

## 2025W Graduate Courses

### On-campus courses

#### **CRWR 501X 001—Advanced Writing of Poetry I (X) (in-person, Wed, 2:00pm–4:00pm, Bronwen Tate)**

Don't Write Alone: Crafting Poetry in Conversation

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

#### **CRWR 501Y 002—Advanced Writing of Poetry I (Y) (in-person, Wed, 12:00pm–2:00pm, Sheryda Warren)**

Poet, Persona, Speaker, Self: Experiments in Constructing a Lyric

Welcome to CRWR 501: Poet, Persona, Speaker, Self: Experiments in Constructing a Lyric "I". In this generative poetry seminar, we will strive to come to a richer understanding of the possibilities of the first person. 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?" 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 503X 001—Advanced Writing for Children I (X) (online, Fri, 2:00pm–4:00pm, Jordan Scott)**

Advanced Writing for Children and Young Adults, with an emphasis on picture books and early chapter books. The course focuses on critical readings and weekly writing exercises enhance our knowledge of writing for young readers. Students are expected to complete two manuscripts for critique. Peer feedback and revision are core principles of this course. Emphasis is on narrative, poetry, sound, visual language, and the thrill of being a kid again.

**CRWR 503Y 002—Advanced Writing for Children I (Y) (in-person, Thu, 2:00pm–4:00pm, Tanya Kyi)**

Prepare to embrace curiosity and wonder. This course is an interactive journey through the world of children's literature, from picture books to young adult novels. We'll explore narrative devices, character development, and wordplay through weekly activities and in-depth assignments. Workshop participants will give thoughtful feedback on writing by fellow students, and will submit a work or excerpt for young children as well as one for tweens or teens, along with a final revision. Students will leave the class with a broad understanding of the purpose and possibilities of contemporary writing for children.

**CRWR 505X 001—Advanced Writing of Creative Non-Fiction I (X) (in-person, Fri, 12:00pm–2:00pm, 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 505Y 002—Advanced Writing of Creative Non-Fiction I (Y) (in-person, Fri, 2:00pm–4:00pm, 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'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 506X 001—Advanced Writing of Drama for Screen I (X) (in-person, Thu, 10:00am–12:00pm, Sara Graefe)**

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

Filmmaking is a collaborative art involving other creatives, where the script serves as the blueprint for the finished film. In this class, you will explore and uncover your own unique voice and sensibility as a screenwriter while also learning about North American film industry rules and conventions. You will complete the course with a sense of where your work fits in the marketplace, and with a set of professional skills to help you survive and thrive as a writer in this collaborative industry.

Please note: If you have already taken this course and wish to continue work on the feature project you started in this class, please register for CRWR 556 instead. If, on the other hand, you wish to begin work on a brand-new project, then this is the course for you.

**CRWR 507X 001—Advanced Writing of Drama for the Stage I (X) (in-person, Wed, 12:00pm–2:00pm, Frances Koncan)**

This advanced 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 two 10-minute plays, one 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 557Y in Term 2.

**CRWR 508X 001—Advanced Writing for Graphic Forms I (X) (in-person, Wed, 10:00am–12:00pm, 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 509X 001—Advanced Writing of Fiction I (X) (in-person, Thu, 2:00pm–4:00pm, Billy-Ray Belcourt)**

This course will attend to the material conditions that shape the writing and publishing of fiction in the present. We will read an array of texts — both creative and theoretical — that illuminate topics such as craft, plot, realism, conglomeration, colonialism, and so on. Students will weekly generate writing toward a larger fiction project that will be submitted at the end of term. Throughout the course, students will submit smaller assignments and carry out short presentations.

**CRWR 509X 003—Advanced Writing of Fiction I (X) (in-person, Thu, 2:00pm–4:00pm, John Vigna)**

Revision Strategies, Techniques, and Practice. This 3-credit in-person grad fiction course will focus on deep revision (process, technique and practice) and will accommodate all forms of adult fiction writing. Our weekly discussions will consist of process-based work including close readings, craft and technique, various aspects of macro- and micro-revision writing and the sustained writing life. We'll focus on structure, point of view, character, prose style, voice, image patterns, transitions, place and setting, facility of exposition, scene vs summary, dialogue, best & worst use of description, beginnings and endings, use and misuse of flashbacks & dreams. But the main focus will be on clarifying and deepening the integrity of one's own work with an emphasis on asking more profound questions of your practice and work to get at the story you are working toward, to deepen and layer it with sophistication and complexity, and to create something that aspires to be meaningful and beautiful. Students will complete weekly writing experiments, submit one deep revision, and one 'pie-in-the-sky' revision. In the last third of the course, students will present their work to their peers to gauge the impact and progress of their revisions.

