolving) media.

CRWR 213 CAP—Introduction to Writing for the New Media (in-person, Thu, 3:30pm–5:00pm, Jennifer Moss)

In a digital world shaped by clickbait, AI content, and algorithm-driven virality, how do we preserve depth, originality, and purpose in our creative work? How do we measure our success as writers? How do we connect with others in a way that feels important and authentic? This course is about reclaiming the power of your own creative writing in our fast-moving media landscape. We ask:

- What's lost when success is only measured in views, likes, and shares?
- What new possibilities open up when we embrace emerging tools—without losing our voice?
- Can storytelling across VR, AR, social media, or AI-driven platforms still feel human, urgent, and true?
- How can digital creativity reduce isolation, shift culture, and build meaningful connections?

Whether you're fluent in digital media or just starting out, CRWR 213 offers a space to explore, experiment, and reflect on what it means to write—and create—with purpose in the age of “new” (as in – constantly evolving) media.

CRWR 220 002—Introduction to Creative Writing with an Indigenous Focus (in-person, Wed, 12:00pm–2:00pm, 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, 5:00pm–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, day/time TBD, Sheryda Warrenner)

Welcome to CRWR 301: Making & Breaking Form. 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 302 001—Writing for Podcast (in-person, Thu, 11:00am–2:00pm, 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, day/time TBD, 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 for young readers. 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 305 001—Intermediate Writing of Creative Nonfiction (in-person, day/time TBD, 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 required.

CRWR 306 002—Intermediate Writing for the Screen (in-person, day/time TBD, TBD)
TBD

CRWR 307 002—Intermediate Writing for the Stage (in-person, Wed/Fri, 2:00pm–3:30pm, 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 an intermediate creative writing course, 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, readings, field trips to see live theatre, and playwriting assignments, you will develop and refine dramatic writing skills for the stage. You will explore generating and structuring the dramatic story, crafting monologues and scenes, theatrical storytelling ("showing, not telling"), character design and development,

creating dramatic conflict, scripting dialogue, and the role of the playwright as theatrical collaborator. You will work on two major writing projects throughout the term, creating a dramatic monologue and a short one-act play for the stage.

CRWR 308 001—Intermediate Writing for Graphic Forms (in-person, Fri, 12:00pm–2:00pm, 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 (in-person/online, day/time TBD, John Vigna)

This is an intermediate course is blended (50% online, 50% in-person) and 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 and expand on, through practice, the craft-based skills learned in CRWR 209. In our weekly in-person sessions, we'll experiment, take risks and push ourselves by building on the various online activities that include pre-recorded video lectures, writing exercises, short readings, and discussions. Students will gain insight into the effectiveness of their writing through feedback with their peers and TA's and 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 have plenty of opportunities each week to engage with the Instructor, Teaching Assistants and students both in-person and asynchronously.

(Prerequisite: CRWR 209)

CRWR 309 002—Intermediate Writing Fiction (in-person, day/time TBD, John Vigna)

This is an intermediate course is blended (50% online, 50% in-person) and 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 and expand on, through practice, the craft-based skills learned in CRWR 209. In our weekly in-person sessions, we'll experiment, take risks and push ourselves by building on the various online activities that include pre-recorded video lectures, writing exercises, short readings, and discussions. Students will gain insight into the effectiveness of their writing through feedback with their peers and TA's and 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 have plenty of opportunities each week to engage with the Instructor, Teaching Assistants and students both in-person and asynchronously.

(Prerequisite: CRWR 209)

CRWR 310 002—Video Game Writing and Narrative (in-person, Wed, 5:00pm–6:30pm, Raymond 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 311 001—Intermediate Writing for Lyric Forms (in-person, Tue, 12:30pm–3:30pm, 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, active listening (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, GarageBand, etc. Further guidance on recording will be provided and recording proficiency or skills on an instrument are not required for enrolment. This course consists of weekly in-person lectures and discussions which students are expected to attend. Together we'll have fun exploring songs and you will leave with a portfolio you can be proud of full of work you can continue to revise and draw inspiration from.

