



FOR APPROVAL

PUBLIC

OPEN SESSION

TO: Academic Affairs Committee

SPONSOR: Amrita Daniere, Vice-Principal, Academic & Dean
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DATE: January 8, 2019 for January 15, 2019

AGENDA ITEM: 5

ITEM IDENTIFICATION:

Major Modification: New Freestanding Minor in Creative Writing

JURISDICTIONAL INFORMATION:

Under section 5.6 of its terms of reference, the Academic Affairs Committee is responsible for “major and minor modifications to existing degree programs. All major modifications shall be reported annually for information to the appropriate body of Governing Council”.

GOVERNANCE PATH:

1. Academic Affairs Committee [For Approval] (January 15, 2019)

PREVIOUS ACTION TAKEN:

No previous action was taken on this proposal.

HIGHLIGHTS:

The Department of English and Drama is proposing a freestanding Minor in Creative Writing program. The new program will be offered alongside but separately from their specialist, major and minor programs in English and Theatre, Drama, and Performance Studies, and will build on the courses already offered in creative writing in those programs. The Department of English at the University of Toronto Scarborough (UTSC) already offers a highly successful minor in Creative Writing. The proposed UTM minor will be distinct from UTSC’s in that it allows students to focus on either the literary or dramatic arts, or to integrate their work in both these areas of creative expression.

This focus also distinguishes the proposed Minor from the Professional Writing programs offered by the Institute of Communication, Culture, Information and Technology at UTM as

students will emerge from the Minor in Creative Writing understanding how writers learn from other writers focusing on existing dramatic and literary forms.

Students will enter the program in their second year or higher and will be required to complete 4.0 credits. The two required courses at the 200-level will provide the requisite preparation for the small workshop environment in the advanced level courses as well as provide a foundation in the basics of print and new media publishing.

The Minor was designed in response to the recommendation of the recent UTQAP external review of the Department of English and Drama and its programs and also in response to the significant demand (waitlists in existing ENG courses, comments in student course evaluations of existing courses, and data from student surveys and student focus groups) for more diverse creative writing instruction from UTM students. The new program will give students at UTM new opportunities to learn to work creatively and to communicate—especially in writing.

FINANCIAL IMPLICATIONS:

There are no net implications for the campus' operating budget.

RECOMMENDATION:

Be It Resolved,

THAT the proposed new freestanding Minor in Creative Writing, offered by the Department of English and Drama, recommended by Vice-Principal, Academic & Dean, Professor Amrita Daniere, and described in the proposal dated December 4, 2018, be approved, effective September 1, 2019.

DOCUMENTATION PROVIDED:

Major Modification Proposal: New Freestanding Minor in Creative Writing

University of Toronto

Major Modification Proposal:

New Freestanding Minor Where There is No Existing Specialist or Major

What is being proposed:	A new freestanding Minor in Creative Writing.
Department	Department of English & Drama
Faculty:	University of Toronto Mississauga (UTM)
Faculty contact:	Andrew Petersen Acting Vice-Dean, Teaching and Learning Rosa Ciantar Acting Program & Curriculum Officer rosa.ciantar@utoronto.ca
Department contact:	Alexandra Gillespie Professor & Chair alexandra.gillespie@utoronto.ca
Version date:	December 4, 2018

1 Summary

We propose a new Minor in Creative Writing in the Department of English and Drama at the University of Toronto Mississauga (UTM). The new program will be offered alongside but separately from our Specialist, Major and Minor programs in English and Theatre, Drama, and Performance Studies, and will build on the courses already offered in creative writing in those programs—ENG289H5 Creative Writing, ENG489 Creative Writing, DRE360H5 Developmental Dramaturgy and DRE362H5 Playwriting. Similar Creative Writing programs—many of them minors—are situated in and/or taught by faculty from Departments of English at most of University of Toronto’s peer institutions, including the University of British Columbia, the University of California Berkeley, and the University of Chicago. The Department of English in the University of Toronto Scarborough (UTSC) already offers a highly successful Minor in Creative Writing. The new UTM Minor will create similar educational opportunities for students based in the west rather than east of the tricampus University of Toronto (UofT). UTM’s proposed program is also distinct from UTSC’s, in that it allows students to

focus on either the literary or dramatic arts, or to integrate their work in both these areas of creative expression. This arts focus also distinguishes the proposed Minor from the small program in Professional Writing offered by the Institute for Culture, Communications, and Information Technology at UTM. Students will emerge from the new Minor with an understanding of the way that writers learn their craft from other writers; and of the importance of existing dramatic and literary forms for the development of new and original work.

The program allows students to focus on either the literary or dramatic arts, or to integrate their work in both these areas of creative expression. The new Minor will build on English and Drama Studies, UTM, and the UofT's national and international reputation for excellence in this subfield of both literary and dramatic studies, which is buoyed by the dynamism and energy of GTA's writing communities and the international importance of the GTA as a centre for publishing and creative industries. The UofT is home to some of Canada's best known writers, from Margaret Atwood to George Elliot Clarke. UofT's graduate Department of English launched an MA degree program in Creative Writing in 2004, which has enjoyed great success—launching the careers of such rising stars as Andrew Battershill, Michael Prior, and Rebecca Rosenblum. UTM faculty have been central to this MA program: our own Richard Greene, recent winner of a Governor General's Award for Poetry and the principal instructor of English and Drama's Creative Writing Workshop, has been a leader of the Creative Writing MA from its inception and served as its Director for many years. Greene has been the principal instructor for many years of UTM English and Drama's very successful creative writing workshop, ENG389Y5. Graduates of that course include Colin Carberry, who went onto study creative writing with Rosemary Sullivan at UofT, and has published several books of poetry and now teaches in the field. Other graduates have gone onto graduate work in creative writing at the NYU, UBC, and Hofstra, among other prestigious programs. UTM's specialist program in Theatre and Drama Studies has also developed a deserved reputation as superb training ground for playwrights and developmental dramaturgs. The program counts well-known Canadian writers such as Andrea Scott, Mark Crawford, and David Lee, winner of a Governor General's Award for Drama, among its alumni. The department's course in playwriting is regularly offered by renowned local artists, most recently UofT-based playwright Djanet Sears.

Finally, the proposed Minor has been designed in response to significant demand for more and more diverse creative writing instruction from UTM students—measured in oversubscription and waitlisting of our existing courses; comments in student evaluations of existing courses; and data from student surveys and student focus groups. Noting this demand, **the design of a Minor in Creative Writing was the principal recommendation of 2015 internal and external reviews of UTM's English and Drama Department.**

2 Effective Date

September 1, 2019

3 Academic Rationale

The new Minor in Creative Writing in English and Drama at UTM is structured to ensure that students achieve five central learning outcomes. When they complete the minor, students will be able to:

1. Use language creatively to develop observations, insights, and complex ideas;
2. Write imaginatively, compellingly, clearly, and effectively;
3. Identify, and produce creative work in a wide range of literary and/or dramatic modes, genres, and forms;
4. Understand how writers learn their craft from other writers, and the ways in which new modes of written expression emerge in the context of artistic tradition and historical circumstances;
5. Understand some of the processes involved in editing and publishing creative work in print and other media.

Students will enter the program in their second year or higher, having successfully completed at least 4.0 credits in either our or another university department. The basic admission requirements are thus the same as those for other humanities programs at UTM; beyond this we are deliberately opening the Minor to students from all subject areas and disciplines. In doing so, we follow post-secondary pedagogical experts who stress that university-level learners, no matter their disciplinary speciality, need more and more diverse opportunities to “understand the act and process of writing as well as the importance of communicating ideas in meaningful ways that incorporate [others’] voices instead of coopting them”; and “processes of generating, revising, reacting to, and sharing” (Geller and Eodice, 3) writing in an intellectual environment (Clark-Oates and Cahill; see also Harper and Vandermuelen).

The Minor will have two required courses at a 200-level. Both will be delivered through lectures and TA-led tutorials. ENG289H5 Creative Writing is designed to lay a foundation for learning outcomes 1, 2, and 5, and especially 3 by giving students a chance to experiment with a wide variety of short forms; to share and learn from critique of their work in preparation for the small workshop environment in more advanced courses; and to learn about the basics of print and new media publishing. ENG291H5 Reading for Creative Writing will enable students to work towards learning

outcomes 1 through 3, but has a special focus on outcome 4. The course is designed for students to develop their skills as readers of literature and drama, and to understand these skills as a way to learn the craft, traditions, and history of creative writing.

