

SENATE

MEETING DATE: *August 23, 2010*

AGENDA #: *3.6*

PRESENTED BY: *Dana Cserepes*

Issue: Approval of a full program proposal for a Bachelor of Arts Major in Creative Writing

For approval: THAT Senate approve the full program proposal for a Bachelor of Arts Major in Creative Writing



Full Program Proposal

*Bachelor of Arts
Creative Writing Major*

Department of Creative Writing

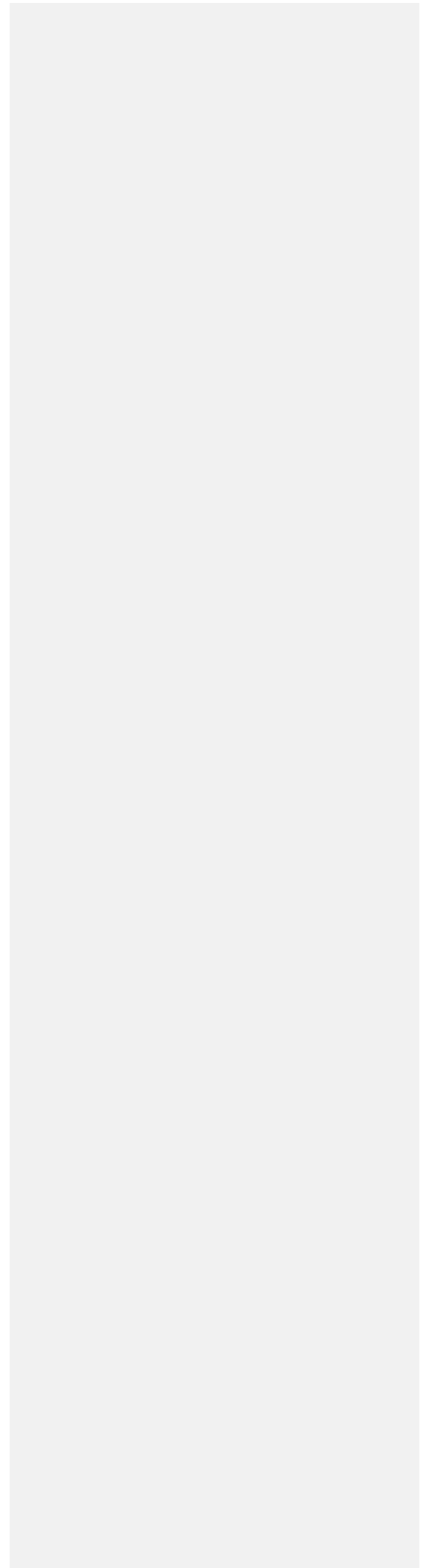
Faculty of Humanities

Kwantlen Polytechnic University

August 19, 2010

Table of Contents

Part 1 - Executive Summary	2
Part 2 – Degree Content	5
Curriculum Design	17
Program Delivery	18
Admission Requirements	18
Faculty	19
Program Resources	20
Program Consultation	21



Part 1 - Executive Summary

The Executive Summary must present, in a succinct manner, the purpose of the proposal and a summary of the key objectives and outcomes of the proposed degree program and must include the following information:

a) An overview of the organization's history, mission and academic goals

Founded as a community college for the South Fraser Region in 1981, subsequently granted university college status in 1995, and university status in 2008, Kwantlen Polytechnic University has provided outstanding undergraduate education for more than twenty-five years. Undergraduate degrees have been offered at Kwantlen since 1996, along with a wide array of diplomas, associate degrees, certificates and citations in different fields of study. The university continues to prepare its students for successful careers as well as helping them develop the skills and critical awareness to be responsible citizens and community leaders. Today, Kwantlen serves approximately 17,500 students each year and is the fourth largest university in British Columbia.

Designated as a "special purpose teaching university", Kwantlen Polytechnic University was specifically directed to serve the regions encompassing Langley, Surrey, Delta and Richmond. Across its four main campuses, Kwantlen takes up its role as B.C.'s polytechnic university by offering in excess of 130 programs spanning such diverse educational areas as Trades, Vocational, Preparatory, Professional, and Academic. As a leader in innovative education, Kwantlen creates relevant and engaging programs that integrate a broad-based university education, community service opportunities, undergraduate and applied research experience, and essential skills practice. The learning culture at Kwantlen is learner-focused, academically rigorous, innovative, interdisciplinary and socially responsible.

Arising from its commitment to serve the Fraser Region, Kwantlen offers all learners, regardless of background and preparation, and from across the country and abroad, opportunities to achieve the highest standards of academic performance. Access and support services, multiple entry points, and bridging programs are examples of this commitment. Transition programs, international education, workplace experiences and continuing education are also part of Kwantlen's commitment to lifelong learning across a broad range of educational options.

Our university culture is based on critical inquiry, collegial debate, knowledge generation, freedom of expression, diversity, and environmental stewardship and sustainability.

See the Mission & Mandate document at: <http://www.kwantlen.ca/mission/mission-mandate.html#>. ~~Insert proper summary here.~~

b) Proposed credential to be awarded, including the level and category of the degree and the specific discipline or field of study

Bachelor of Arts, Creative Writing Major.

c) Location

The Bachelor of Arts, Creative Writing Major will be offered on Kwantlen's Surrey, Richmond and Langley campuses and online, with upper-level courses taking place in Surrey and online.

d) Faculty(ies) or school(s) offering the proposed new degree program

The Department of Creative Writing, Faculty of Humanities, will be offering the BA Major.

e) Anticipated program start date

The anticipated start date of the program is September 2011.

f) Anticipated completion time in years or semesters

Students engaged in full-time study will be able to complete the BA Major in Creative Writing in four years or eight semesters.

g) A summary of the proposed program

The BA, Creative Writing Major will:

- support Kwantlen's strategic plan and mandate to provide excellent educational opportunities to learners in our catchment areas
- provide learners with the knowledge, core competencies, and skills characteristic of traditional Bachelor of Arts programs
- prepare learners for entry into the labour market by including essential employability skills in all courses; or prepare them for further education through relevant, rigorous and foundational academic work
- build on the current record-high enrollments in the creative writing program and respond to the high student demand in our catchment area for degree programs in the humanities
- provide learners with a dynamic, engaging and relevant curriculum taught in a variety of modes
- cultivate and celebrate creativity, diversity, and curiosity
- allow learners the flexibility to tailor their education to meet individual needs and interests
- continue to ensure educational accessibility to a wide variety of learners by offering courses at a variety of times and places as well as online
- provide distance learners from two-year creative writing programs in the province the opportunity to take upper level creative writing courses online and/or to transfer to Kwantlen to complete their BA Major
- prepare learners to respond innovatively to emerging trends in society
- respond to new developments in the literary landscape and creative marketplace through the implementation of a 'New Media' stream of courses
- provide learners with work experience through upper-level practica

- reflect Kwantlen’s mandate to provide students with a polytechnic and interdisciplinary curriculum — one that celebrates imagination, innovation, applied skill-sets and craft
- uphold and further Kwantlen’s reputation for small class sizes and excellence in teaching.

The BA, Creative Writing Major will build on our successful Creative Writing Minor by providing students looking for a dynamic, relevant and interdisciplinary education with the opportunity to complete a full degree in a foundational and vital subject – writing. This BA Major will be unlike the BA or BFA Majors other institutions offer and will provide learners in our catchment areas with an excellent foundational education from which innumerable opportunities will follow. Kwantlen’s BA, Creative Writing Major will distinguish itself through offering students five genres from which students will choose three. These streams include traditional genres such as poetry, fiction and nonfiction and less traditional offerings such as screenplay writing and new media. This will make a BA in Creative Writing an ideal forum for learners wishing to stay current with innovative literary practice and new mediums and technologies. As our letters of support indicate “there is great value in Kwantlen’s program” and “the BA major proposal is offering a unique opportunity for the students whose focus stretches beyond traditional forms of writing”.

As a polytechnic institution with a mandate to develop and celebrate interdisciplinary modes of learning, the Creative Writing faculty will ensure learners benefit from an education that has depth and breadth and vitality; one that is reflective of the high standards set by other creative writing programs across the province.

h) Name, title, phone number and e-mail address of the institutional contact person in case more information is required.