CRWR 312 001—Interactive Storytelling (in-person, Wed, 5:00pm–8:00pm, Raymond Clark)

An exploration of interactive story forms across old and new media. Prerequisite: One of CRWR 213 or B.M.S. student with 3rd year standing or higher.

CRWR 316 002—Intermediate Writing for Television (in-person, Tue, 2:00pm–5:00pm, Linda Svendsen)

This course explores writing for television with a wide lens: we'll be exploring the current state of the industry, genre, formats (such as one-hour procedurals, limited series) as well as micro: formatting, world-build, characterization, act and scene structure. Class will involve TV episode screenings, script discussions, as well as pitch sessions, collaborative writers' rooms, peer story editing, and cold readings. The creative focus is the development of an original half-hour series through concept/mini-bible, half-hour pilot outline, and the first act of the half-hour pilot script.

CRWR 319 001—Writing Genre Fiction (in-person, Tue/Thu, 9:30am–11:00am, 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 351X 001—Intermediate Poetry Workshop (X) (in-person, Tue, 10:00am–12:00pm, Sheryda Warrenner)

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 355Y 002—Intermediate Creative Nonfiction Workshop (Y) (in-person, Wed, 2:00pm–4:00pm, Alex Marzano-Lesnevich)

To Essay is to Try

Building on the fundamentals of creative nonfiction, this course provides an overview of one of the most elastic and exciting literary forms, the essay, often colloquially thought of as the working-through or trying out of an idea. We will read a wide range of both traditional and experimental essays, including those that are narrative, lyric, personal, fractured, and persuasive, and that use an array of subjects as their starting point. Together, we will arrive at understandings of voice, tone, characterization, structure, and pacing. Weekly attendance is mandatory and students should expect weekly ungraded writing assignments that build to peer review of one short essay and one long. Come with both ideas and curiosities and be ready to write!

CRWR 356Y 002—Intermediate Screenplay Workshop (Y) (in-person, Wed, 10:00am–12:00pm, Sara Graefe)

Filmmaking is a collaborative art involving other creatives, where the script serves as the blueprint for the finished film. Grounded in professional practice, this advanced intermediate course is a workshop in writing and story editing original short film scripts that you can actually produce. Our emphasis will be on the creation of character-driven stories that can be imaginatively told with an economy of means (i.e., low-budget indie filmmaking). We will also focus on visual storytelling, flexible structure and effective dialogue, building upon craft concepts and screenwriting skills introduced in CRWR 206 and 306. Over the course of the term, you will develop a screenplay for a medium-length short film (18 to 20 pages) working through four iterative stages: i) concept/pitch/logline; ii) beat sheet/treatment; iii) first draft; and iv) revised draft.

At each stage of the process, you will read your fellow students' work, provide critical feedback and participate in workshop discussions, sharpening your collaborative story editing skills. You in turn will have the opportunity to consider and apply the peer and instructor feedback you receive at each stage of the process. Workshop discussions will be supplemented by film

screenings, mini-lectures and writing exercises exploring various aspects of screenwriting craft and low-budget short filmmaking.

CRWR 358Y 002—Intermediate Graphic Forms Workshop (Y) (in-person, Thu, 12:00pm–2:00pm, Sarah Leavitt)

Prerequisite: CRWR 308 Intermediate Graphic Forms.

In this course, students will use the concepts and skills learned in 208 and 308 as a basis for further developing their comics practice. Students will set specific goals at the beginning of the term, and finish the semester not only with completed comics projects but also a solid foundation for ongoing comics-making, including: a deeper understanding of their own creative process, increased familiarity with comics-making materials and skills, and more clarity about their own taste, style and preoccupations.

Students are encouraged and expected to take an active role in creating a vibrant and supportive creative community over the course of the term. This includes participating in all sessions, meeting deadlines and engaging thoughtfully with in-class activities and homework.