We will have six courses at 300-level, from which students will be required to take at least 1.0 credits. At least four of these courses will be offered during each academic year. They are: ENG373H5 Creative Writing: Poetry; ENG374H5 Creative Writing: Prose; ENG376H5 Creative Writing: Nonfiction; ENG375H5 Editing Literary Texts; ENG377H5 Special Topic in Creative Writing; ENG378H5 Special Topic in Writing for Performance; DRE362H Playwriting. These courses will be offered as workshops, except ENG375H5 which will be a lecture course. We will also offer a 400-level Creative Writing Workshop, ENG489Y5. This workshop will be a capstone experience for selected Creative Writing Minors—those who, in the instructor’s view, show the most promise for a career in writing.

Finally, students will be required to take 2.0 additional credits in other courses in English and/or Drama. For 1.0 credit they will have free choice among ENG and DRE courses we offer. The department will advertise to our Minor students those courses where instructors include or allow a creative writing assignment as part of assessment. The final 1.0 credit must be selected from a list of specific courses. *Either* students must take ENG201Y Reading Poetry; *or* they must take a combination of 0.5 credits from ENG101H How to Read Critically, or ENG280H Critical Approaches to Literature, or DRE360H Developmental Dramaturgy; *and* 0.5 credits from DRE121H Traditions of Theatre and Drama, or ENG202H British Literature in the World I, or ENG203H British Literature in the World II. Whichever way they achieve this credit, students will achieve learning outcomes 3 and 4. That is, they will learn more about the wide range of literary and/or dramatic modes, genres, and forms available to new artists; about the history of creative writing for page and stage; and about performance analysis and/or close reading.

The options we give program students will also enable them, from the first, to specialize either in writing for performance, or in literary writing, or to combine these two specialities.

In developing this curriculum we have relied on the most up-to-date and respected academic literature on best practices for creative writing (e.g. Anderson, Beck, Anderson, Morley and Neilson); and strategies and curricula for the creative writing programs widely considered to be the best in the Anglophone context, including the Warwick University MA in Writing; the Iowa Writers’ Workshop; and the University of California Irvine MA in Creative Writing. The techniques developed in those programs since the 1960s—formal experiment; peer critique; and an introduction to agencies, publishing, etc—have been imitated in programs at an undergraduate level around the world (Delaney).

Like some of our peer institutions offering a Minor in Creative Writing, e.g. UTSC, UBC, and Chicago, we have adjusted those techniques for students working at an undergraduate level, although our way of doing so is unique to our program. We allow for some lectures and tutorials (at 200-level) as well as workshoping (and 300- and 400-level). This enables us to scaffold assignments that introduce students new to the idea of sharing their personal, creative work to processes of critique, revision, and editing (see Vandermeulen). Our program also places emphasis on the integration of exposure to some canonical writings and some of the history of literary and dramatic writing, and on methods of critical and close reading that are foundational to new written expression. Finally, we have leveraged our department's unique combination of strengths in teaching and research in literary studies, and practical and academic instruction and research in theatre and performance. Students will be able to structure their minor to reflect their interest in one or both of the fields of literature and drama.

The new Minor will give students at UTM new opportunities to learn to work creatively and to communicate—especially in writing—more effectively. It is thus one way that our department can be part of the process of building UTM's identity in key areas defined in our Vision. The Minor will help “foster creative and critical thought” through “exceptional models . . . of artistic inquiry”; it will assist with “the development of students into more capable and confident communicators,” which was identified as a goal of “the highest priority” during the campus's visioning exercise.¹ The Minor will also increase the number of classes within which students receive intensive writing, which we anticipate will help our department to meet the likely demands of the “writing competency program” that will be developed in response to UTM's Academic Plan Implementation strategy (see C1).²

Additionally, the proposed Creative Writing Minor will be a space in which instructors can introduce students to integrated learning experiences (ILEs) for English and Drama students, as these are defined in the white paper recently produced by the UofT's Task Force on Experiential Learning: “[ILEs] provide students with the ability to bridge theoretical and practical learning and to observe how the material they have learned in class takes shape in the world... [they include] examples of experiential, work-integrated, and community-engaged learning that integrate disciplinary

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https://www.utm.utoronto.ca/dean/sites/files/dean/public/shared/UTM%20Mission%20Vision_finalfinal%20_1.pdf

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https://www.utm.utoronto.ca/dean/sites/files/dean/public/shared/Draft%20Implementation%20Plan%20Version%204.0B_1.pdf

outcomes with community engagement and competency development” (10).³ The Taskforce was set up, in part, to help UofT respond to the recommendation of the Ontario Premier’s Expert Panel on the Highly Skilled Workforce that “every student has at least one experiential learning opportunity by the time they graduate from post-secondary education” (27).⁴ The new minor provides a useful framework for our department to begin to experiment with the relationship between theoretical and practical learning. Instructors delivering courses for the Minor may also choose to have students engage in assessed activities that meet the definition of an ILE. For example, they may be required to work with external editors, publishers, and printers to produce a collaborative print or digital publications or performances of texts written in 300- and 400-level courses.

4 Need and Demand

In 2015, the UTM Department of English and Drama underwent an external review led by Christopher Innis (York University) and Cynthia Wall (University of Virginia). The establishment of a Creative Writing Minor had been identified as potential area for change and growth in the department’s own Self Study in February 2015 (see Appendix III). The reviewers singled the suggestion out and made it their second highest priority recommendation, “We also strongly support the creation of a Creative Writing minor . . . as a way not only to build on current strengths, but also as a way to draw more students into the Mississauga humanities courses and to encourage a more active campus community. Each of our home institutions has a strong creative writing component which draws significant numbers of students from across the campus.”⁵

In responding to the review, and its recent strategic planning exercise, the department committed to establishment of a Creative Writing Minor, alongside the review and reform of existing curricula for English and Drama programs. The revision of the English curricula is now complete (with changes proceeding through academic governance). The review of Drama curricula is underway. The proposed Minor is part of a long and carefully considered process of improving our department’s offerings, in line with our own and UTM’s goals (as outlined in the section on Rationale above).

Both the 2015 Self Study and External Review anticipate high student demand for more courses, and a Minor, in Creative Writing. More recent data that support that assumption. There are 66 students currently enrolled in the UTSC English Department’s Creative Writing Minor. Their courses for the minor have a total of 4.0 FCEs. Demand for

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<http://www.utsc.utoronto.ca/ctl/sites/utsc.utoronto.ca.ctl/files/u8/UofT%20White%20Paper%20Integrated%20Learning%20Experiences-%20June%202017a-2.pdf>

⁴ <https://www.ontario.ca/page/building-workforce-tomorrow-shared-responsibility>