Aislinn Hunter

Creative Writing Department
Aislinn.Hunter@kwantlen.ca, 604-568-2073

Formatted: Normal, Space After: 0 pt

Formatted: Font: 11 pt, Font color: Auto

Part 2 – Degree Content

Aims, goals, and or objectives of the proposed program

The BA, Creative Writing Major, will build on a successful four year BA, Creative Writing Minor and our two-year Associate Arts, Creative Writing Diploma. Based on innovative pedagogy and integrative approaches to learning, Creative Writing studies at KPU involve the exploration and mastery of written English across a wide range of disciplinary, multidisciplinary, and interdisciplinary platforms. Creative Writing at KPU merges the practical skills of English composition in numerous modes including narrative, lyric, and drama with flexible, critical, and imaginative thinking. Our program will offer not only the traditional creative writing streams of poetry, fiction, and drama, but also streams in creative nonfiction and new media as well as practicum experience. In addition to core writing classes, our program will offer learning opportunities beyond the confines of the traditional creative writing workshop with courses in new media composition (CRWR 1240, CRWR 2140), the business of writing (CRWR 3303) and interdisciplinary arts (IDEA 3100, IDEA 4100).

There are six core aims for the program:

- o to provide learners with a dynamic, engaging and relevant curriculum that meets or exceeds the standards set by BA arts programs at Kwantlen and at other institutions
- o to continue to cultivate and celebrate creativity, diversity and curiosity in a positive and progressive learning environment
- o to continue to value and implement a variety of pedagogical practices into our program, practices that celebrate creativity, imagination, and the creative process as well as craft, rigor and the creative product
- o to continue to cultivate positive student-instructor dynamics based on respect, mentorship, enthusiasm and flexibility
- o to provide a variety of learners with access to education through the offering of online, summer and evening course options
- o to further Kwantlen's reputation for excellence by offering learners a program that is relevant, innovative, experience-based and unique.

Anticipated contribution of the proposed program to the mandate and strategic plan of the institution

As a cornerstone of civilization and one of the most essential tools a citizen can possess, the art of writing offers practitioners nearly unlimited access to a wide range of disciplines and careers. Kwantlen's new status as a Polytechnic University—a place of many (poly) arts (technic) comprising one whole (university)—will allow the art of writing, and the academic discipline of Creative Writing, to take up the role of key negotiator between the arts, sciences and trades. Kwantlen's mission to create an institution unified by the theme of interdisciplinarity reflects our departmental aims and the BA Creative Writing Major's emphasis on traditional and new mediums and multiple genre streams.

A BA, Major in Creative Writing also supports the institutional mandate to offer learners in our catchment areas a wide variety of vital and engaging degree options. Kwantlen's Creative Writing program will be a destination for students looking for depth and breadth in their education and a degree program that will provide them with a dynamic, practical, socially engaged, and culturally responsible range of learning experiences.

Based on foundational principles of mentorship, discovery, purposefulness, and learner autonomy, the Creative Writing program will embody the Kwantlen mission and mandate for teaching excellence. The BA, Creative Writing Major will support and enhance Kwantlen's identity as a progressive University that values interdisciplinary practice and a broad-range of pure, practical, and applied educational experiences for students of all backgrounds.

Linkages between the learning outcomes and the curriculum design, an indication whether a work experience/work place term is required for degree completion, and if so a description of the purpose and role of the work experience within the program

Students completing a BA Major in Creative Writing will demonstrate the characteristics of a broad liberal arts education including:

- critical thinking skills
- a well-developed sense of citizenship
- an awareness of cultural issues, and an appreciation of global, national, international and community issues.

They will also demonstrate the core competencies of a BA Major including:

- a solid grounding in oral and written language skills

- o a solid grounding in qualitative and quantitative skills
- o the ability to find, interpret, evaluate, synthesize, and present information
- o a solid grounding in research methods; and a capacity to develop lines of argument
- o the ability to make sound judgments based on fundamental theories, concepts and methods and to document sources in accordance with appropriate styles.

A BA, Creative Writing Major will ensure the following learning outcomes in relation to the discipline:

- o an excellent grounding, high-degree of proficiency and breadth of knowledge in the learner's chosen streams of study
- o the ability to compose and revise work to a high standard, e.g. publication
- o the ability to apply and experiment with aspects of craft in a given genre
- o the ability to offer and receive constructive and detailed criticism (written and oral)
- o the ability to co-operate and work constructively and respectfully in a shared work environment
- o the development of critical reading and editing skills
- o the production of numerous short work and medium-length works and a minimum of three extended pieces of work at the fourth-year level
- o the ability to exercise critical judgment in revision of one's own work
- o the ability to recognize, define and evaluate a wide variety of literary techniques in their chosen genres/mediums
- o the ability to write with a highly developed sensitivity to language
- o the ability to pitch or propose a project (when relative to their genre e.g. screenplay)
- o the ability to write a treatment for film (when relative to genre)
- o the ability to submit work of industry standards to the professional marketplace
- o the ability to do extensive research on a project (when relative to their genre e.g. nonfiction)
- o the ability to evaluate diverse perspectives and engage openly with a wide variety of cultural writings and writing in a variety of styles and forms
- o the ability to assess and compare various literary/creative theories
- o the ability to analyze and interpret specific genres, styles or modes of writing in order to better understand them and their role in larger literary and historical

traditions.

- o Students will also gain the following employability skills, which will develop progressively as they move through courses within the program, and as they exercise specific skills in different settings across the various streams. The inclusion of these skills will enable students to integrate their knowledge with skills and attitudes that will enable them to succeed in future studies and employment.

Reading and Writing Skills

A student will demonstrate that he/she:

- o Writes clearly in a variety of formats, using proper structure, grammar and documented references when warranted
- o Locates, understands and interprets written information in a variety of formats, (e.g., textbooks, professional journals, newspapers, proposals, popular media, research, websites)
- o Researches and reports information clearly to others using appropriate format, style and convention

Creative Thinking and Problem-Solving Skills

A student will demonstrate that he/she:

- o Identifies stakeholders and articulates problems and issues
- o Identifies possible solutions or processes to develop solutions and approaches to problems and issues
- o Identifies social, cultural, intellectual and other barriers to implementation
- o Works with others to brainstorm and develop approaches to issues
- o Transfers knowledge and skills to new situations

Oral Skills

A student will demonstrate that he/she:

- o Develops public speaking skills
- o Demonstrates active listening and communication skills
- o Organizes and conducts discussions and group meetings
- o Makes oral presentations both as an individual and within a group

- Communicates effectively
- Uses communication methods appropriate to the audience and forum

Teamwork and Leadership Skills

A student will demonstrate that he/she:

- Respects confidentiality and privacy considerations
- Facilitates communication within and between groups
- Demonstrates respect for others
- Designs effective work teams
- Demonstrates effective supervisory skills
- Reflects on personal values and their impacts on others, and on professional roles and activities
- Organizes time to accomplish multiple tasks
- Arranges scheduling to facilitate professional and personal responsibilities

Technological Skills

A student will demonstrate that he/she:

- Communicates locally and globally using technology, and is able to access electronic information
- Uses computer software to produce documents and presentations
- Uses internet access to facilitate research, acknowledging appropriate references

Intercultural Skills

A student will demonstrate that he/she:

- Recognizes and respects diversity and individual difference
- Responds in a sensitive manner to different cultural practices
- Contributes to working effectively with others
- Uses tact and demonstrates sensitivity in dealing with others
- Recognizes the cultural, social and historical dimensions of society
- Promotes and integrates fairness and equality

Interpersonal Skills

A student will demonstrate that he/she:

- o Understands and manages conflict
- o Is an effective communicator and is sensitive to the position of others

Personal Management and Career Skills

A student will demonstrate that he/she:

- o Reflects on personal learning goals
- o Prepares for job searches by creating effective portfolios and resumes
- o Develops effective job search techniques and interviewing styles
- o Transfers knowledge and skills to new situations

The Creative Writing BA Major curriculum is designed to offer students in their first two years of study a solid academic and imaginatively engaging foundation in the art and practice of creative writing across a variety of genres and in numerous modes and mediums. Third and fourth year students will further the depth and breadth of their engagement with craft and practice through a combination of lecture and workshop-based classes and practica. Upper-level students will choose three out of five streams of study (e.g. three streams from poetry, fiction, nonfiction, screenplay and new media) thus ensuring BA majors have some flexibility in tailoring their education to their interests and strengths while still experimenting and working in a broad cross-section of genres.