**CRWR 509Y 002—Advanced Writing of Fiction I (Y) (in-person, Wed, 10:00am–12:00pm, instructor TBD)**

TBD

**CRWR 511X 001—Advanced Writing for Lyric Forms I (in-person, Wed 4–6pm, Tariq Hussain)**

With the rise in popularity of musicals both on stage and on screen, it feels like the perfect time to have a class focused on the art of writing for musicals. Here, students will explore craft through creative exercises, discussions, and generating their own songs. Together, we will examine material from popular works like *Wicked* and *Hamilton* in active-listening sessions and deconstruct them in order to gain a deeper understanding of form and structure. We will consider how to effectively manage characters, storytelling and how un-sung text can work in conjunction with sung material. There will be readings, close listenings, podcasts and much group discussion. All of this will help equip students with tools to start writing their own songs to share. The goal of the workshop process is not critical assessment necessarily, nor is it perfection or finality, but rather exploration, helping each other grow and move forward. Students will be encouraged to take risks, share, discuss, refine, and remember these are works in progress.

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 new to songwriting, but rather as an invitation to try something fun, exciting, and gravity defying.

**CRWR 514X 001—Advanced Writing for Television I (in-person, Thu 12–2pm, Linda Svendsen)**

The purpose of the workshop is to create your own original one-hour TV series concept, outline, and first acts of a pilot script, via three modules with peer and instructor reviewed assignments. Concurrently, your peer review and contributions in the writers/ room group/s will build your TV writing and story editing skills.

Essentially, while you create and develop a brand-new TV series, you also act and serve as story editor on other series. While the course is not prescriptive, per se, the mission of a writer's room is to creatively and speculatively engage, to bring your years of TV-series chops to the table, to brainstorm, to ask "what if?" while always supporting the creator's vision.

The course offers dramaturgical grids, readings on script structures and the industry, sample pilot scripts, and rubrics for each assignment. The course concludes with partial pilot readings by a peer cast.

Participation: watch and discuss assigned screenings, read and discuss assigned readings or scripts, thoughtful and constructive written feedback, collaboration with an in-class TV partner and/or small group, creative development with an original series in any genre.

**CRWR 514Y 002—Advanced Writing for Television I (in-person, Thu 2–4pm, Linda Svendsen)**

The purpose of the workshop is to create your own original half-hour TV series concept, outline, and first acts of a pilot script, via three modules with peer and instructor reviewed assignments. Concurrently, your peer review and contributions in the writers/ room group/s will build your TV writing and story editing skills.

Essentially, while you create and develop a brand-new TV series, you also act and serve as story editor on other series. While the course is not prescriptive, per se, the mission of a writer's room is to creatively and speculatively engage, to bring your years of TV-series chops to the table, to brainstorm, to ask "what if?" while always supporting the creator's vision.

The course offers dramaturgical grids, readings on script structures and the industry, sample pilot scripts, and rubrics for each assignment. The course concludes with partial pilot readings by a peer cast.

Participation: watch and discuss assigned screenings, read and discuss assigned readings or scripts, thoughtful and constructive written feedback, collaboration with an in-class TV partner and/or small group, creative development with an original series in any genre.

**CRWR 515Y 002—Advanced Workshop in Literary Translation I (in-person, Wed 2–4pm, Bronwen Tate)**

In this workshop course, we'll explore the many artistic choices involved in literary translation—involving sound, syntax, temporality, idiom, metaphor, literary context, social register, and so

on—and consider what’s at stake in each. Student projects will bring us into conversation about the translation challenges presented by particular linguistic and cultural contexts and specific genres. Guided by student interest and experience, we’ll also discuss ethical questions raised by English as a language of empire that has become a global language, examine literary forms and movements that have traveled through translation, investigate the capacity and limits of machine translation, and consider our relationships to languages we use, languages we’ve learned, and heritage languages we may have lost. Students will translate and co-translate, experiment and play, research translation networks, and identify their principles and values as translators. All languages and genres are welcome.