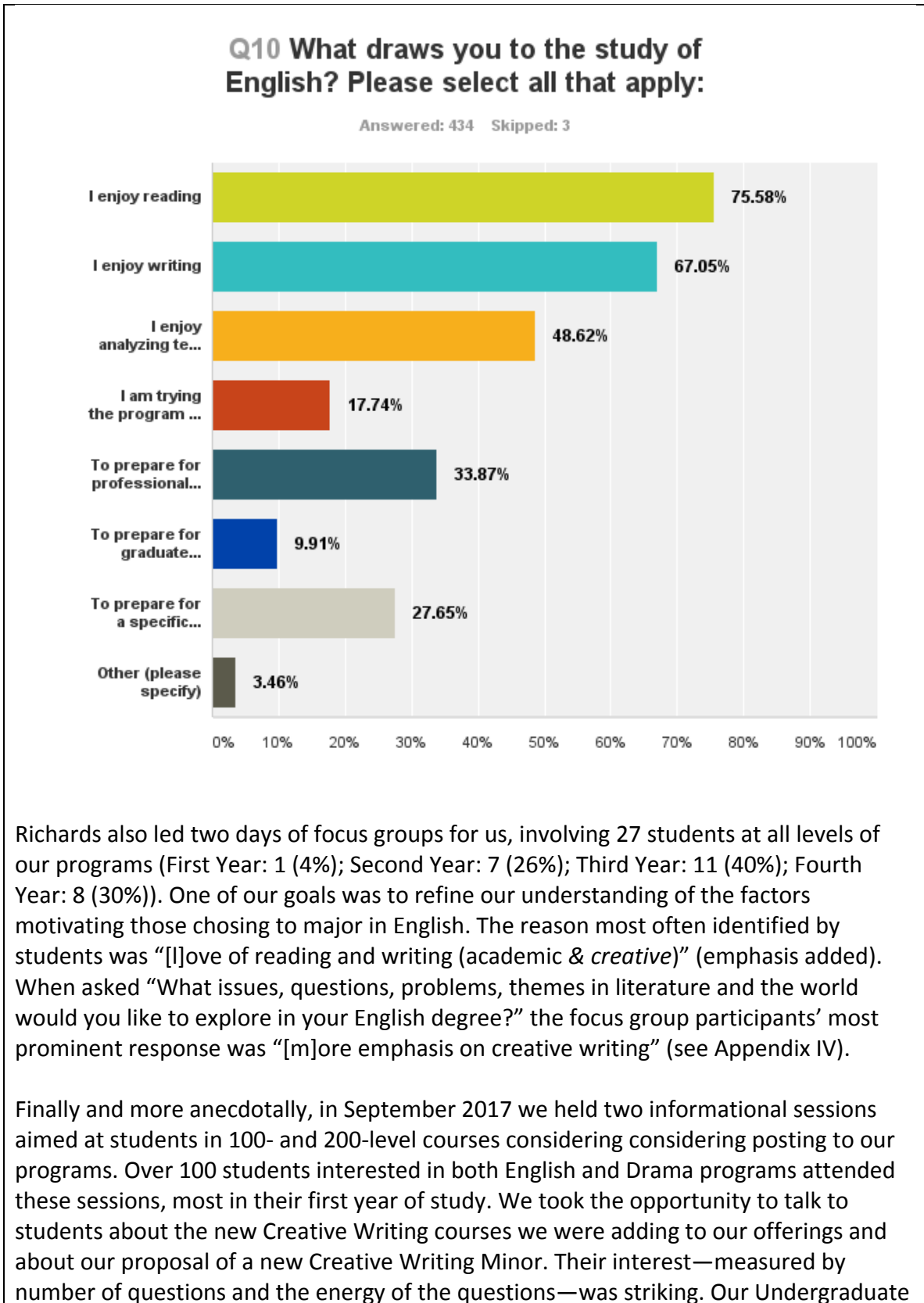
⁵ <http://www.governingcouncil.lamp4.utoronto.ca/wp-content/uploads/2015/10/a1027-1bi-2015-2016APP.pdf>

places in UTM’s English and Drama’s existing Creative Writing courses outstrips supply of them. We have offered one of our newer courses, ENG289H5, three times since 2017, with strong enrolment—including waitlists—and rising caps as follows:

Course	Term	Enrolment at Start of Semester	Waitlist at Start of Semester	Enrolment after Drop Date
ENG289H5	20181S	45	1	45
	20191S	75		

Our workshop course ENG389Y5 is of longer standing; admission is at the discretion of the instructor based on a portfolio of creative work; instructors select those students who will benefit the most from support to develop their writing towards publication. Those who are not deemed ready for this advanced, small group learning environment nevertheless show promise and would benefit from further instruction. The Minor will open up creative writing learning opportunities for these students, and others reluctant even to apply to such a selective course.

As part of the review of UTM English curricula, with support from curriculum specialist Jessie Richards, Office of the Vice Provost, Innovations in Undergraduate Education, we undertook a survey of ~1100 students enrolled in 2016-17 F and S ENG courses. 437 students responded out of 1100 emailed (39.72%). Of these, 264 students responded to the question “If you could pick one topic not currently covered by our curriculum that you would like to see covered, what would it be?” Without further prompt, 24 (just under 10%) asked for more creative writing. Asked why they were drawn to the study of English, 434 students answered, of whom 67% singled out their enjoyment of writing:



Advisor has received so many follow up queries about our offerings in Creative Writing that we are preparing an FAQ about our proposal for her to distribute.

A Minor in Creative Writing will not only give the students who enrol in it new tools for thinking and communicating about the things that matter to them, it will also open up a host of career opportunities for them. A 2010 provincial government report, “Ontario’s Entertainment and Creative Cluster: A Framework for Growth Report” from the Ministry of Tourism, Culture, and Sport, draws on Statistics Canada data to show that in the first decade of this new millennium, in “[t]he creative industries in Ontario generate \$12.2 billion in GDP for Ontario’s economy annually and are number one in Canada by GDP. Creative industry GDP is now larger than Ontario’s energy industry, is approaching 70% of the auto manufacturing sector and surpasses those of agriculture, forestry and mining sectors combined.” The report defines these industries as including “recorded music, TV advertising, *video games*, filmed entertainment revenues (incl. box offices), *book publishing*, *consumer magazines*, and Internet (wired and mobile) advertising, which is used to indicate the rapid growth of *Internet and mobile content*” (*Ontario’s Entertainment & Creative Cluster*, emphasis added)⁶. The last of these sectors has seen the most change, completely new careers have emerged—from YouTubeing; to narrative specialists for games; to social media management—that involve the production of imaginative and original creative content that uses storytelling and/or compelling language alongside visual and audio forms. We have seen this in our own community of alumni, in the careers of UTM English and Drama graduates such as creative non-fiction writer Trevor Abes (<https://trevorabes.com/>); cosmetics industry digital strategist and content producer Amanpreet Dhani (<https://www.linkedin.com/in/amanpreetdhani/>); and internationally-renowned plus size fashion blogger and small business owner Karen Ward (<https://www.instagram.com/curvycdn/?hl=en>) (whose work was profiled in *The New Yorker* in 2014, <https://www.newyorker.com/magazine/2014/09/22/bigger-better>). These alumni tell us what the data also suggests: that what they use, as entrepreneurs and as employees, are the skills they developed in their degrees in English and Drama; close and creative reading and thinking, and—above all—accurate, elegant, imaginative writing. The new Minor give students from UTM a different way to approach the challenge of learning to communicate effectively in written forms, and to practice writing the sort of texts that be published in print, visual, performative, and new media.

5 Admission/Eligibility Requirements

As noted above, students will be able to begin to take courses towards the Creative Writing Minor once they have successfully completed 4.0 credits at UTM, which will usually be in their second year of study. This is the only prerequisite for the 200-level creative writing courses. The UTM calendar descriptions of those courses will also

⁶ http://www.mtc.gov.on.ca/en/publications/Creative_Cluster_Report.pdf

note that students can petition the department in writing if they have yet to complete 4.0 credits (because, e.g. they are part time) but are taking a 100-level introductory course in English or Drama, and have a good reason to take a 200-level course concurrently. Such cases will be decided by the undergraduate advisor and/or department chair as they arise.

We are not, however, *requiring* that any student with 4.0 credits take any 100-level introductory courses in English or Drama before posting to the Minor or enrolling in creative writing courses. We have two reasons for this. First, the courses we offer at 200-level are both designed to provide a strong basis for learning outcomes 1 (creative thinking) and 2 (effective writing) for any student who has had a basic introduction to learning in the UTM university environment. ENG289H5 will also ground their learning towards outcome 3 (writing in a range of genres and forms) and 5 (an introduction to publishing). ENG291H5 will introduce them to the history of literary and dramatic writing. Our 300-level creative writing workshops and the other English and/or Drama courses we require for completion of the Minor will build on these foundations. In short, while a 100-level course in English or Drama may be useful for our Creative Writing Minor, it is not necessary for their success in the program.

Second, we have deliberately designed the program to be welcoming to students who are enrolled in departments other than English and Drama, and indeed, outside of the humanities broadly. As noted above, we believe that the training the Minor will provide, in finely tuned writing, creative thinking and the use of creative expression as a tool to analyse complex ideas, could be beneficial for any student. We hope that some of our Minors will be taking their other programs in e.g. Management, Biology, or Computer Science; we think this kind of disciplinary diversity will be as enriching for the new program, as the courses they take will be for their own intellectual development.