The Creative Writing program will also incorporate practical and professional experience into its curriculum. Faculty have investigated numerous strategies for practica-based work. These include a CRWR-focused third-year co-op course with placements that would intersect with existing aspects of the program, such as the Creative Writing Reading Series or The Kwantlen Student Writers Guild magazine and with community-based employers. In order to implement a co-op placement in Creative Writing in third-year (as per consultations with the Co-op department and Vice-President Academic in early 2009) a dedicated cohort of CRWR Majors would be required. The implementation of a BA Major in Creative Writing would begin this process and it is expected that within three to four years of offering a Major a co-op component will be added to the program.

In the meantime the Department will be articulating a course called 'The Business of Writing' (CRWR 3303) that will have an internal work-experience and practicum component. Students in this course will spend the first half of the term in lecture-based

learning and the second half in a practicum cohorts that will involve a wide-range of applied work experience including (but not limited to) editing, marketing, promotion, blogging and publishing.

The Creative Writing faculty believes that work experience is a vital and exciting mode of learning for our students. Accordingly current faculty have already established relationships with members of the arts and literary communities who have offered, or who would be willing to offer work placements to our students within the appropriate framework. We fully expect practica to be a feature of the BA Creative Writing Major by 2014/15.

A BA, Creative Writing Major will build on the success of our BA Minor. Overall enrollments in Creative Writing courses as of August 2010 are higher than ever, and classes are 94% full. This consistent increase in enrollment builds our reputation within the student community and will undoubtedly draw more writing-dedicated students to Kwantlen, increasing our declared Minor and Major cohort and allowing us to solidify recent initiatives that will extend student engagement beyond the classroom to encompass community and industry partners and peers.

Potential areas/sectors of employment for graduates and/or opportunities for further study

Through the training of versatile, imaginative, and critical writers, the BA, Creative Writing Major, will address the critical and broad-ranging need for skilled writers in virtually all academic disciplines and for employees with a high-degree of language proficiency. The BA, Creative Writing Major, primes and equips learners with intellectual, imaginative and practical skills for careers or further study in diverse areas such as writing and publishing, community development, social services, marketing and business, primary and secondary education, community and mental health, arts administration and advocacy, cultural policy, graduate and postgraduate studies, etc. This degree will provide learners wishing to continue their education with an excellent platform for applying to the many graduate and doctoral degrees programs in Creative Writing around the world, as well as various writing and publishing programs at all levels. The versatility and broad range of training in this degree will also provide learners with the opportunity to design programs of study that will allow them to enter a variety of occupations and graduate programs in other disciplines.

A BA in Creative Writing is the most direct way for aspiring writers to learn their craft. In this province, and across Canada, authors and writers comprise the second largest group of artists after musicians and entertainers, and have the second highest earning power after directors and choreographers. More authors and writers (per 10, 000) reside in

Ontario and British Columbia than any other provinces in Canada. As compared with other provincial jurisdictions in Canada, the number of artists in British Columbia, including authors and writers, increased much more rapidly than the overall provincial labour force between 1991 and 2006 (58% vs. 37%).

Job growth for writers and authors remains steady across Canada. Hourly wages for authors and writers remains above average at \$23/hr as compared to the \$18/hr national labour force average. Moreover, hourly wages are above average at all experience levels and unemployment for authors and writers is just over 2/3 of the national average.

Writers and authors who work primarily as writers are employed in numerous industries, including arts entertainment and recreation (39.0%), information and cultural industries (20.0%), public administration (15.0%), computer systems design and related services (6.0%), advertising and related services (6.0%), administrative and support waste management and remediation services (3.0%). Even within the arts education plays a major role in professionalization as 37% of arts and culture professionals in British Columbia have a bachelor's degree or higher —nearly double the rate in the general workforce.

Arts and culture industries now employ more people in Canada—especially in British Columbia—than many other traditional industries (more than twice the number of forestry workers and banking industry professionals). The cultural sector in Canada now employs about 609,000 workers and comprises 3.3% of the overall labour force in Canada. Additionally, the number of arts and culture professionals in Canada from visible minority groups more than doubled in number between 1991 and 2006 (123% growth). As an institution with a primary cultural profile of visible minority groups, Kwantlen has a unique opportunity to respond to this massive increase in the arts and culture sector by developing programs such as the BA, Creative Writing Major.

Student response to a questionnaire administered to about 1000 Kwantlen students in the summer of 2003 indicated that a large majority of them would choose to complete their education at Kwantlen if the appropriate degree opportunities were available to them. With Kwantlen's promotion to full University status and the drastic rise in the cultural industries for which writers and writing are critical, a full BA in Creative Writing — one that builds on the Minor degree and the increasing number of students looking to Creative Writing for an education — would make KPU a destination for learners in the Surrey and Langley catchment areas and throughout British Columbia. This full BA, Creative Writing degree, would reflect Kwantlen's commitment to provide accessible and world-class programs in the communities south of the Fraser River, while also reflecting the larger economic need for trained arts and cultural professionals.

Delivery methods

The structure of the program will allow for online, full-time, part-time, evening, weekend and mixed-mode delivery methods. The Creative Writing Department is committed to making courses accessible at all times of the day and to scheduling classes accordingly to give learners with various time constraints the opportunity to access all or most courses over several years. The Creative Writing Minor program currently offers online and partially online (mixed-mode) courses. Our intention is to continue offering a significant number of our courses online thus providing students outside of our immediate catchment area opportunities to work towards a Minor or Major degree in Creative Writing. All new upper-level courses will eventually be offered in an online or mixed-mode format. Directed study courses are available for learners when necessary.

Program strengths

The BA Major proposal builds on a number of already-established program strengths: in 2010 we had record enrollments in our CRWR 1100 introductory courses which shows that students are interested in investigating or pursuing creative writing as an academic discipline. As well, former creative writing students, some of whom graduated with BA, Creative Writing Minors have already gone on to publish their work, win writing contests, be selected to attend highly competitive literary workshops, do public readings, produce chapbooks and work in fields where their creative writing education has benefited them. By adding a 'New Media' stream to the four streams we currently teach, our program will be more flexible and relevant than ever. One of the strengths of the New Media stream will be its accessibility in years one and two to non-CRWR dedicated students (for example to fashion, art, business or science students) after which it will become a specialized stream for dedicated writers interested in the relationship between narrative, new technologies and the changing literary landscape.

Another strength of the program is that it fosters and celebrates diversity. Kwantlen's classes are some of the most culturally diverse in Canada and the Creative Writing classroom is no exception. Accordingly much of the writing we study is multicultural and international reflecting Canada and the world's vibrant and diverse literary landscape. We make it a priority to invite writers from a variety of cultural, ethnic, and socio-economic backgrounds and orientations as guest speakers, professional readers and as writers-in-residence thus providing students with a wide-variety of literary models and mentors.

Kwantlen students also benefit from a number of community-oriented writing experiences. Our Canada Council reading series brings in five or six writers from across Canada a year exposing learners to new and exciting work and giving them the

opportunity to meet and ask questions of practicing writers whose work they might not have been exposed to otherwise. Our Kwantlen-funded Writer-in-Residence program brings a renowned Canadian writer to Kwantlen for a reading, an hour-long talk on the craft of writing or the writing life, and three days of one-to-one meetings with students. Other internal forums students benefit from include faculty-led professional development talks (on topics ranging from 'submitting to a magazine' to 'building a writer's CV') and work on the Creative Writing Student's Guild annual magazine, a project that provides learners with the opportunity to submit to, genre edit, produce, or managing edit a magazine of the best of that year's submitted work.

As with most Creative Writing university programs the strength of a department's faculty is a key determinate in a program's success. The current Creative Writing faculty are among the most professionally active at Kwantlen. Our six regular Creative Writing faculty have published well over thirty books and countless essays, stories, poems, articles and plays. Their work has won awards, been translated into numerous languages and has been featured in journals, magazines, anthologies, newspapers, blogs, and on film, television, and stages across Canada and around the world. This range of academic and professional experience will ensure the highest quality of instruction in the BA, Creative Writing Major, in accordance with Kwantlen's emphasis on teaching excellence.