CRWR 359X 001—Intermediate Fiction Workshop (X) (in-person, Tue, 12:00pm–2:00pm, Whitney French)

This intermediate fiction course is an opportunity for students who have previously taken CRWR 209 and CRWR 309 and put into practice craft-based skills through considered creative choices. Half of each class is devoted to a workshop where students adhere to a high-level close reading of their peers' work following an ethic of compassionate and critical feedback. The other half is devoted to discussing an aspect of craft and or literary technique such as character, setting, plot, point of view, structure or revision. The focus will be the short story.

This course is designed to challenge student-writers to take the lead in their own learning, balancing discussion-oriented sessions with student-led presentations. Topics on craft will be supported by readings, assignments and free-writing exercises. One of the strongest components of the course is the peer-critique workshop. This course is also reflection-heavy and requires student-writers to journal about their personal discoveries.

CRWR 359Y 002—Intermediate Fiction Workshop (Y) (in-person, Tue, 2:00pm–4:00pm, Whitney French)

This intermediate fiction course is an opportunity for students who have previously taken CRWR 209 and CRWR 309 and put into practice craft-based skills through considered creative choices. Half of each class is devoted to a workshop where students adhere to a high-level close reading of their peers' work following an ethic of compassionate and critical feedback. The other half is devoted to discussing an aspect of craft and or literary technique such as character, setting, plot, point of view, structure or revision. The focus will be the short story.

This course is designed to challenge student-writers to take the lead in their own learning, balancing discussion-oriented sessions with student-led presentations. Topics on craft will be supported by readings, assignments and free-writing exercises. One of the strongest

components of the course is the peer-critique workshop. This course is also reflection-heavy and requires student-writers to journal about their personal discoveries.

CRWR 401X 001—Writing Poetry I (X) (in-person, Thu, 10:00am–12:00pm, 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 as 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, Natalie Diaz, Leanne Dunic, Alex Leslie, Tolu Oloruntoba and more, we will consider positionality, scenic narrative and setting, movement and location, interrelations with ecology, geological time, and the construct of landscape, as well as the poem itself as a place to 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 sound 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 403X 001—Writing for Children and Young Adults I (X) (online, Thu, 2:00pm–4:00pm, Jordan Scott)

In this course, students will engage with critical readings and weekly writing exercises to gain a foundational knowledge of writing for young readers. The course will emphasize the study of picture books with forays into early chapter books and middle grade. Students will have the opportunity to submit a wide variety of genre specific manuscripts for workshoping and a final manuscript of their choice.

CRWR 405X 001—Writing Creative Nonfiction I (X) (in-person, Tue, 10:00am–12:00pm, Alex Marzano-Lesnevich)

To Essay is to Try

This course provides an overview of one of the most elastic and exciting literary forms, the essay, often colloquially thought of as the working-through or trying out of an idea. We will read a wide range of both traditional and experimental essays, including those that are narrative, lyric, personal, fractured, and persuasive, and that use an array of subjects as their starting point. Together we will arrive at understandings of voice, tone, characterization, structure, and pacing. Students will have weekly ungraded writing assignments that will build to the workshoping of one short essay and one long.

CRWR 405Y 002—Writing Creative Nonfiction I (Y) (in-person, Wed, 2:00pm–4:00pm, Timothy Taylor)

This once-weekly in person course is designed to develop your skills as a creative nonfiction (CNF) writer. Through readings, presentations, writing assignments, and peer review workshops, we'll be looking at practical techniques and approaches to bringing your true stories to life: voice and point of view, narrative structure, and the tactical use of scene, character, dialogue and other elements of story telling. We'll also cover some of the most useful tools that a CNF writer can have at their disposal including approaches to observation, note taking, and interviewing.

CNF is a very broad and inclusive area, covering everything from fact-driven investigative journalism to lyrical forms that owe more to poetry than prose. Diversity of voice is central to CNF as I teach it, and as I have practiced it over 30 years. This value will be reflected in the readings we do together and the way workshops are run. My CNF workshops are editorial board simulations. Students pick a “real world” publication where they imagine their piece running. The workshop participants then play the role of that publication’s editorial board who, having commissioned the piece in question, are now refining and readying it for readers. I stress the word *simulation*. Publication is not a course requirement, though I’m pleased to say that many students do publish the work they develop in our class.