Prerequisite: Proficiency in a language other than English. (Proficiency here is understood as the ability to engage with the specific texture and structure of a language, not “mastery” or “fluency.” Email at [Bronwen.Tate@ubc.ca](mailto:Bronwen.Tate@ubc.ca) with any interest, doubts, or questions!)

Note for undergraduate Creative Writing Majors: While this course is taught at the graduate level, undergraduate students may enrol with instructor permission, which I’m happy to give, space permitting, as this course is not offered at this undergraduate level this year.

### **CRWR 519X 001—Writing Speculative Fiction (in-person, Fri 10am–12pm, Whitney French)**

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

Individually, students will be invited to deepen their research practices as it relates to their generative writing practices (archival, academic, field research etc.) and experiment with intertextuality. Above all else, this will be a writing course, one in which students adhere to a close reading of their peers’ work following an ethics of compassionate and critical feedback. In addition to offering craft critique, students will be expected to critically discuss how the dynamics of race, gender, sexuality, colonialism, ethics, technology, and human and biopolitics operate in historical and contemporary speculative fiction.

### **CRWR 519Y 002—Writing Speculative Fiction (in-person, Thu 10am–12pm, Whitney French)**

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

Individually, students will be invited to deepen their research practices as it relates to their generative writing practices (archival, academic, field research etc.) and experiment with

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

**CRWR 521X 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 through a range of critical and creative modes.

**CRWR 525Y 002—Climate Writing (in-person, Thu 12–2pm, Alix Ohlin)**

Stories about climate surround us, personal and global, near and far. From wildfires in BC to climate-based migration and displacement, the reality of anthropogenic climate change is everywhere. This is a workshop class focused on creative writing about this encompassing reality. As we engage in our creative practice, we will ask: what stories do people tell about climate, and what are the stakes of those stories? What does it mean to write about, from, and of the places we live? How can artistic expression, narrative, and language itself render the complex realities of climate change—and explore the possibilities for justice, resilience, and alternative futures?

We'll consider these questions through reading, discussion, and creative work. Students will produce climate-focused writing in several genres (poetry, nonfiction, fiction), culminating in a final portfolio and reflective essay. Students will be expected to read and write widely; to conduct research into climate issues and create artistic work related to that research; and to provide thoughtful, constructive responses to the work of their peers in the class.

**CRWR 556Y 002—Advanced Writing for the Screen II (in-person, Fri 10am–12pm, 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 30 pages of script (Act One) that you created in CRWR 506, you will continue to develop your feature-length film project, writing through Act Two and Act Three to complete (or almost complete) a full first draft of your screenplay 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.

Pre-requisite: CRWR 506

Please note: If you wish to begin work on a brand-new film project rather than continuing work on your existing project, please register for 506 in lieu of this course.

**CRWR 557Y 002—Advanced Writing of Drama for the Stage II (in-person, Fri 12–2pm, Frances Koncan)**

In this advanced 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 507X 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 507X 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.



## Distance Education courses

### **CRWR 501X D01—Advanced Writing of Poetry I (X) (online, Tuesday/Wednesday, Susan Musgrave)**

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

### **CRWR 501Y D02—Advanced Writing of Poetry I (online, Tuesday/Wednesday, Susan Musgrave)**

POETIC FORMS for the innocent, the eager, and the reluctant.

There is so much more to form than the traditional rhyming couplet, which seems to be heavily featured by budding poets who haven't read contemporary poetry. In this course we will look at diverse poetic forms from around the world, from the Abecedarian and ae freislighe (Irish form) to the Zejel, a form invented by a ninth century Hispano-Muslim poet, as well as the more established poetic forms (like sestinas and ghazals) and newer invented forms such as the Duplex, Golden Shovels and Blitz and Fibs.

A confession: poetic forms have long intimidated me. But learning about them, as I have allowed myself to do over the years, has, I admit, opened my mind to the infinite possibilities. By the end of this course I hope you will feel more confident of your craft, more flexible and alert to formal choices and (among other things) to the powers of repetition and variation, to the frictions and complicities of sentence and line.