An overview of the level of support and recognition from other post-secondary institutions, and relevant regulatory or professional bodies, where applicable, and plans for admissions and transfer within the British Columbia post-secondary education system

Creative Writing at Kwantlen currently offers an Associate of Arts (AA) Degree and a minor in Creative Writing. Our minor is fully articulated with other degree programs at Kwantlen, and can be accessed in conjunction with a major in a number of complimentary programs. In terms of admission and transfer within the BC post-secondary education system, all of the courses within the Creative Writing Department's 3301 (Mythological Narratives), CRWR 3302 (Themes in Literary Writing¹), CRWR 3303* (The Business of Writing), IDEA 3100 (Interdisciplinary Expressive Arts I) or IDEA 4100 (Interdisciplinary Expressive Arts II) (all 3 credits).

two-year Associate of Arts Degree are fully articulated with the first two years of all other Creative Writing programs in B.C. We have block transfer status; therefore, movement into and out of our program will be easy for students.

¹ Once we have a sufficient upper-level cohort we intend to offer courses on *the writing process* and on *producing an online literary magazine*. To ensure cost efficiency and effectiveness these courses would first be run as CRWR 3302 classes (Themes in Literary Writing).

For more information on Kwantlen's transfer policies please see
<http://www.kwantlen.ca/policies/B-Education/b15.pdf>

Letters of support for the BA, Creative Writing Major have come from: The University of British Columbia, Simon Fraser University, Queen's University, Memorial University, The University of Calgary, Capilano University, The University of Northern British Columbia, St Francis Xavier University, Douglas College, Camosun College, Selkirk College and The Writers Festival of Vancouver (please see Appendix D).

Related programs in the institution or other British Columbia post-secondary institutions. Indicate rationale for duplication, if any.

The BA Major in Creative Writing at Kwantlen is not only a unique program, but it is the only BA Major in Creative Writing available to students in our catchment areas.

Our BA Major in Creative Writing will distinguish itself in four ways:

- o through offering students the flexibility to choose between five streams of study and through requiring students to work at an advanced third and fourth year level in *three genres* (UBC, UBC-O and VIU have learners concentrate on one genre in the last two years; the heavily-subscribed University of Victoria recommends students undertake a double major; and Emily Carr/UNBC emphasizes cross-faculty fine art and writing courses).
- o through the creation of a fifth stream of courses in New Media (see Appendix B for course descriptions). Our new media courses (scheduled to come online in stages over two-four years) are unique in that they are *writing* courses and not journalism or sociology-based courses. New Media at Kwantlen will focus on narrative studies, literary craft-work and creative expression in relation to the latest technologies, platforms and mediums.
- o through interdisciplinary study. Because new media is one stream out of a required three streams all new media courses will be complimented by academic investigations and craft-based study in more traditional mediums. With this stream of courses Kwantlen students can further their *imaginative* art in traditional genres while staying current with emerging and developing trends in the changing literary landscape and job market.
- o through our ability to provide an intensive and excellent educational experience to students seeking creative writing classes from both inside and outside of our traditional catchment areas. A BA, Creative Writing Major will not only provide opportunities for the many internal students who wish to continue their education at Kwantlen (and receive a degree reflective of their major academic concentration), it

will also provide opportunities for students completing two years of undergraduate work in Creative Writing at colleges throughout the province, allowing them to transfer into the program when space is available.

Curriculum Design

a) List the required courses, and indicate which courses are new/to be developed.

A graphic representation of the required courses can be found in Appendix A. Required courses for the BA Major in Creative Writing are as follows: (please note that courses that are new or need to be developed have been marked with an *).

Required Courses for a BA, Creative Writing Major

- CRWR 1100 (Introduction to Creative Writing I) (3 credits)
- CRWR 1110 (Introduction to Creative Writing II) (3 credits)
- 1 of ENGL 1100 and 1 ENGL at the 1200-level or equivalent (6 credits)
- 2 of CRWR 1240* (Introduction to New Media), CRWR 2300 (Drama, Fiction and Poetry I), CRWR 2310 (Drama, Fiction and Poetry II), CRWR 2140* (Writing for the Internet) (all 3 credits each)
- 4 courses in 3 of the following 5 streams (totaling 36 credits)
 - **Fiction:** CRWR 3100 (Techniques in Short Fiction), 3200 (Short Fiction), 4100 (Advanced Short Fiction), 4200* (Special Projects: Fiction)
 - **Poetry:** CRWR 3110 (Poetic Forms and Techniques), 3210 (Advanced Poetic Forms and Techniques), 4110 (Poetry Workshop), 4210* (Special Projects: Poetry)
 - **Screenwriting:** CRWR 3120 (Screenwriting I), 3220 (Screenwriting II), 4120 (Advanced Screenwriting), 4220* (Special Projects: Screenwriting)
 - **Creative Nonfiction:** CRWR 3130 (Creative Nonfiction I), 3230 (Creative Nonfiction II), 4130 (Advanced Creative Nonfiction), 4230* (Special Projects: Nonfiction)
 - **New Media:** CRWR 3140* (Forms and Techniques in New Media), 3240* (Advanced New Media) 4140* (New Media in Practice), 4240* (Special Projects: New Media)

- o **3 upper** level courses (totaling at least 9 credits) from which they may choose CRWR

b) In an appendix, list the courses along with their calendar description and prerequisites.

Please see Appendix B.

Program Delivery

a) Explain the learning methodology/methodologies to be used

Creative writing students learn by active experimentation. Modes of instruction include lectures, workshops, discussions, readings, in-class exercise reviews and audio or visual presentations. Students take part in workshops to critique each other's works. In addition, they read and discuss examples of masterworks in the genre in which they are writing; most classes involve attendance at professional readings. These various models help them understand the tradition and potential of the genre. Other methods of instruction include partner editing, large and small group discussions, and the assignment of writing and research activities. Some courses are delivered in part or in total by computer conferencing – online. Relevant pedagogies are implemented for this venue and methodologies for these classes may include audio lectures or responses, hypertext links, podcasts, videocasts, chats and interactive (web-based) forums in the Moodle platform 'classroom'.

Admission Requirements

a) Describe the admission requirements for this program.

For learners who enter the program at the first year, the following requirements must be met:

Learners must have a grade of 'B' or higher in English 12 (or equivalent) and a grade of 'C' or higher in principles of Math 11 (or equivalent).

In addition students will be required to meet the general admission requirements of the university. Students who do not qualify upon initial application to Kwantlen may be eligible for entry to the Qualifying Year. They will be admitted to the BA program in the second year provided they have successfully completed appropriate qualifying courses.

For entry into third year learners will be required to have Grade 12 English with a grade of 'B' (or approved equivalencies) and to have demonstrated a second language to grade-eleven level (or have six credits of post-secondary language courses in the same language). They must also have completed six credits of a minimum nine-credit quantitative requirement (see http://www.kwantlen.ca/senate/committees/curriculum/sscc_qualifying/q-courses.html for details). Learners must also have completed twelve credits of a minimum twenty-four-credit breadth requirement. The breadth-requirement will consist of a minimum of one 1000-2000 level course in at least four separate Social Science or Humanities disciplines outside of the major program area.

Students may declare their major in Creative Writing at any time admission requirements are met. Transfer learners may, on approval of the department, enter the program at the beginning of any semester up to the seventh semester. Articulated credits and prior-learning assessment would satisfy the entry requirements for advanced placement within the degree program.

Faculty

a) List the faculty and their areas of specialization.

The Creative Writing department currently has six permanent faculty members.

Aaron Bushkowsky is the author of seven books and almost a dozen produced plays. His areas of specialization are playwriting, television, filmscripts, fiction and poetry.

Genni Gunn is the author of seven book and two translations. Her areas of specialization are fiction, poetry, translation, screenwriting and professional development (the business of writing).

Aislinn Hunter is the author of five books. Her areas of specialization are poetry, fiction, and literary theory/writing and cultural politics.

Ross Laird is the author of two books. He is also a consultant, interdisciplinary scholar and addictions and trauma specialist. His areas of specialization are nonfiction, and interdisciplinary studies with a special interest in new media.

Zoë Landale is the author of seven books in numerous genres. Her areas of specialization are poetry, fiction and nonfiction.

Billeh Nickerson is the author of three books and the editor of two books. His areas of specialization are poetry, nonfiction and literary magazines (production and editing).

b) In an appendix, provide the list of faculty along with a brief curriculum vitae for each.

Please see Appendix C.