6 Requirements for the Minor

A detailed description of our expectations for students enrolled in the proposed Minor and our design of the program's structure is provided in the section on Rationale, above.

In summary, our requirements are as follows. In order to complete the proposed Minor in Creative Writing, students will need a total of 4.0 credits, to be taken from the following courses:

- 0.5 credits in ENG289H5 Creative Writing
- 0.5 credits in ENG291H5 Reading for Creative Writing
- 1.0 credit in either ENG489Y5 Creative Writing Workshop; **or** in two of the following courses:
 - ENG373H5 Creative Writing: Poetry

- ENG374H5 Creative Writing: Prose
- ENG375H5 Editing Literary Texts
- ENG376H5 Creative Writing: Nonfiction
- ENG377H5 Special Topic in Creative Writing
- ENG378H5 Special Topic in Writing for Performance
- DRE362H5 Playwriting
- 1.0 credit in either ENG201Y5 Reading Poetry; **or** 0.5 credits from the following courses:
 - ENG101H5 How to Read Critically
 - ENG280H5 Critical Approaches to Literature
 - DRE360H5 Developmental Dramaturgy**and** 0.5 credits from the following courses:
 - ENG/DRE121H5 Traditions of Theatre and Drama
 - ENG202H5 British Literature in the World I
 - ENG203H5 British Literature in the World II.
- 1.0 credit in other ENG or DRE courses. We will strongly encourage students to take courses whose descriptions indicate that instructors set/allow assessed creative assignments. These will be specially indicated on the departmental website each year.

All Creative Writing courses are coded DRE and ENG, and students will be able to count some of the credits for their Creative Writing Minor towards programs in Drama and English. So that students are not able to obtain two or more credentials within the same requirements, however, we are placing a cap of 1.5 credits on the number of courses that can be “double counted” in this way.

Please see Appendices 1 and 2 for proposed calendar copy and Appendix 3 for a full list of the course numbers and titles, new and existing.

7 Program Structure, Learning Outcomes and Degree-Level Expectations (DLEs)

Degree-Level Expectations	Program Learning Outcomes	How the Program Design/Structure Supports the Degree-Level Expectations
<p>1. Depth and Breadth of Knowledge</p> <p>a. knowledge and a critical understanding of the central concepts, current methodologies and recent advances, theoretical approaches and assumptions, and intellectual history of at least one discipline</p> <p>b. an understanding of many of the major fields in that discipline and the relationship of the discipline to other disciplines</p> <p>c. a detailed knowledge of and some experience with the practice and fundamentals of research and enquiry in the discipline</p> <p>d. critical thinking and analytical skills inside and outside the discipline</p> <p>e. knowledge of central concepts from at least one other discipline.</p>	<p>Depth and breadth of knowledge is understood in Creative Writing as understanding, first, of the ways in which literary and dramatic works have been and are produced by writers and publishers across many media; and, second, of a wide range of the techniques available for the expression of complex ideas in experimental, imaginative, and original language, including for performance.</p> <p>This is reflected in several of the learning outcomes for this Minor, those which describe the ability of graduates to:</p> <p>(1) Use language creatively to develop observations, insights, and complex ideas;</p> <p>(3) Recognize, and produce creative work in a wide range of literary and/or dramatic modes, genres, and forms;</p> <p>(5) Understand some of the processes involved in editing and publishing creative work in print and other media.</p>	<p>A number of program design and requirement elements ensure our program’s outcomes for depth and breadth of knowledge.</p> <p>The Minor will have two courses at the 200-level, and program students will be required to take both (and to have completed 0.5 credits in one of these two courses before they can enrol in our 300- and 400-level courses in creative writing). Both these 200-level courses will be capped at 75, with three tutorials capped at 25. Of these, ENG289H5 Creative Writing is explicitly designed to provide a foundation for students to build knowledge of the field and practice of creative writing (the course is already offered by our department, though we propose introducing tutorials to what is now a lecture course). Students will be prompted to experiment with a wide variety of short forms—including poems, short stories, and creative non-fiction. In tutorials, they will be given opportunities to share and learn from critique of this work, in preparation for the small workshop environment of the proposed 300-and 400-level courses. The course will also introduce students to the basics of print and new media publishing. Instructors may conduct field trips or host guest lectures by e.g. literary agents, editors,</p>

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		<p>screenwriters, or interactive narrative specialists from game and app industries.</p> <p>There are six courses at the 300-level—at least four of which will be offered during each academic year. All are designed to deepen and broaden students’ knowledge in a workshop environment. Five of these courses are designed to deepen and broaden students’ knowledge of creative writing as a field and practice--ENG373H Creative Writing: Poetry; ENG374H5 Creative Writing: Prose; ENG376H5 Creative Writing: Nonfiction; ENG377H5 Special Topic in Creative Writing; ENG378H5 Special Topic in Writing for Performance; DRE362H5 Playwriting. Entry to these courses will be restricted to students who have successfully completed 0.5 credits in either ENG289H5 Creative Writing or ENG291H5 Reading for Creative Writing. Students will be required to take at least two of the six 300-level courses—1 credit in total—to complete their Minor (and thus at least one of the courses just listed). Each of these five course is more narrowly focused than those offered at 200-level, on a particular creative writing subfield. In these courses, students will begin to develop a more specialized understanding of the genres and techniques that most interest them. The options we give program students at 300-level and elsewhere will also enable them, from the first, to specialize either in writing for performance, or in literary writing, or to combine these two specialities. All these 300-level courses will be workshops, capped at 25, with enrolment priority given to program students. In them, students will sometimes write to prompts and sometimes present their own work-in-progress for peer critique as a way to develop and demonstrate their achievement of the program’s learning outcomes 1, 3, and 5.</p>
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<p>2. Knowledge of Methodologies a. an understanding of methods of enquiry or creative activity, or both, in their primary area of study.</p>	<p>Knowledge of methodologies is understood in Creative Writing as understanding of the history of writing as a creative art; and of the relationship between creative expression and processes of close reading and literary analysis, spectatorship and performance analysis, and formal experimentation and imitation.</p> <p>This is reflected in learning outcome 4) which describes graduates’ knowledge of writers’ craft, and the ways in which new modes of written expression emerge in the context of artistic tradition and historical circumstances.</p>	<p>Our program ensures students have knowledge of methodologies through one required course and the Minor’s distribution requirements.</p> <p>As noted above, there are two 200-level required courses for the Minor. The second of these, ENG291H Reading for Creative Writing, delivers knowledge of methodologies. In this course, reading and practical assignments for lectures and tutorials are designed to help students see connections between their reading and their own creative writing. The course will help them to find creative and responsible ways to critique, imitate, speak to, and borrow from the work they read.</p> <p>In addition, to complete their minor, students will be required to take 2.0 additional credits in other courses in English and/or Drama offered by the department. 1.0 of these credits must be selected from a list of specific courses. <i>Either</i> students must take ENG201Y Reading Poetry, which is designed to introduce students to a history close analysis of poetic form. <i>Or</i> they must take a combination of courses:</p> <ul style="list-style-type: none"> • 0.5 credits from ENG101H How to Read Critically, or ENG280H Critical Approaches to Literature, or DRE360H Developmental Dramaturgy—all of which focus on theories and methods of analysis as a basis for understanding creative artistic work; • <i>and</i> 0.5 credits from DRE121H Traditions of Theatre and Drama, or ENG202H British Literature in the World I, or ENG203H British Literature in the World II, which teach students to situate forms of artistic expression in particular social and historical circumstances.
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		<p>Whichever way they achieve this credit, students will be helped to attain learning outcomes 3 and—especially—4. That is, they will learn about the wide range of literary and/or dramatic modes, genres, and forms available to new artists. More significantly for their understanding of methodologies, they will acquire enough the historical background and enough training in performance analysis and/or close reading to see how modes of written expression emerge from tradition.</p>
<p>3. Application of Knowledge a. gather, review, interpret, present, produce and critically evaluate information, arguments, assumptions, abstract concepts, hypotheses and/or creative options b. make informed judgments in accordance with the major theories, concepts, intellectual and artistic traditions, and methods of the subject(s) of study c. apply relevant concepts, principles, and techniques, both within and outside the discipline d. frame appropriate questions, solve problems, propose and test solutions e. formulate coherent lines of argument f. if applicable, produce a creative work.</p>	<p>Application of knowledge is understood in Creative Writing as students’ development and practical use of their skills as writers to express complex ideas in imaginative language effectively and across a range of genres.</p> <p>This is reflected in the abilities of graduates, as these are described in our program’s learning outcomes, to:</p> <p>(2) Write imaginatively, compellingly, clearly, and effectively; (3) Recognize, and produce creative work in, a wide range of literary and/or dramatic modes, genres, and forms.</p>	<p>The courses that form the core of the program, and are described above, are “scaffolded” so that students can learn and practice the skills they need to apply their knowledge of creative writing in stages.</p> <p>In the two 200-level introductory courses, ENG289H5 and ENG291H5, students will practice writing to structured prompts; and in response to reading and in imitation of forms and techniques they will learn to detect in the work of other writers. In more advanced 300-level courses, they will build on the skills they have developed as producers of particular types of creative work: including poetry, prose, creative nonfiction, playwriting.</p> <p>Minor students must take 2.0 credits that they must choose from other ENG and DRE courses. 1.0 credit is to come from a set selection of courses, as noted above. Students have free choice for the remaining 1.0 credit. They will be strongly encouraged to select DRE and ENG courses where they can apply and build upon the skills they have acquired as creative writers. Our department website will advertise courses in any given year where the instructor includes or allows a creative writing assignment as part of assessment (this is as many as half the courses we have offered in recent years).</p>