Over the course of the term, students will write a piece of personal journalism and a profile of a person unrelated to the writer. Each of these should run around 2,500 words. Students are also expected to rewrite one of the first two assignments and submit the rewrite to me in the last week of classes as a third assignment.

CRWR 406X 001—Writing for the Screen I (X) (online, Tue, 2:00pm–4:00pm, Maureen Medved)

The course will be held on Zoom once a week. You will also be required to participate in craft discussion boards each week, which will be posted in modules on Canvas.

During this undergraduate screen workshop, you will complete a pitch, treatment, and first act of an original (no adaptations allowed within the context of this course or genre writing – unless you spin the genre and make it new) feature-length screenplay. We will explore screen techniques, including structure, point of view, character development, dialogue, image systems, and more. Excellent film will be our texts. We will analyze and discuss these films in ways that aim to elucidate our understanding of the craft of screenwriting. Each week on Canvas, I will publish a new module that you will complete before our next week’s class. These modules will resonate with the techniques we will discuss in our workshops. The idea here, of course, is to support your learning by giving you additional tools: a film to screen, a tiny essay/reading, and an exercise/prompt). On the last day of class, I will require you to submit a portfolio of your work, including a revision plan. My expectation is that you will, ideally, have gleaned skills and resources that will serve you throughout your future career as a writer.

CRWR 407X 001—Writing of Drama for the Stage I (X) (in-person, Tue, 12:00pm–2:00pm, Frances Koncan)

This playwriting workshop will focus on the “play” in playwriting. We will explore story, plot, dialogue, character development, theme, and the many other elements involved in the stage play form through generative writing exercises, theatrical explorations, reading and watching plays, and in-class 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, dynamic, and mutable part of the collaborative process of theatre creation - from page to stage.

By the end of this course, students will have written a 10-minute play, which can be submitted for a reading in the annual Bryan Wade Brave New Play Rites Festival (BNPR) in Term 2. Please note that students who wish to participate in BNPR must be registered in CRWR 457Y in Term 2.

CRWR 408X 001—Writing for Graphic Forms I (X) (in-person, Thu, 12:00pm–2:00pm, 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 409X 001—Writing Fiction I (X) (in-person, Thu, 4:00pm–6:00pm, Anosh Irani)

This is a workshop in the writing of fiction designed to help students develop as both writers and critical thinkers. We will discuss students' written work as well as the craft and techniques of literary fiction. In addition to required reading (available via LOCR), readings/viewings may be posted on Canvas as well. This is required reading for class discussion. During the term, students will be expected to turn in a short story for workshop, a rewrite of the story, and a reflective essay on the craft of writing, among other assignments. 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 409X 005—Writing Fiction I (X) (online, Fri, 2:00pm–4:00pm, Keith Maillard)

TBA

CRWR 409Y 002—Writing Fiction I (Y) (online, Thu, 10:00am–12:00pm, Maureen Medved)

TBA

CRWR 409Y 004—Writing Fiction I (Y) (in-person, Thu, 12:00pm–2:00pm, Timothy Taylor)

This once weekly in person workshop is about shaping effective short works of fiction. Our work together will be involved in depth discussions of craft as well as assigned readings of both works of fiction and essays about writing. These craft-oriented discussions will largely arise out of our

weekly peer review workshops, where specific stories submitted by students will serve as the starting point for broader conversations about structure, point of view, beginnings and endings, character, scene, tone, and a wide range of other storytelling elements. All of these discussions will be oriented to helping students towards a deeper appreciation of the short story form and ultimately towards the creation of beautiful and moving prose. Over the course of the term, students will write and workshop three original short stories of up to 3,000 words in length.

My fiction workshops are founded crucially on the embrace and celebration of diverse voices, and the encouragement of a team mentality among all workshop participants. Bring your creativity, your imagination. Bring your own ideas and aspirations as a fiction writer. And prepare to be encouraged and supported in your fiction projects.