Program Resources

a) Describe the resources that will be required to mount this program, including:

- *Library resources*
An internal assessment has been completed for the proposed BA Major in Creative Writing to establish budget and purchase priorities for supporting new courses in development. The library already has substantial holdings in areas related to existing Creative Writing courses.
- *Computer and computer access*
No additional resources will be required to mount the BA, Creative Writing Major.
- *Classrooms, laboratories and equipment*
No additional resources will be required to mount the BA, Creative Writing Major
- *Existing and shared resources at the institution or at other institutions that will be used to offer the program*
No additional resources will be required to mount the BA, Creative Writing Major.
- *Additional resources that will be required to offer this program.*
Existing resources already allocated to Creative Writing will support the immediate implementation of the program and its first two years. Over the next three to five years we will need to add 6 new courses (0.75 FTE) to our current offerings. At least one new part-time faculty member (a new media specialist) will need to be added in year three.

b) Provide the intended implementation schedule for the new program and evidence of the appropriateness of the schedule, given the timing of the proposal and readiness of the institution to offer the program.

The intended implementation schedule is as follows:

September 2010: Continue to offer upper-level courses.

September 2011: Begin offering the BA, Creative Writing Major.

January 2012: Begin offering CRWR 4200 (Special Projects: Fiction), CRWR 4210 (Special Projects: Poetry), CRWR 4120 (Special Projects: Screenplay), CRWR 4230 (Special

Projects: Nonfiction) and CRWR 1240 (Introduction to New Media).

April 2012: Graduate our first BA, Creative Writing Major students (e.g. those already in the Minor stream who qualify).

September 2012: Continue building the program's reputation; begin offering CRWR 2140 (Writing for the Internet) and CRWR 3303 (The Business of Writing).

August 2013: Hire New Media specialist to start September 2013.

September 2013: Begin offering New Media 3140 and 3240.

September 2014: Begin offering New Media 4140 and 4240.

April 2015: Graduate the first group of students with the New Media stream.

Program Consultation

a) Provide a list and brief explanation of the nature of the consultations that have occurred in the development of the degree program.

The Creative Writing Department began having conversations about a BA, Creative Writing Major in 2006. In 2007 positive endorsements were provided by the Chairs of the following institutions: The University of British Columbia's Creative Writing Department; Douglas College's Creative Writing Department; and Malaspina University-College's (now Vancouver Island University's) Creative Writing Department.

As active members (and a host of) the BC Creative Writing Articulation Committee, and as members, attendees and hosts of the AWP (The Association of Writers and Writing Programs – a North American literary/academic organization) many informal consultations have also taken place. The nature of these consultations and discussions has ranged from investigatory to informational. These have been some of the most valuable conversations as one of Kwantlen's Creative Writing faculty's goals has been to create a program that is unique -- one that reflects the high standards demonstrated at other institutions while also individuating itself as a destination for students in the province who want a selection of program types in Creative Writing.

Internal consultations have taken place with Registrar Services, the BA Advisor, Counselling, Information and Educational technology, Institutional Analysis and Planning, The Centre for Academic Growth, and Library Services. Students, both past and present, have also offered their input and stated their desire to see a BA Major implemented.

New letters of support from external institutions and organizations including The University of British Columbia, Queen's University, The University of Calgary, Simon Fraser University, Memorial University, Capilano University, The University of Northern British Columbia, St Francis Xavier University, Douglas College, Camosun College, Selkirk College, and The Writers Festival of Vancouver are attached (please see Appendix D). These endorsements are based on the BA, Creative Writing Major proposal documents.

b) Attach all written comments, both positive and negative from:

- *Relevant employers;*
- *Relevant professional associations;*
- *Program advisory committees;*
- *Other British Columbia institutions (this will include comments provided through the peer review process on the Post Secondary Institution Proposal System);*
- *Institutions outside British Columbia;*
- *Experts in the proposed field of study; and,*
- *External academic consultants.*

Please see Appendix D.

Appendix A

Flowchart: BA, Creative Writing Major

Year	Courses	Courses	Courses	Courses	Courses
YEAR ONE Fall Semester	ENGL 1100 <i>Writing Requirement</i>	CRWR 1100 <i>Writing Requirement</i>	<i>Breadth / Language Requirement</i>		
YEAR ONE Spring Semester	ENG 1202 or 1204	CRWR 1110 <i>Writing Requirement</i>	<i>Breadth / Language Requirement</i>		<i>Quantitative Requirement</i>
YEAR TWO Fall Semester	CRWR 1240 Intro to New Media for New Media students	CRWR 2300			
YEAR TWO Spring Semester		CRWR 2310 or 2140 Writing for the Internet for New Media Students			<i>Quantitative Requirement</i>
YEAR THREE Fall Semester	CRWR 3000 ** Part I	CRWR 3000 ** Part I	CRWR 3000 ** Part I		
YEAR THREE Spring Semester	CRWR 3000 ** Part II	CRWR 3000 ** Part II	CRWR 3000 ** Part II		<i>Quantitative Requirement</i>
YEAR FOUR Fall Semester	CRWR 4000 * Advanced Genre Workshops	CRWR 4000 ** Advanced Genre Workshops	CRWR 4000 ** Advanced Genre Workshops	3000 or 4000 level breadth requirement	
YEAR FOUR Spring Semester	CRWR 4000 Special Special Projects	CRWR 4000 Special Projects	CRWR 4000 Special Projects		

** -- In Third and Fourth Year, students must work in three (3) genres chosen from five (5) streams as follows:

Fiction: CRWR 3100, 3200, 4100, 4200
 Poetry: CRWR 3110, 3210, 4110, 4210
 Screenwriting: CRWR 3120, 3220, 4120, 4220
 Creative Non-Fiction: CRWR 3130, 3230, 4130, 4230
 New Media: CRWR 3140, 3240, 4140, 4240

Appendix B

Course and Calendar Descriptions

Please note that * denotes courses to be articulated. See Appendix A (Program Requirements) for the proposed BA Major requirements.

CRWR 1100 CR-3: Introduction to Creative Writing I

Students will study and apply the fundamental techniques of writing fiction and poetry. They will also read and critique assigned published works, as well as the works of their peers.

Prerequisites: An English 12 grade B or higher or ENGL 1099 or ENGQ 1099 grade of C or (ABEE 0091 or PSPE 1091 or ENGP 1091) or Kwantlen English Placement Test placement or an LPI Essay score of 26; qualifies for "W" status at SFU.

CRWR 1110 CR-3: Introduction to Creative Writing II

Students will study and apply the fundamental techniques of writing drama (stage plays, or radio plays, or screenwriting), and will continue developing their skills in the writing of fiction and poetry.

Prerequisites: C+ in CRWR 1100

CRWR 1240* CR-3: Introduction to New Media

Students will study the forms and genres of new media and investigate how new media platforms and creative expressions intersect. They will create narratives with new media forums in addition to studying and applying relevant aspects of literary craft.

Prerequisites: ENG 1100 or 1110 with a C+ and/or CRWR 1100 with a C+

CRWR 2140* CR-3: Writing for the Internet

Students will study the different genres, modes and styles of expression on the internet (newspapers, blogs, vlogs, photoblogs, archives, podcasts) with an eye to discerning what distinguishes new media narrative from text-based narrative, and what techniques make these narratives effective.

Prerequisites: ENG 1100 or 1110 with a C+ and/or CRWR 1100 with a C+

CRWR 2300 CR-3: Drama, Fiction and Poetry I

Students will pursue writing in the genre of their choice in an open-workshop setting. In consultation with the instructor, participants will undertake individualized programs of study which include writing, reading, revision of their own work, and critiquing of their peers' work.

Prerequisites: CRWR 1110 with a C+

CRWR 2310 CR-3: Drama, Fiction and Poetry II

Students will continue to develop their writing skills in the genre of their choice in an open-workshop setting. In consultation with the instructor, participants will undertake individualized

programs of study which include writing, reading, revision of their own work, and critiquing of their peers' work.

Prerequisites: CRWR 2300 with a C+

CRWR 3100 CR-3: Techniques in Short Fiction

Students will study, develop, and practice the various techniques of the short fiction. They will apply that genre knowledge through a critical examination of short fiction by established authors.

Prerequisites: CRWR 2300 or 2310 or 3101

CRWR 3110 CR-3: Poetic Forms & Techniques

Students will learn advanced poetic techniques through lectures and the study of the poetic traditions. They will also develop and practice techniques through the writing and workshopping of their poems.