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		<p>Students will also have the option to take ENG375H5 Editing Literary Texts (which is one of the six 300-level courses from which they must take 1.0 credits to complete their Minor). Students who choose this course will develop and apply, through in practical editing and publishing assignments, skills in editing texts for publication in various media. As we expect this course to be attractive to many of our English Specialist, Majors, and Minors, as well as those in the Creative Writing Minor, we will cap it at 45, and the prerequisite will be <i>either</i> 1.0 credit in ENG and 3.0 additional credits; <i>or</i> ENG289H5/ENG291H5.</p> <p>Finally, some of our minoring students will have the opportunity to apply their knowledge at a highly advanced level in ENG489Y5 Creative Writing Workshop. This new course is modelled closely on, and serves to replace, our existing 300-level workshop, ENG389Y5. It will be adjusted to account for the fact that many of the students admitted to it will have had experience in creative writing within our new Minor. That is, the workshop will be designed as a capstone experience for some Creative Writing Minors—those who, in the instructor’s view, show the most promise for a career in writing. The cap will be 20; entry to the course will be at the discretion of the instructor, who will usually select prospective students based on writing samples submitted several months before the course begins (as is now the case for ENG389H5, the course we are replacing). In ENG489H5, students will workshop their own creative writing in the context of guided-peer critique and be assessed on a final portfolio.</p> <p>We expect that many of the students who are admitted to ENG489Y5 will have already completed most or all of the requirements of the Minor--including 1.0 credits in two of</p>
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		<p>the following 300-level courses ENG373H5 Creative Writing: Poetry; ENG374H5 Creative Writing: Prose; ENG376H5 Creative Writing: Nonfiction; ENG377H5 Special Topic in Creative Writing; ENG378H5 Special Topic in Writing for Performance; DRE362H5 Playwriting; and ENG375H5 Editing Literary Texts. However, there are no prerequisites for entry to this course, except for the portfolio. We are making this the case so that we can, on occasion, if the instructor believes it will be to their advantage, admit students from outside the Minor, or who have not yet fulfilled many of the requirements of the minor, because they show exceptional promise, based on their portfolio. In such cases (which we expect to be very rare and which will be handled manually by the undergraduate advisor), students can substitute ENG489Y5 for the 1.0 credit required from the list of 300 level creative writing courses: i.e, for two of ENG373H5; ENG374H5; ENG376H5; ENG377H5; ENG378H5; DRE362H5; and ENG375H5.</p>
<p>4. Communication a. express information, arguments, and analyses accurately and with clarity, both orally and in writing b. present work in a variety of formal and informal contexts in forms appropriate to the discipline c. communicate effectively to a range of audiences d. use communication technologies effectively</p>	<p>Communication is understood in Creative Writing as the effective transmission of ideas expressed creatively in language to readers, audiences, and spectators using many media. It also encompasses control of the process by which an individual or groups' creative ideas are transformed in contact and conversation with others.</p> <p>This is reflected in the ability of graduates to:</p> <p>(1) Use language creatively to develop observations, insights, and complex ideas (2) Write imaginatively, compellingly, clearly, and effectively.</p>	<p>Our program's focus is on writing as a creative art, one that, historically and in the present, is vitally important for human communication. The courses we offer to students towards their Minor are designed to enhance students' abilities as advanced communicators, in oral as well as written language, though they achieve the relevant learning outcomes 1 and 2 in different, and carefully structured ways.</p> <p>Our required 200-level courses introduce students to the difference between using creative writing for personal exploration and expression, and as a tool for communication. They do so by requiring students to write regularly; to write to others' direction and after others'</p>

		<p>example; and, in tutorials, to try out sharing their work with peers as well as instructors and revising it according to critical feedback.</p> <p>Our 300-level courses (and for some students, our 400-level workshop) build on this foundation. Students will be able to pursue their own interests as creative writers and develop their own portfolios, but in a workshop context which privileges the sharing of and reflection upon ideas about one's own and others' work.</p>
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<p>5. Awareness of Limitations of Knowledge As a Minor only, our new program in Creative Writing Minor is not specifically designed to develop students' awareness of limitations of knowledge. However, the requirement that students take ENG291H5 Reading for Creative Writing and at least one other course that introduces them to the history of literary and dramatic writing ensures that they gain a sense of both the extraordinary range of writers' achievements, and the limits to the expressive possibilities open to any writer or any piece of writing. That is, they will learn that there are ideas and feelings that evade expression, even for the most accomplished writers. Moreover, our learning outcome 1), which describes how students learn to use language creatively to develop observations, insights, and complex ideas; and the peer review methods introduced in 200-level tutorials and in 300- and 400-level workshops will give students experience of their own limits as communicators, and the importance of remaining open to new learning experiences.</p>
<p>6. Autonomy & Professional Capacity As a Minor only, our new program in Creative Writing Minor is not designed to develop all students' autonomy or professional capacity. In ENG289H5, however, students will be introduced to some of the commercial systems and professional practices that sustain writers' publishing careers. In addition, those selected students who are admitted to ENG489Y5 will be taught how to manage their own writing process and the writing life cycle, in anticipation of publication.</p>

8 Assessment of Teaching and Learning

Program Learning Outcomes	Assessment of Teaching and Learning
<p>1. Degree and Breadth of Knowledge</p> <p>Depth and breadth of knowledge is understood in Creative Writing as understanding, first, of the ways in which literary and dramatic works have been and are produced by writers and publishers across many media; and, second, of a wide range of the techniques available for the expression of complex ideas in experimental, imaginative, and original language, including for performance.</p> <p>This is reflected in several of the learning outcomes for this Minor, those which describe the ability of graduates to:</p> <p>(1) Use language creatively to develop observations, insights, and complex ideas; (3) Recognize, and produce creative work in a wide range of literary and/or dramatic modes, genres, and forms; (5) Understand some of the processes involved in editing and publishing creative work in print and other media.</p>	<p>To assess this outcome, the following tools will be used by instructors:</p> <ul style="list-style-type: none"> a. critical reflections on the creative work of peers and published authors, in journals and in in-class and take-home exercises; b. reviews of contemporary writing and performance; c. short and long-form analytical essays on processes of literary production; d. in-class testing/end-of-course examinations; e. short-form creative assignments, e.g. weekly writing exercises, focused on particular modes, genres, forms of writing e.g. sonnets, dramatic monologues, short stories; f. Individual creative portfolios. <p>Students will be assessed against criteria that measure their understanding of the contexts for the production of other authors' writing, from inception to publication; their ability to identify and comment on different literary and dramatic forms; and their ability to make effective use of the techniques and forms deployed by other writers in their own creative work.</p>
<p>2. Knowledge of Methodologies</p> <p>Knowledge of methodologies is understood in Creative Writing as understanding of the history of writing as a creative art; and of the relationship between creative expression and processes of close reading and literary analysis, spectatorship and performance analysis, and formal experimentation and imitation.</p> <p>This is reflected in learning outcome 4 which describes graduates' knowledge of writers' craft, and the ways in which new modes of written expression emerge in the</p>	<p>Assessment tools available to instructors include:</p> <ul style="list-style-type: none"> a. close readings of literary and dramatic texts, in-class and take home exercises; b. short and long form analytical essays on the histories of the creative arts and relationships between creative arts and individual creative expression; c. in-class testing/end-of-course examinations; d. short-form creative assignments, e.g. weekly writing exercises; e. individual creative portfolios. <p>Students will be assessed against criteria that measure their ability to make connections between their own creative expression and what</p>