CRWR 409Y 006—Writing Fiction I (Y) (in-person, Thu, 2:00pm–4:00pm, 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 410Y 002—Video Game Writing (Y) (in-person, Fri, 12:00pm–2:00pm, Raymond 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 411Y 002—Writing for Lyric Forms I (Y) (in-person, Wed, 4:00pm–6:00pm, 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-person in a weekly two-hour session. Attendance and participation as well as maintaining an environment of support and mutual respect are key to success in 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's new to songwriting, but rather as an invitation to try something fun, exciting, and challenging.

CRWR 416X 001—Writing for Television I (X) (in-person, Fri, 10:00am–12:00pm, Sara Graefe)

TV, formerly dismissed as the “idiot box,” has come into its own in the second Golden Age of Television. TV writers, once seen as talentless hacks cranking out mind-numbing fluff for easy money, are now receiving due recognition as master storytellers. The prevalence of digital streaming has created exciting opportunities for TV writers outside the traditional network broadcast system, with niche, original half-hour series fuelling contemporary streaming platforms and delighting audiences.

This BFA writing workshop is designed for students 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 concept into a series pitch document, then a pilot script outline, and finally a first draft pilot script.

Television is a collaborative form, where writers engage creatively with one another in a Writers Room setting to collectively build a TV series. During each creative stage of your project in this course, your work will benefit from peer and instructor review. Be prepared to collaboratively story edit in small groups, prepare verbal and written feedback on your peers' TV projects, and participate in script table reads. Your creative process will be supported by assigned viewing and in-class presentations on the craft of television writing including structure, plot, scenes, character development, dialogue and narrative arcs for an episode and an entire season.

CRWR 419X 001—Writing Speculative Fiction (X) (online, Tue, 2:00pm–4:00pm, Emily Pohl-Weary)

CRWR 419 is an online (synchronous via Zoom) workshop class that focuses on fantasy, science fiction, and horror. Students write new manuscripts in two different genres (3,000 to 3,500 words each), discuss craft topics and published work, and give each other constructive writing feedback. Science fiction, ghost stories, fractured folk tales, futurism, dystopia, urban fantasy, slipstream, magical realism, surrealism, horror, weird tales... speculative literature has many names, but all of its genres have their own histories, movements, and aesthetics. And some of the most exciting authors run giggling through several of the genres in a single story. Whatever the genre, literatures of the imaginary have historically employed complex and rigorous techniques to call into question perception, provide alternate realities, rewrite patriarchal/colonial histories, and disrupt narrative expectations. Instruction for CRWR 419 relies on Zoom and Canvas. The weekly in-person class follows this basic form: a genre-based writing exercise, workshops for two students' work, and a discussion of a particular genre during which students reflect on readings and examine specialized craft issues.

CRWR 419Y 002—Writing Speculative Fiction (Y) (in-person, Tue, 12:00pm–2:00pm, 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 speculative fiction, such as: societal change, language, systemic oppression, culture (real or imagined).

CRWR 420X 001—Indigenous Writing (X) (in-person, Fri, 10:00am–12:00pm, 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 through a range of critical and creative modes.

CRWR 423X 001—Experimental Forms (X) (in-person, Wed, 10:00am–12:00pm, Sheryda Warren)

Welcome to CRWR 423: Experiments in Hybrid Forms! This class is a space for you to test, play, subvert, transgress, delight in, or otherwise imagine writing free from categories of genre. Together, under the influence of contemporary practitioners of experimental writing, we'll explore short forms, visual-textual combinations, and extra-literary structures. This is a workshop in the studio sense, a makers-space where writing emerges naturally from rigorous experimentation, excursions to public spaces, and acts of creative research. The term will culminate with the conjuring and assemblage of your own final hybrid work, either as a collection of disparate pieces or as a unified sequence.

CRWR 425X 001—Climate Writing (X) (in-person, Wed, 12:00pm–2:00pm, Alix Ohlin)

Climate writing is work in any genre which explores how climate change might transform the world, and how humans respond. This is a multi-genre workshop class in which we'll investigate how to write about the past, present, and future relationship we have with our climate. From nature poetry to place-based creative nonfiction to speculative fiction, we'll develop and deepen our understanding of climate issues. Through reading, discussion, and writing exercises, we'll explore climate writing as a space for memory, imagination and resilience. Students will be expected to engage in a wide range of climate writing, culminating in a final portfolio and reflective essay, and to provide thoughtful, constructive responses to the work of their peers in the class.