Prerequisites: Six credits of either CRWR or ENGL at the 1100 level

CRWR 3120 CR-3: Screenwriting I

Students will develop and practice screenplay-writing techniques and revision skills through the writing of their own work, and through the critique of their peers' work, in a combination lecture/workshop setting. They will develop their original screenplay ideas from pitch to treatment, and will analyze films and screenplays from a writer's perspective through close reading, informed discussion, and writing.

Prerequisites: Six credits of either CRWR or ENGL at the 1100 level

CRWR 3130 CR-3: Creative Non-Fiction I

Students will develop and practice writing, reading, and revision of creative non-fiction (personal essay, memoir and literary travelogue) through the writing of their own work, and through the critique of their peers' work, in a combination lecture/workshop setting. Students will also analyze published creative non-fiction from a writer's perspective through close reading, informed discussion, and writing.

Prerequisites: Six credits of either CRWR or ENGL at the 1100 level

CRWR 3140* CR-3: Forms and Techniques in New Media

Students will study and practice new media narrative techniques focusing on text, image and sound in a combination lecture-workshop setting. They will develop original narrative ideas and will analyze new media narratives in a variety of genres from a writer's perspective through close reading/viewing, informed discussion, and research.

Prerequisites: Six credits of either CRWR or ENGL at the 1100 level

CRWR 3200 CR-3 (formerly 3101): Short Fiction

Students will practice writing, reading, and revision of short fiction through the writing of their own work, and through the critique of their peers' work, in a combination lecture/workshop setting. They will also analyze published short fiction from a writer's perspective through close reading, informed discussion, and writing.

Prerequisites: CRWR 3100

CRWR 3210 CR-3: Advanced Poetic Forms and Techniques

Students will learn the function of form in poetry through lectures and the study of poetic traditions. They will also develop and practice form through the writing and workshopping of their poems.

Prerequisites: [CRWR 3110](#) with a B-

CRWR 3220 CR-3: Screenwriting II

Students will continue to develop and practice screenplay-writing techniques and revision skills through the writing of their own work, and through the critique of their peers' work, in a combination lecture/workshop setting. They will develop their original treatments into screenplays, and will analyze films and screenplays from a writer's perspective through close reading, informed discussion, and writing.

Prerequisites: [CRWR 3120](#) with a B-

CRWR 3230 CR-3: Creative Non-Fiction II

Students will continue to develop and practice writing, reading, and revision of creative non-fiction through the writing of their own work, and through the critique of their peers' work, in a combination lecture/workshop setting. Students will also analyze published creative non-fiction from a writer's perspective through close reading, informed discussion, and writing.

Prerequisites: [CRWR 3130](#) with a B-

CRWR 3240* CR-3: Advanced New Media

Students will conceptualize and practice new media narrative techniques through the creation of their own work and the critique of their peers' work in a combination lecture-workshop setting. They will develop an understanding of the relationship between new media markets and narrative, while refining their editorial skills.

Prerequisites: [CRWR 3140](#) with a B-

CRWR 3301 CR-3: Mythological Narratives

Students will apply the writing skills necessary to adapt mythological strategies to their own compositions. They will learn about the mythological traditions that are the foundation of almost all world literatures. Students will contextualize their own work within the contemporary, multicultural streams of mythological writing, and will broaden their understanding of the roots of creative writing.

Prerequisites: 30 credits of 1100-level (including ENGL 1100) or higher courses

CRWR 3302 CR-3: Themes in Literary Writing

Students will learn about established and developing themes and ideas in literary work while studying relevant aspects of craft chosen by the instructor such as intention, process, technique and response. They will also develop and practice relevant creative writing techniques and strategies in relation to their own writing. Note: Themes in Literary Writing is a creative writing course that focuses on a different genre, theme or aspect of literary writing each time it is offered.

Prerequisites: 30 credits of 1100-level or higher courses, including 3 credits of ENGL or CRWR

CRWR 3303* CR-3: The Business of Writing

Students will learn about the business aspects of writing and publishing through lectures and a practicum-based experience. They will develop an understanding of literary industries and writing-based businesses. Students will gain work experience by modeling their own enterprises or liaising with literary groups or industries.

Prerequisites: 30 credits of 1100-level or higher courses, including 3 credits of ENGL or CRWR

CRWR 4100 CR-3: Advanced Short Fiction

Students will develop and practice writing, reading, and revision of short fiction on a sustained project, or series of projects, of their choice. They will critique their peers' work in a workshop setting. Students will also analyze published short stories from a writer's perspective through close reading, informed discussion, and writing.

Prerequisites: CRWR 3200

CRWR 4110 CR-3: Poetry Workshop

Students will develop and apply advanced poetic techniques and forms, and reading and revision skills through the writing of their own work in an individual project, and they will also discuss and analyze assigned readings of poetry and poetics. Primarily, they will create a project proposal, and then work toward a substantial poetry portfolio which will be workshopped intensively.

Prerequisites: CRWR 3210

CRWR 4120 CR-3: Advanced Screenwriting

Students will continue to develop and practice screenplay-writing techniques, and reading and revision skills through the writing of their own work, and through the critiquing of their peers' work, in a workshop setting. They will create a speculative television script for a possible series, or a feature-length screenplay. Students will form and develop guidelines for effective criticism and revision of their writing through analysis and discussion.

Prerequisites: CRWR 3220 or permission of instructor. (Note: For permission of instructor students are required to have CRWR 3120 AND sample screenplay portfolio.)

CRWR 4130 CR-3: Advanced Creative Non-Fiction I

Students will develop and practice writing, reading, and revision of creative non-fiction on a sustained project, or series of projects, of their choice. They will critique their peers' work in a workshop setting. Students will also analyze published creative non-fiction from a writer's perspective through close reading, informed discussion, and writing.

Prerequisites: CRWR 3230

CRWR 4140* CR-3: New Media in Practice

Students will develop and practice new media narratives on a sustained project, or series of projects, of their choice. They will critique their peers' work in a workshop setting. Students will also analyze exemplary new media narratives from a writer's perspective through close reading/viewing and informed discussion and writing.

Prerequisites: CRWR 3240

CRWR 4200* CR-3: Special Projects Fiction Workshop

Students will undertake a major writing project in fiction with a view to having a significant portion of a publishable manuscript completed by the time they graduate. Through an emphasis on peer-editing, faculty mentorship, multi-genre workshops and directed reading reviews, students will hone their understanding of craft and apply it to a revised and sustained work.

Prerequisites: CRWR 4100

CRWR 4210* CR-3: Special Projects Poetry Workshop

Students will undertake a major writing project in poetry with a view to having a significant portion of a publishable manuscript completed by the time they graduate. Through an emphasis on peer-editing, faculty mentorship, multi-genre workshops and directed reading reviews, students will hone their understanding of craft and apply it to a revised and sustained work.

Prerequisites: CRWR 4110

CRWR 4220* CR-3: Special Projects Scriptwriting Workshop

Students will undertake a major writing project in the scriptwriting genre with a view to having a significant portion of a publishable manuscript completed by the time they graduate. Through an emphasis on peer-editing, faculty mentorship, multi-genre workshops and directed reading reviews, students will hone their understanding of craft and apply it to a revised and sustained work.

Prerequisites: CRWR 4120

CRWR 4230* CR-3: Special Projects Creative Nonfiction Workshop

Students will undertake a major writing project in the nonfiction genre with a view to having a significant portion of a publishable manuscript completed by the time they graduate. Through an emphasis on peer-editing, faculty mentorship, multi-genre workshops and directed reading reviews, students will hone their understanding of craft and apply it to a revised and sustained work.

Prerequisites: CRWR 4130

CRWR 4240* CR-3: Special Projects New Media Workshop

Students will conceptualize, develop and produce a major new media project with web-publication, installation or production in mind. Through an emphasis on peer-feedback, faculty mentorship, applied production techniques and directed study, students will conceptualize and create a viable new media narrative.

Prerequisites: CRWR 4140

Appendix C

Faculty Curriculum Vitae

Aaron Bushkowsky

Aaron.Bushkowsky@kwantlen.ca

Education

- 1981 B.A. (English), University of Alberta.
- 1983 B. Ed. (Secondary Education), University of Alberta.
- 2002 MFA (Creative Writing), UBC.

Teaching and Professional Experience

- Ongoing Instructor (playwriting), Studio 58.
- Ongoing Instructor (playwriting, film-writing, poetry, prose)
Langara College, Kwantlen University, Van Film School.
- 1998-08 Instructor and Playwright Mentor, Playwrights Theatre Centre.
- 1995 Canadian Film Centre, Resident Film-writer.