<p>context of artistic tradition and historical circumstances.</p>	<p>they have learned about the histories and forms of other authors' work.</p>
<p>3. Application of Knowledge</p> <p>Application of knowledge is understood in Creative Writing as students' development and practical use of their skills as writers to express complex ideas in imaginative language effectively and across a range of genres.</p> <p>This is reflected in the abilities of graduates, as these are described in our program's learning outcomes, to:</p> <p>(2) Write imaginatively, compellingly, clearly, and effectively;</p> <p>(3) Recognize, and produce creative work in, a wide range of literary and/or dramatic modes, genres, and forms.</p>	<p>Assessment tools available to instructors include:</p> <ul style="list-style-type: none"> a. experimentation with writing in journals; b. short-form creative assignments, e.g. weekly writing exercises; c. short-form creative assignments, e.g. weekly writing exercises, focused on particular modes, genres, forms of writing e.g. sonnets, dramatic monologues, short stories; d. individual creative portfolios. <p>Students will be assessed against criteria that measure their ability to use language creatively to develop observations and complex ideas; to write imaginatively and effectively; and to producing creative work in a wide range of literary and/or dramatic modes, genres, and forms.</p>
<p>4. Communication</p> <p>Communication is understood in Creative Writing as the effective transmission of ideas expressed creatively in language to readers, audiences, and spectators using many media. It also encompasses control of the process by which an individual or groups' creative ideas are transformed in contact and conversation with others.</p> <p>This is reflected in the ability of graduates to:</p> <p>(1) Use language creatively to develop observations, insights, and complex ideas</p>	<p>Assessment tools available to instructors include:</p> <ul style="list-style-type: none"> a. critical reflections on the creative work of peers e.g. in journal entries; b. in-workshop discussions of students' own, peers' and other authors' creative work; c. in-workshop collaborative writing and revision exercises; d. in-workshop reading and performance of creative work; e. reviews of contemporary writing and performance; f. short-form creative assignments, e.g. weekly writing exercises; g. individual creative portfolios, including work in a range of media.

<p>(2) Write imaginatively, compellingly, clearly, and effectively.</p>	
<p>5. Awareness of Limitations of Knowledge</p> <p>As a Minor only, our new program in Creative Writing Minor is not specifically designed to develop students' awareness of limitations of knowledge. However, the requirement that students take ENG291H5 Reading for Creative Writing and at least one other course that introduces them to the history of literary and dramatic writing ensures that they gain a sense of both the extraordinary range of writers' achievements, and the limits to the expressive possibilities open to any writer or any piece of writing. That is, they will learn that there are ideas and feelings that evade expression, even for the most accomplished writers.</p> <p>Moreover, our learning outcome 1, which describes how students learn to use language creatively to develop observations, insights, and complex ideas; and the peer review methods introduced in 200-level tutorials and in 300- and 400-level workshops will give students experience of their own limits as communicators, and the importance of remaining open to new learning experiences.</p>	<p>In cases where instructors choose to assess this outcome, they will be able to leverage many of the assessment tools listed above, including critical reflections of creative work of peers and published authors; class discussions; short and long-form analytical essays; and creative assignments and portfolios of creative work. These tools can be used to assess students' understanding of the ways in which knowledge production and knowledge sharing is both enhanced and restricted in the forms of literary and dramatic writing and in different media.</p>

9 Consultation

This proposal was developed over an eighteen-month period by our department's Creative Writing Committee, chaired by Richard Greene, with Alexandra Gillespie, Brent Wood, Chris Koenig-Woodyard, and Avery Slater as the other members, and *ex officio*, the chairs of our English and Drama Curriculum Committees also (Liza Blake and Holger Syme, respectively). We discussed the new program at a departmental retreat in April 2017. We circulated several versions of the basic program outline and requirements, as well as the descriptions of new courses to all faculty in the department (Professors and Senior Lecturer IIIs) in September and October 2017. We have incorporated many suggestions from colleagues in the final version.

In developing the proposal, we worked closely with Jessie Richards, Curriculum Developer, Office of Vice Provost, Innovations in Undergraduate Education and Yen Du, Curriculum Office, Office of UTM's Vice Dean, Teaching and Learning, and are extremely grateful for their guidance and suggestions.

An outline of the proposed new Minor in Creative Writing, along with descriptions of all new courses and the rationale for each of these was presented at the meetings of the UTM Humanities Curriculum Committee in October and November 2017. This gave us an opportunity to discuss the new program with the other UTM humanities units and we received helpful feedback from them and from Heather Miller, Vice Dean, Teaching and Learning, who chaired the committee this year.

The UTM unit most affected by our proposal is the Institute of Culture Communications and Information Technology, whose Chair, Anthony Wensley, we had already consulted at a meeting in October 2016. ICCIT offers a very small program in Professional Writing, which includes courses in Creative Writing. We agreed with ICCIT to make our program distinct from theirs, in the number of students to whom its courses will be available; in its focus on the writing as an art rather than as a profession; and in its emphasis on learning about creative expression, the context of study of the traditions and varieties of literary and dramatic genres, forms, and techniques. We discussed the possibility of cross-listing or excluding courses ICCIT Creative Writing courses from the English and Drama Creative Writing Minor, and vice versa. Ultimately we decided that neither action was necessary: each program is sufficiently distinct that they neither meet the requirements of the other, nor would create any redundancy for a student taking courses in both.

We also shared our plans and, more recently, proposal, with the Associate Chair of the St George Department of English, Jeremy Lopez, and the Chair of the UTSC Department of English, Katie Larson. UTSC's department is the only one at the tricampus UofT that currently offers a Minor in Creative Writing, and Larson and her

team were able to provide us with useful data and suggestions from their experience. The St George Department does offer one course, ENG389Y5, and is in the process of introducing another at 200-level. They and the UTSC department share our conclusion the demand for courses and programs in the area of Creative Writing is high, and UTM's proposed program is sufficiently distinctive in that our offerings will meet different needs of different UofT students. We would note finally that UTSC is now developing a proposal for a Major in Creative Writing, and we will continue to consult with them as they do so.

10 Resources

300-level courses (ENG373H5, ENG374H5, ENG375H5, ENG376H5, ENG377H5, ENG378H5) and ENG289H5 Creative Writing and ENG489Y5 (formally ENG389Y5) Creative Writing Workshop are listed in the 2018-19 UTM Academic Calendar. ENG291H5 Reading for Creative Writing will be offered every academic year. Of the six 300-level courses—ENG373H5 Creative Writing: Poetry, ENG374H5 Creative Writing: Prose, ENG375H5 Editing Literary Texts, ENG376H5 Creative Writing: Nonfiction, ENG377H5 Special Topic in Creative Writing, and ENG378H5 Special Topic in Writing for Performance—three or four will be offering annually (across the Fall, Winter and/or Summer) on rotation. We will require large lecture halls for ENG291H5 (capped at 75) and small seminar rooms for the 300-level courses. In addition, we will be offering three tutorials (capped at 25) for ENG289H5, and three similarly capped for the 200-level course, ENG291H5.