CRWR 430 001—Preparation for a Career in Writing (in-person, Wed, 2:00pm–4:00pm, 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 451Y 002—Writing Poetry II (Y) (in-person, Wed, 10:00am–12:00pm, Bronwen Tate)

Seven Pleasures of Poetry

It must change. It must give pleasure.

That's what Wallace Stevens said about poetry. This course invites students with interest and experience in poetry to deepen their poetic practice by exploring the pleasures of specificity, intimacy, sound, pattern, excess/restraint, surprise, and insight. We'll also look at how poems create transformative movement through changes in time, tone, and structure. Our inquiry will be enriched by the diverse strategies and formal workings of an array of contemporary and historical poems arranged into thematic constellations. In addition to deepening their capacity for play and experimentation, students will develop peer mentorship skills, learn how to give and receive generative feedback on work in progress, and choose a recent volume of poetry to research and explore.

Prerequisite: CRWR 401

CRWR 453Y 002—Writing for Children and Young Adults II (Y) (online, Fri, 2:00pm–4:00pm, Jordan Scott)

In this course we will concentrate on all aspects of the picture book genre with an emphasis on the elements of storytelling. We engage with theory (only the fun stuff!), and various sub-genres of picture book writing such as non-fiction, humor, poetry, and fantasy. Students will have many opportunities to workshop their writing at all levels of development.

CRWR 455Y 002—Writing Creative Nonfiction II (Y) (in-person, Wed, 10:00am–12:00pm, 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 will build on the skills you developed in 405 by focusing our attention on revision in its many kaleidoscopic forms: editing, reseeing, expanding, reimagining, refining and reframing. Our work will take us from the big picture to the sentence-level. Each week we will experiment with new ways of writing with more depth and precision.

Students are expected to start the term with some existing CNF material (more than 3000 words). Essay drafts or fragments, polished pieces that still feel unfinished, or works-in-progress are all welcome. This is an in-person workshop and attendance is required.

CRWR 457Y 001—Writing of Drama for the Stage II (Y) (in-person, Tue, 2:00pm–4:00pm, Frances Koncan)

In this playwriting workshop we will continue to explore the fundamentals of playwriting with a focus on the dramaturgical and rehearsal process of new play development.

Through generative writing exercises, reading and watching plays, and script workshops expanding in scope to include introductions to techniques and practices in acting, directing, and

design, students will workshop and revise the plays created in CRWR 407X in preparation for readings at BNPR.

By the end of this course, students will have gained the experience of bringing a script to life from page to stage by working with actors and directors and having their plays performed in front of a live audience. Students will also gain hands-on experience participating in BNPR in a variety of possible roles including actor, director, stage management, and front-of-house. Students will also generate a new 10-minute play, or 10-minutes of new material for a current play-in-progress.

Note: students who did not take CRWR 407X in Term 1 must prepare a 10-minute play on or before the first day of class and must ensure they follow any BNPR festival due dates and requirements.

CRWR 459Y 002—Writing Fiction II (Y) (in-person, Wed, 12:00pm–2:00pm, Alix Ohlin)

Ekphrasis, Enthusiasm, and More

Ekphrastic writing describes and responds to another work of art. In this workshop class, we'll explore the practice of writing stories about art, music, film, and other media. As we do, we'll curate, collect, and discuss the art forms that we love, and talk about what it means to love them. What can a prose story do that other art forms may not? How can we use ekphrastic writing to connect to the past, to meditate on the future, to ask political or social questions? What are the ethics of ekphrasis—what do we need to think about when writing about cultural objects and artifacts? We'll share work we love, take at least one field trip, and write extensively both in class and outside of it. Students will be expected to write and revise throughout the semester, culminating in a final portfolio and reflective essay, and to provide thoughtful, generous responses to the work of their peers in the class.