Membership

Playwrights Union of Canada; Editorial Board, PUC (2002-05); Jessie Richardson Theatre Awards Nominating committee, Vancouver Professional Theatre Alliance (94-95, 98-99); Gemini Nominating Committee, TV; BC Arts Council Juror; Alberta Foundation for the Arts Juror.

Accomplishments

- 2007-08 Nominated for Jessie Theatre Award, Outstanding Original Play, for *My Chernobyl*.
(This led all productions in Vancouver with NINE nominations.)
- 2004-05 Nominated for Jessie Theatre Award, Outstanding Original Play, for *Soulless*.
- 2002 Nominated for Jessie Theatre Award, Outstanding Original Play, for *The Dead Reckoning*.
- 2001 **Jessie Theatre Award**, Outstanding Original Play, for *The Waterhead*.
- 2000 Nominated for Jessie Theatre Award, Outstanding Original Play, for *The Promised Land*.
- 1999 **Jessie Theatre Award**, Outstanding Original Play, for *Strangers Among Us*.
- 1999-present Co-artistic Director, Solo Collective Theatre
- 1998 Nominated for Jessie Theatre Award, Outstanding Original Play for *The Big Blue Bird*.
- 1997 National Screen Institute Fellowship.
- 1995-96 Resident Filmwriter, Canadian Film Centre.
- 1995 BC Book Prizes, Dorothy Livesay Award Nomination, Best Poetry Book, for *ed and mabel go to the moon*.

Selected Plays

The Project (*nominated for four Jessie Theatre Awards*)

Solo Collective Theatre, Vancouver, Nov. 2009 (Rachel Peake, Director).

"There are lots of funny lines here ... Bushkowsky is a witty writer ..." *The Straight*.

My Chernobyl (*Victoria Critic's Choice Award: Best Production and Best Script*)

Richmond Gateway Theatre, The Belfry, Mar/Apr 2008 (Britt Small, Director).

"My Chernobyl is one of the standout shows of the season. Your best bet for smart, cynical theatre, My Chernobyl gets a glowing recommendation." *The Sun*.

Landscapes of the Dead

Solo Collective Theatre, Vancouver, Feb. 2006 (Johnna Wright, Director).

"Aaron Bushkowsky's latest play is a smart, black comedy ..." *The Globe and Mail*.

One Last Kiss

The Belfry (Victoria), The Vancouver Playhouse, Jan - Mar 2004 (Roy Surette, Director).

"Vancouver's playwright to catch." Jo Ledingham, *The Courier*.

Soulless

Rumble Theatre, Apr. 2004; Re-mount at UBC, Nov. 2005 (Norman Armour, Director).

"Bushkowsky's script is so poetic, provocative, and witty that it's never less than a pleasure." *The Georgia Straight*.

The Dead Reckoning

The Vancouver Playhouse, Feb. 2002 (Glynis Leyshon, Director).

"The play succeeds on the strength of several arrestingly dramatic moments." *The Globe and Mail*.

A Three Way

Between Mothers, Jan. 2002 (Tom McBeath, Director).

"Darkly emotional and poetically rich." *The Georgia Straight*.

Three By Three: Solo Performances

The Waterhead, Solo Collective, PTC Festival House, Vancouver, Oct. 2000. (Del Surjik, Director).

"... one affecting evening." *The Vancouver Sun*.

Two By Two: Solo Performances, *The Promised Land*

Solo Co-op, Vancouver, Nov. 1999;

"TWO TRANSCENDS--Poetic, sincere and with the perfect amount of levity." *The Vancouver Courier*.

Strangers Among Us

Western Gold Theatre, Vancouver, Oct. 1998 (Kate Weiss, Director).

"Bushkowsky's script delights in the comic possibilities of misfiring language, in conversations that stumble comically as if the dancers have forgotten the dance." *The Globe and Mail*.

The Big Blue Bird

Vancouver, an Equity Co-op, Feb. 1998 (Aaron Bushkowsky, Director).

"Bushkowsky's Blue Bird Soars," *Vancouver Courier*.

Feature Filmscripts

The Phantom Skater

Praxis Film Development Workshops. Based on my short story of the same title.

Advisors: Atom Egoyan, John Frizzel, John Hunter, Chappelle Jaffe.

The Big Blue Bird

Telefilm Crossover Project (based on my play),
Script Advisor and Story Editor: Chappelle Jaffe.

Java Life (shortlisted for CFC Feature Film Project)

Canadian Film Centre workshops.
Script Advisor (First Draft): Tecca Crosby.

Curtains for Roy

A film about a middle-aged man who changes his life after receiving bad news from a doctor.

Short Filmscripts

The Alley (WRITER)

Short filmscript, 1997, NSI. Aired on CBC, *Canadian Reflections*, 1998.

Autoerotica

Short film, 1999, NSI, story-editor. Aired on CBC, *Canadian Reflections*.

Television and Videos

The Incredible Story Studio (WRITER); YTV; Minds Eye; Verite Films, *The Hidden World*, 2000;
Gary Fisher, Story Editor.

Over a dozen industrial, educational and commercial videos, including **Nurses: The Violent Story**, a docudrama broadcast in part on **Fifth Estate**. It was also seen in full on the Knowledge Network. This program won several awards including a Gold Medal at the New York Festivals, the ITVA Gold Medal and Judge's Choice Best Over-all Non-Broadcast Video in Canada.

Residency

2009 Tarragon's Playwrights Unit in Toronto. Other residences are: The Playhouse, Rumble Theatre, Touchstone Theatre, and The Canadian Film Centre (Film Writing).

Publications

ed and mabel go to the moon (*nominated for the Dorothy Livesay Prize, 1994*)
Oolichan Books, 1994, (poetry)

Strangers Among Us

Playwrights Canada Press, 1999.

Mars is for Poems

Oolichan Books, 2002.

The Waterhead and other Plays

Playwrights Canada Press, 2003.

The Vanishing Man

Cormorant Books, 2005.

My Chernobyl

Playwrights Canada Press, 2009.

Curtains for Roy

Cormorant Books, 2010.

Various short stories and poetry published throughout literary journals and collections across Canada, including **Words on Ice, The Malahat Review, The Fiddlehead, The Antigonish Review, Quarry, Dandelion, Arc, Prairie Fire, Event, Grain, White Wall Review, Poetry Canada Review, blue buffalo, Contemporary Verse II, Waves, and Another Perfect Piece** (monologues). "The Waterhead," a short-story, was produced on CBC's "Between the Covers."

Genni Gunn

Genni.Gunn@kwantlen.ca

Education

BFA, MFA, UBC

Creative Writing Instructor

Genre Specialties: Fiction, Poetry, Screenwriting

Kwantlen Polytechnic University, Vancouver, B.C.
University of British Columbia

1989-present
1985 - 89

Workshops for Writers

Writers and Writing: Professional Development Workshops for Writers,
beginning in Charlottetown and ending in Vancouver

2009

Writer-in-Residence

Banff School of Arts, Banff, Alberta
Queens University, Kingston, Ontario
Island Mountain Arts School, Wells, B.C.

Publications

Novels

Solitaria (Signature Editions, Fall 2010)

Tracing Iris (Raincoast, 2001), optioned for film, translated into Italian, 2010.

Thrice Upon A Time (Quarry Press, 1990), runner-up for best first novel in the Canada/Caribbean division for the Commonwealth Prize

Short Story Collections

Hungers (Raincoast, 2002),

On The Road (Oberon Press, 1991)

Poetry

Faceless (Signature Editions, 2007), poetry collection

Mating in Captivity (Quarry, 1993), prose/poetry collection - Finalist for the Gerald Lampert Award; translated into Italian, 2003.

Poetry Translations from Italian

Travelling in the Gait of a Fox (Quarry, 1992), translation of Dacia Maraini's poetry collection *Viaggiando Con Passo Di Volpe*. – Finalist for the literary translation prize Premio Internazionale “Diego Valeri”.

Devour Me Too (Guernica, 1987), translation of Dacia Maraini's poetry collection, Mangiami Pure - finalist for the John Glassco Translation Award.

Other

Alternate Visions original opera libretto commissioned by Vancouver Opera, (music composed by John Oliver); produced by *Chants Libres*, Montreal, May 2007. The opera was projected in a simulcast at The Western Front in Vancouver. Other musical ventures include Gunn's poem, *Hot Summer Nights*, which was turned into classical vocal music by John Oliver, and performed widely internationally.