The department's existing faculty—identified below—will be able to offer enough courses in Creative Writing each year to support the Minor. Creative Writing courses will be open to all students who have achieved the prerequisite credits, including those in our English programs; Creative Writing courses can already be credited towards English degrees. In Fall 2019 we will forward a proposal to revise the Calendar so that some of the upper level Creative Writing courses (ENG373H5, ENG374H5, ENG375H5, ENG376H5, ENG377H5, ENG378H5) also meet some of English program students' specific distribution requirements. This will make possible for faculty to cycle their teaching annually between their current offerings and the Creative Writing 300-level courses. We will diligently monitor the enrollment numbers in the Minor and consult with the Office of the Dean if these numbers begin to exceed the teaching resources available in the Department.

10.1 Faculty Requirements

All of the proposed courses in Creative Writing can be taught by current faculty. Of our research faculty who specialize in literature, three have a particular interest in teaching in the new program. Alexandra Gillespie graduated from poet Bill Manhire's

creative writing course at Victoria University of Wellington (which was subsequently transformed into an MFA) and was a winner of a New Zealand Pen Young Poets Award in 1990 and one of three recipients of the Goodman Fielder Wattie New Zealand Young Writers' Award in 1991. She published poetry; and stories and creative nonfiction for children during the 1990s. After a hiatus during which she pursued her research career, Gillespie's first, co-authored fantasy novel, *Caerleon*, was recently called in by agencies in London and New York. She is also working with a Mellon Foundation grant on an interactive narrative game, *The Book of Fame*.

Richard Greene is the author of four books of poetry. His collection *Boxing the Compass*, received the Governor General's Literary Award in 2010. His most recent volume *Dante's House*, was published in 2013; his poem 'You Must Remember This' won the 2015 National Magazine Award (Gold). His book *Graham Greene: A Life in Letters* (2007) was widely praised in the international press, as was his biography of the British poet Edith Sitwell (2011). He is now writing an authorized biography of the novelist Graham Greene. As noted above, he served from 2012-17 as director of the MA in Creative Writing at the UofT. Greene has also taught UTM's ENG389Y5 Creative Writing Workshop for many years with great success. We expect him to teach ENG489Y5 in its form as a capstone for the Minor.

Avery Slater holds an MFA in poetry from the University of Washington. Her poetry has appeared in *Slate Magazine*, *Poetry London*, *Literary Imagination*, *Parnassus*, *Raritan*, *Prairie Schooner*, *Poetry Northwest*, *North American Review*, *Missouri Review* and other journals in the U.S. and U.K. She is a past winner of the Corson Browning Prize, three scholarships to Bread Loaf Writer's Conference, several nominations for the Pushcart Prize, and the Dorothy Sargent Rosenberg Prize. Additionally, her ecopoetic and digital media projects have appeared at venues including the 2015 Venice Biennale / AQUAE Venezia and Cornell's Society for the Humanities. She was co-curator of the SOON reading series of experimental poets in Ithaca, New York for many years.

We are also able to draw on the work of two of our tenure stream drama faculty, Jacob Gallagher-Ross and Lawrence Switzky. Gallagher-Ross worked professionally as a dramaturg at the Stratford Festival for three seasons, on *The Tempest* (with Christopher Plummer as Prospero), *Twelfth Night*, *Henry V* (all directed by Des McAnuff); *The Matchmaker* (directed by Chris Abraham); and *Cymbeline* (directed by Antoni Cimolino). He writes creative nonfiction on theatre for the *Village Voice* and the *New Yorker*.

Switzky is a past winner of Harvard University's Phyllis Anderson Prize for playwriting: his play, *The Leer Sisters*, was produced at the American Repertory Theatre in 2009. He has worked on Broadway as a dramaturg for Tony Award-winning producer David Binder. With Alice Tuan—an US playwright whose work is often produced off-Broadway—he also recently designed and ran a workshop, "Writing for Performance,"

in which students learned to script events in time with speech as secondary or tertiary element.

A large number of our other faculty—Chester Scoville, Colin Hill, Terry Robinson, Liza Blake, Melissa Gniadek, Syme, and Switzky—are distinguished editors of major scholarly, widely-used classroom, and innovative digital editions of literary and dramatic texts. They would enjoy the opportunity to teach ENG375H5 Editing Literary Texts.

Finally, we are also able to draw on the teaching strengths of three of the four Sessional Lecturer IIIs in our department. Chris Koenig-Woodyard is a published poet and co-editor of several volumes, including the teaching edition *Transatlantic Romanticism: An Anthology of American, British, and Canadian Literature, 1767-1867*. He is a past recipient of an undergraduate teaching award from the Students' Administrative Council-Association of Part-Time Undergraduate Studies at UofT. He has for many years made creative writing exercises central to his teaching of British and fantasy and horror literature in our department.

Brent Wood, in addition to being the leading authority on the Canadian poet Robert Bringhurst, is author of the chapbook *Pure Chatter: a book of rhythms* (2008), a selection of poems organized in an assortment of rhythmic and rhetorical modes. He writes and performs songs in diverse circumstances and styles, including jazz, blues, rhythm-and-blues, hip-hop, funk, reggae, rock and folk; and has composed lyrics for a musical theatre productions. For five years he has run poetry slams every Thursday evening during the Fall and Spring semesters at UTM. He was involved in selecting and mentoring Mississauga's first poet laureate, Anna Yin; and collaborated with the City's 2017 laureate, Rebecca Zseder.

Siobhan O'Flynn is an expert in new forms of scripted and documentary digital storytelling with over fifteen years of experience in that field, including ten years as the interactive narrative design specialist at the Canadian Film Centre's Media Lab. She is the author of a forthcoming monograph, commissioned by Routledge, *Mapping Digital Narrativity: Design, Practice, Theory*. Her work as an experiential learning strategist at UofT has resulted in a number of very successful collaborative digital projects. Her and her students' augmented reality mobile app, *Kensington Market: Hidden Histories*, is a work of creative nonfiction; it was featured on CBC MetroMorning and in the *Toronto Star*.

Table 1: Detailed List of Committed Faculty

Faculty Name and Rank	Home Unit	Area(s) of Specialization
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Liza Blake, Assistant Professor	English and Drama	Medieval and Early Modern Literature and Drama, Textual Editing
Jacob Gallagher-Ross, Assistant Professor	English and Drama	American Theatre, Experimental Theatre, Digital Performance, Dramaturgy, Play Writing
Alexandra Gillespie, Professor and Chair	English and Drama	Medieval Literature, Book History, Creative Writing
Melissa Gniadek, Assistant Professor	English and Drama	Nineteenth-Century American Literature, Textual Editing
Richard Greene, Professor	English and Drama	Eighteenth-Century to Modern British Literature, Textual Editing, Literary Biography, Creative Writing
Colin Hill, Associate Professor	English and Drama	Modern Canadian Literature, Textual Editing
Chris Koenig-Woodyard, Sessional Lecturer III	English and Drama	Romantic British Literature, Fantasy, Horror, Creative Writing, Textual Editing
Siobhan O'Flynn, Sessional Lecturer III	English and Drama	Modern Canadian Literature, Children's Literature, Digital Narrative, Creative Content for Games and Apps
Terry Robinson, Assistant Professor	English and Drama	Eighteenth-Century Drama, Textual Editing
Avery Slater, Assistant Professor	English and Drama	Twentieth-Century American Literature, Modernist Poetry, New Media, Creative Writing
Chester Scoville, Assistant Professor, Teaching Stream	English and Drama	Medieval Drama, Modular Narratives including Comics and Graphic Novels, Rhetoric, Pedagogy, Textual Editing
Holger Syme, Associate Professor and Associate Chair (Drama)	English and Drama	Shakespeare, Early Modern Drama, Textual Editing, Dramaturgy
Lawrence Switzky, Assistant Professor	English and Drama	Modernist Theatre, New Media, Textual Editing, Dramaturgy, Play Writing
Brent Wood, Sessional Lecturer III	English and Drama	Modern Canadian Literature, Performance Poetry, Musical Lyrics, Creative Writing

10.2 Space/Infrastructure

As noted above, we will need lecture halls for our 200-level courses, and seminar rooms for our 300- and 400-level workshops and for tutorials. Many of our instructors prefer to be in an Active Learning Classrooms setting when guiding the sort of group critique and collaborative editorial projects we are proposing as instruction methods for our workshop courses, and so access to these classrooms would be an advantage.