### **CRWR 501Y D04—Advanced Writing of Poetry I (Y) (online, Thursday/Friday, Cecily Nicholson)**

This course engages forms of research with a specific focus on documentary poetics. Also referred to as "research-based" or "docupoetry" and connected to the idea of "found poetry," this practice draws on primary source material to form new work. We will read from, and adjacent to, poets such as Mark Nowak, m. nourbeSe philip, Solmaz Sharif, and Layli Long Soldier, who engage a range of sources such as legal reports, photo and video collections, public and family archives, scientific and ethnographic research, journalism, technical writing, folklore, and more. In *Defacing the Monument*, Susan Briante observes that our documents and ourselves, are implicated "within the web of power and the processes that produce them" (47). How is the document transposed into the poem? What is the relationship between a documentary and lyrical subject? Can documentary poetry subvert the colonial or imperial power of the formal record? What are the limits to representation, memory, and the very definition of "document"? Students can expect to collaborate and engage in research as we write new poems, consider our own documentary impulses, and study how poetics can bring history into dialogue with the present. Our final project will include the option of a chapbook-length collection, video poem, or documented poetry event.

**CRWR 502Y D02—Advanced Writing for New Media I (Y) (online, Wednesday/Thursday, Jennifer Moss)**

Will be posted when available.

**CRWR 503Y D02—Advanced Writing for Children I (Y) (online, Thursday/Friday, Jordan Scott)**

Advanced Writing for Children and Young Adults, with an emphasis on picture books and early chapter books. The course focuses on critical readings and weekly writing exercises enhance our knowledge of writing for young readers. Students are expected to complete two manuscripts for critique. Peer feedback and revision are core principles of this course. Emphasis is on narrative, poetry, sound, visual language, and the thrill of being a kid again.

**CRWR 505X D01—Advanced Writing of Creative Non-Fiction I (X) (online, Thursday/Friday, Mandy Catron)**

In this course, we will focus on Creative Nonfiction as a practice for looking more deeply at ourselves and more widely at the world around us. In our pursuit of the truth, we get to ask big questions. And, in attempting to answer them, we are forced to become more curious and attentive, to examine our own assumptions and biases, and to create space to imagine new ways of being in the world.

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

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

**CRWR 505Y D02—Advanced Writing of Creative Non-Fiction I (Y) (online, Wednesday/Thursday, Alex Marzano-Lesnevich)**

Memoir Beyond the 'Me'

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

**CRWR 506X D01—Advanced Writing of Drama for Screen I (X) (online, Thursday/Friday, Alix Ohlin)**

In this online, advanced workshop class, we will practice the elements of the screenwriter's craft: developing concept and characters, writing dialogue, building scenes, and structuring visual stories. We will strengthen our critical vocabulary for analyzing films, and we will also examine the complex, shifting realities of the marketplace. Assignments will explore techniques for creating, developing and writing a long-form screenplay (a.k.a. feature film, 90-120 minutes),

from initial pitch to treatment to early pages of script. By viewing films and sharing work, we will learn about the role played by the screenwriter in the collaborative process of filmmaking. Students will be expected to read and respond generously to one another's ideas while also working towards a final portfolio and reflective essay.

**CRWR 506Y D02—Advanced Writing of Drama for Screen I (Y) (online, Wednesday/Thursday, Sharon McGowan)**

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

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

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

Repeat customers are welcome.

**CRWR 509X D01—Advanced Writing of Fiction I (X) (online, Thursday/Friday, Maureen Medved)**  
Dream, make, destroy, discuss, and learn the magic of fiction writing.