11 UTQAP Process

The UTQAP pathway is summarized in the table below.

	Approving Body	Approval Date
Development/consultation within unit	Alexandra Gillespie Chair, English & Drama	November 16, 2018
Consultation with Dean's office (and VPAP)	Andrew Petersen Acting Vice-Dean, Teaching & Learning	November 26, 2018
	Angela Lange Acting Vice-Principal Academic & Dean	November 26, 2018
Submission to Provost's office & Provostial Sign-Off	Susan McCahan Vice-Provost, Academic Programs	
Divisional Governance Approval	UTM Academic Affairs Committee (AAC)	January 15, 2019
Reported to the Provost and included in annual report to AP&P		
Ontario Quality Council—reported annually		

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Appendix I – Calendar Copy: Program Description

The Department of English and Drama’s Minor in Creative Writing is designed to allow students to focus on either the literary or dramatic arts, or to integrate their work in both these areas of creative expression. In lectures and tutorials in two courses at the 200 level, they will learn about the artistic traditions that frame their own writing; and experiment with producing and sharing written work in a variety of genres, using a range of formal techniques. These introductory courses serve as a foundation for 300-level workshops, in which students develop a more specialised focus, e.g. playwriting, prose fiction, poetry, creative nonfiction, editing, or writing for interactive new media. Finally, all students in the Minor can apply for admittance to the department’s selective, 400-level capstone Creative Writing Workshop, in which over the course of a year they will be encourage to develop their portfolio of creative work towards publication.

When students graduate with a Minor in Creative Writing they will have learned to use language creatively to develop observations, insights, and complex ideas. They will be able to write imaginatively, compellingly, clearly, and effectively, and to produce creative work in a range of literary and dramatic modes, genres, and forms. Courses in the Minor emphasize the way that how writers learn their craft from other writers, and the ways in which new modes of written expression emerge in the context of artistic tradition and historical circumstances. The Minor will also introduce students to the processes involved in editing and publishing creative work in print and other media.

Appendix II – Calendar Copy: Program Requirements

In order to complete the proposed Minor in Creative Writing successfully, students will need a total of 4.0 credits, from the following courses:

0.5 credits in ENG289H5 Creative Writing

0.5 credits in ENG291H5 Reading for Creative Writing

1.0 credit in either ENG489Y5 Creative Writing Workshop; **or** in two of the following courses: ENG373H5 Creative Writing: Poetry; ENG374H5 Creative Writing: Prose; ENG375H5 Editing Literary Texts; ENG376H5 Creative Writing: Nonfiction; ENG377H5 Special Topic in Creative Writing; ENG378H5 Special Topic in Writing for Performance; DRE362H5 Playwriting

1.0 credit in either ENG201Y5 Reading Poetry; **or** 0.5 credits from the following courses: ENG101H5 How to Read Critically; ENG280H5 Critical Approaches to Literature; DRE360H5 Developmental Dramaturgy; **and** 0.5 credits from the following courses: ENG/DRE121H5 Traditions of Theatre and Drama; ENG202H5 British Literature in the World I; ENG203H5 British Literature in the World II.

1.0 credit in other ENG or DRE courses. We strongly encourage students to take courses whose descriptions indicate that instructors set/allow assessed creative assignments. These are specially indicated on the departmental website each year.

No more than 1.5 credits can be double counted towards two programs of study in English, Drama, or Creative Writing.

Appendix III – Calendar Copy: New and Existing Courses

ENG101H5 How to Read Critically

This foundational course serves as an introduction to a wide range and variety of methods for literary and textual analysis, giving students a set of interpretive tools they can use to analyze texts in English classes and beyond. Emphasis will be on developing close, attentive reading skills as ways of thinking not just about, but through texts, and on deploying these skills effectively in essays and discussions. The class will draw on literary works from a variety of countries, centuries, genres, and media. We recommend that students considering a Specialist, Major, or Minor in English take this course.

ENG/DRE121H5 Traditions of Theatre and Drama

An introductory survey of the forms and history of world drama from the classical period to the nineteenth century in its performance context. May include later works influenced by historical forms and one or more plays in the Theatre Erindale schedule of production. May include a research performance component.

ENG201Y5 Reading Poetry

An introductory survey of the forms and history of world drama from the classical period to the nineteenth century in its performance context. May include later works influenced by historical forms and one or more plays in the Theatre Erindale schedule of production. May include a research performance component.

ENG202H5 British Literature in the World I

This course serves as an introduction to influential texts that have shaped British literary history from Beowulf and Chaucer to Shakespeare, from Milton and Behn to Burney. Students will focus on questions such as the range and evolution of poetic forms, the development of the theatre and the novel, and the emergence of women writers. The course will encourage students to think about the study of English literatures in relationship to history, including the history of world literatures.

ENG203H5 British Literature in the World II

An introduction to influential texts that have shaped British literary history from the Romantic period to the present, covering developments in poetry, drama, and prose, from William Wordsworth to Zadie Smith and beyond. The course will address topics such as revolution and war; the increasing diversity of poetic forms; the cultural dominance of the novel; romanticism, Victorianism, modernism, and postmodernism; feminism; colonialism and decolonization; the ethnic and cultural diversity of Anglophone literature in the twentieth and twenty-first centuries; literature and sexual identity; the AIDS epidemic; and technology and the digital age.

ENG280H5 Critical Approaches to Literature

An introduction to literary theory and its central questions, such as the notion of literature itself, the relation between literature and reality, the nature of literary language, the making of literary canons, and the roles of the author and the reader.

ENG289H5 Creative Writing

This course will introduce students to some of the different modes of creative writing. Students will engage in a variety of creative exercises, conducted across a range of different genres of literary writing.

ENG291H5 Reading for Creative Writing

This course will help students to see connections between their reading and their work as creative writers. They will read texts in a variety of literary and non-literary genres and consider the way that writers learn their craft from other writers. Practical assignments will encourage students to find creative ways to critique, imitate, speak to, and borrow responsibly from the work they read.

ENG373H5 Creative Writing: Poetry

This course will involve a wide variety of experiments with poetic expression and poetic forms.

ENG374H5 Creative Writing: Prose

Students will experiment with fiction and non-fiction prose writing, including autobiography, biography, and narrative for new visual, digital, and interactive media.

ENG375H5 Editing Literary Texts

Students will learn the basics of literary editing for different readerships: the course will cover such topics as the selection of a base text; treatment of variants; creation of paratext; design and layout; proofs and proofchecking; and the differences between print and digital media.

ENG376H5 Creative Writing: Nonfiction

Students will experiment in a workshop environment with a variety of short, non-fictional forms, e.g. memoir, auto/biography, true crime.

ENG377H5 Special Topic in Creative Writing

A concentrated study of one aspect of creative writing practice, such as a particular genre or theme, or the application of a particular formal technique.

ENG378H5 Special Topic in Writing for Performance

A concentrated study of one aspect of writing for performance such as a particular medium (e.g. digital), genre, or theme.

ENG489Y5 Creative Writing Workshop

This course allows students to workshop their own creative project/s with the instructor and their peers. Due to the intensity and limited enrolment of this course, it is restricted to students who in the opinion of the Department show special aptitude. Detail requirements will appear on the Department website in advance of this date.

DRE360H5 Developmental Dramaturgy

A theoretical, historical, and practical study of the process of developmental dramaturgy. The course will include a survey and analysis of historical and contemporary interpretations of the role of dramaturgy in the creation of new work. Students will also participate in the practical application of dramaturgical strategies and techniques.

DRE362H5 Playwriting

An introduction to the art and craft of writing for the stage. Through a variety of practical exercises, students will be encouraged to explore the unique properties of the theatrical environment. Topics for investigation will include general issues (such as language, plot structure, characterization, metaphor, and symbolism, etc.) as well as issues specific to the theatrical context (such as theatrical time and space, movement, engagement with an audience, relationship to other theatre practitioners, etc.). The class will involve writing in and out of class, as well as exercises in effective and constructive critique of one another's work.