This is a workshop for graduate writers of any combination of short and long fiction - short stories, micro or flash fiction, poetry/fiction/other/ hybrid, or chapters from a novel or novella. The course will be mainly asynchronous. Each week, you will attend three-hours during the weekly 27-hour workshop on Canvas, our class time. The rest of the week, at your own pace, you will produce your own fiction, read and give feedback to the scheduled writing of your cohort, and actively work through the weekly craft discussion boards. We will explore fiction techniques as well as approaches to narrative and the process of writing (including revision) and

examine subjects such as appropriation, decolonization, and literary citizenship, including ways to participate in our community of writers. Excellent works of fiction and craft essays/articles/chapters will be our texts, and we will discuss these in the context of our work in class. You will be asked to write your own tiny craft essay during this course and share it with your cohort. Students may be invited to attend Zoom sessions both in a group and one-on-one. You are welcome to explore any form of fiction with the exception of formula or genre writing – romance, science fiction, crime, mystery – unless you spin the genre and make it new. There are many great examples of science fiction or speculative stories/novels, for example, that have broken the box of genre restrictions. This is a fine arts program and, as such, I will encourage you to involve yourselves deeply in your writing, to push your boundaries, so that you can produce your strongest work, making the most of your natural writerly attributes. You will strive to demonstrate - through your own creative work, your peer feedback, and your work on the discussion boards - the skills as you acquire them during this workshop.

**CRWR 509X D03—Advanced Writing of Fiction I (X) (online, Tuesday/Wednesday, Nancy Lee)**

In this online workshop, we'll explore a variety of approaches to fiction – methods, processes, and tools to help us write with intention and authenticity. We'll deepen our understanding of complex characters and emotional and psychological realism through prompts, experiments, and craft techniques, delve into the endless possibilities of story form and structure, and nurture narrative voice and prose style through careful attention to language. The course will include readings and models, as well as an online Craft Lab with supplementary materials. Every few weeks we'll schedule an interactive Zoom session to enable real-time group discussion, address technical topics and craft questions specific to student work, and answer your burning questions about fiction writing and publishing. Writers can expect to generate new work in low-stakes assignments and to submit either one or two completed stories during the term. Our final weeks will consist of a structured and guided workshop focused on the writer's intentions and concerns. While the course workload will be manageable, a high level of engagement with submitted work is expected. This course is asynchronous with flexible participation options for the real-time Zoom sessions.

**CRWR 509Y D02—Advanced Writing of Fiction I (Y) (online, Thursday/Friday, Nancy Lee)**

In this online workshop, we'll explore a variety of approaches to fiction – methods, processes, and tools to help us write with intention and authenticity. We'll deepen our understanding of complex characters and emotional and psychological realism through prompts, experiments, and craft techniques, delve into the endless possibilities of story form and structure, and nurture narrative voice and prose style through careful attention to language. The course will include readings and models, as well as an online Craft Lab with supplementary materials. Every few weeks we'll schedule an interactive Zoom session to enable real-time group discussion, address technical topics and craft questions specific to student work, and answer your burning questions about fiction writing and publishing. Writers can expect to generate new work in low-stakes assignments and to submit either one or two completed stories during the term. Our final weeks will consist of a structured and guided workshop focused on the writer's intentions and concerns. While the course workload will be manageable, a high level of engagement with

submitted work is expected. This course is asynchronous with flexible participation options for the real-time Zoom sessions.

**CRWR 514X D01—Advanced Writing for Television I (online, Tuesday/Wednesday, instructor TBA)**

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

**CRWR 514Y D02—Advanced Writing for Television I (online, Tuesday/Wednesday, instructor TBA)**

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

**CRWR 519X D01—Writing Speculative Fiction (online, Thursday/Friday, Emily Pohl-Weary)**

CRWR 519 is an online (asynchronous) workshop class that focuses on fantasy, science fiction, and horror. Students write new manuscripts in two different genres (3,000 to 5,000 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 519 happens over 24 hours through text and pre-recorded videos on Canvas. Students respond to the instructor and each other via text. Each class follows this basic format: 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 519Y D02—Writing Speculative Fiction (online, Thursday/Friday, Emily Pohl-Weary)**

CRWR 519 is an online (asynchronous) workshop class that focuses on fantasy, science fiction, and horror. Students write new manuscripts in two different genres (3,000 to 5,000 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 519 happens over 24 hours through text and pre-recorded videos on Canvas. Students respond to the instructor and each other via text. Each class follows this basic format: 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 530 D01—Preparation for a Career in Writing (online, Tuesday/Wednesday, Tanya Kyi)**

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

#### **CRWR 550X D01—Teaching Creative Writing (online, Thursday/Friday, Bronwen Tate)**

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

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

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