Awards and Grants

B C Arts Council Level II Award
Canada Council Arts Grant
Two Praxis Film Development Fellowships
Telefilm Canada Cross-Over Writers grant
Commonwealth Prize for novel, *Thrice Upon A Time* (finalist)
The John Glassco Translation Prize for poetry, *Devour Me Too*
The Gerald Lampert Award for poetry collection, *Mating In Captivity*
The Diego Valeri International Translation Prize, *Traveling in the Gait of a Fox*
CBC Literary competition in the travel, fiction, poetry and personal essay categories

Board of Directors and committees (past 5 years)

Board of Directors, Writers' Trust,	2009 - present
Faculty Council, Kwantlen Polytechnic University	2009 - present
BC Arts Council Advisory Committee	2008
Treasurer, The Writers' Union of Canada	2005 - 08
Chair, Creative Writing Dept., Kwantlen Polytechnic University	2004 - 07
2nd Vice-Chair, the Writers' Union of Canada	2004 - 05

Adjudicator Experience (past 5 years)

The Writers' Guild of Alberta Poetry Competition	2009
Margaret Laurence Award for fiction for the Manitoba Book Awards	2009
Danuda Gleed Award	2008
Malahat Review Novella Competition	2008
BC Arts Council Festivals Jury	2007
BC Arts Council Periodicals Jury	2007
Canada Council Jury	2005

National Profile

Genni's novels have been taught at universities including UBC, the University of Lethbridge and the University of Guelph, and have been the subject of PhD theses in Canada, and translation theses in Italy. Several of her stories appear in post-secondary textbooks such as *Breaking Free* (Prentice Hall), *Cultures in Transition* (McGraw-Hill Ryerson Limited), and *Pens of a Different Colour: a Canadian Reader* (Harcourt, Brace Janovich). Her work has been anthologized both nationally and internationally, and her short stories have appeared in *The Journey Price Anthology* (McClelland & Stewart), *Best Canadian Stories* (Oberon Press), and the now defunct renowned American journal *Story*.

She has performed at hundreds of readings and writers' festivals, including Calgary's Wordfest, Winnipeg's Thin Air, and Vancouver's International Writers' Festival. Genni has been interviewed on CBC's *Q*, *North by Northwest*, *All in a Weekend* (Montreal) and her fiction has been read on *Between the Covers*.

Selected Review Quotes

- "Gunn's wonderfully quirky and rigorous imagination, her unquenchable curiosity, her poet-passion for the plasticity of language, her knack for twinning grit and intelligence, are alive and kicking in Hungers..." - *The Globe & Mail*, 2002.
- "In her latest novel, *Tracing Iris* . . . Gunn confirms her special skill for weaving complex narrative patterns." - *Books in Canada*, 2001.
- "Genni Gunn's striking 'Sestina for Shaughnessy,' a formal exception, rides an imagined train to Vancouver's most famously elegant wealthy neighbourhood and then rams it 'through porticos and granite lives, through market slopes / and slides down an embankment past.'" - *Canadian Literature*, 2010.
- "The lines of Genni Gunn's *Faceless* move with a nervy, angular rhythm; the book's title functions as a literal description of a French woman horribly mauled by her own dog (the subject of one sequence of poems) and as a metaphor for the contemporary experience of mass-produced urban anonymity. Gunn's lines eschew any 'conventional' sort of phonic beauty, and such a soundscape is in keeping not only with the world these poems explore but with their tough-minded and often ironic stance toward that world..." *University of Toronto Quarterly*, 2009.

Aislinn Hunter

Aislinn.Hunter@kwantlen.ca

Book Publications

A Peepshow with Views of the Interior (lyric essays)

Palimpsest Press, Kingsville, Ontario, November 2009

104 pages

The Possible Past (poetry)

Polestar Books, Vancouver, BC, October 2004

110 pages

***Stay* (a novel)**

Raincoast Books, Vancouver, BC, October 2002
New Island (Ireland / UK) August 2003
270 pages

***Into the Early Hours* (poetry)**

Polestar Books, Vancouver, BC, October 2001
110 pages

***What's Left Us* (novella / stories)**

Polestar Books, Vancouver, BC, April 2001
200 pages

as *Mita meille jai* Karisto (Finland) October 2001
as *Ce Qu'il Nous Reste Les Allusifs* (Quebec / France) Oct 2003

Anthologies

A Ragged Pen (literary essay), Gaspereau Press, Fall 2006
You Be Me (young adult nonfiction), Annick Press, Spring 2002
Write Turns (fiction), Raincoast Books, Fall 2001
Constellations (poetry), Polestar Books, Fall 2001
Breaking the Surface (poetry), Sono Nis Press, Spring 2000

Literary Awards, Shortlists and Nominations

Shortlisted for the Dorothy Livesay Poetry Prize for *The Possible Past*, 2004
Shortlisted for the Pat Lowther Award for *The Possible Past*, 2004
Shortlisted for The ReLit Prize for Poetry for *The Possible Past*, 2004
Shortlisted for the Books in Canada / Amazon First Novel Award for *Stay*, 2003
Winner of the Gerald Lampert Award for *Into the Early Hours*, 2002
Shortlisted for The Dorothy Livesay Poetry Prize for *Into the Early Hours*, 2002
Shortlisted for The Danuta Gleed Award for *What's Left Us*, 2002
Shortlisted for the ReLit Award for *What's Left Us*, 2002
National Magazine Award Nominee (poetry), 2000
Journey Prize Nominee, 1996
National Book Award Nominee (fiction), 1996

Education

University of Edinburgh, 2007-present (part-time), undertaking a PhD
University of Edinburgh, 2006-2007, MSc Writing and Cultural Politics with distinction
University of British Columbia, 1997-1999, MFA Creative Writing
University of Victoria, 1992 - 1996, BFA Writing/History in Art with distinction

Academic Awards

The University of Edinburgh Humanities Studentship 2007-2013
The University of Edinburgh Overseas Research Scholarship 2007-2013
Kwantlen University Minor Research Award, 2007
Canadian Master's Scholarship, University of Edinburgh, 2006
Koerner Graduate Fellowship, MFA program, UBC, 1998
University Graduate Fellowship, MFA program, UBC, 1997
Hazel Partridge-Smith Scholarship for Writing, 1995
British Columbia Arts Council Scholarships, 1995, 1997
University of Victoria Tuition Award, 1994
Hazel Partridge-Smith Award, 1993
Patti Barker Scholarship, 1993

Work Experience and Residencies

Kwantlen Polytechnic University

Part-time faculty member, Creative Writing Department
First to fourth year workshops and lectures
Vancouver, BC
September 2002 - present

Writer-in-Residence

Memorial University, St John's, Newfoundland

Workshops, one-to-one mentoring of students and members of the public
September – December 2008

Writer-in-Residence

Macquarie University, Sydney, Australia

Workshops, graduate level instruction
June, July 2006

Project Developer / Coordinator

The Scotland / Canada Poetry Exchange

Between *Arc Magazine* and *The Scottish Poetry Library*
2006-2007

Writer-in-Residence

Lancaster University, Lancaster, England

Workshops, retreats, graduate level instruction
Michaelmas Term 2004

The University of Victoria

Sessional Instructor, Creative Writing Department
Victoria, BC
September 2001 - 2004

CBC Radio

Freelance and contract work (writing, producing, broadcasting)

Vancouver, BC (for national and regional broadcast)
April 1998 - 2004

The National Film Board of Canada

Documentary research, clearances
Vancouver, BC
February - August 1998

Lecturer / Moderator / Workshop Facilitator/ Freelance Writer

Organizations worked for in the above capacities (2001-present) include:

- The Vancouver International Writers And Readers Festival, 2009, 2005, 2003 (event moderator, readings)
- The Harbourfront International Writers Festival (Toronto), 2005, 2003 (moderator, readings)
- The Scottish Poetry Library (reading tour, workshops in the Scottish Highlands), 2004
- The Simon Fraser University, Writing and Publishing program, 2004, 2003, 2002 (talks / lectures)
- The Summerland Shakespeare Festival, 2004, 2003, 2002 (writing workshops)
- The Vancouver Film School, 2004, 2003 (poetry and novel workshops)

Literary Juries

- The EJ Pratt Poetry Award (Newfoundland and Labrador Book Awards) 2009
- The Governor General Awards (poetry), 2005
- The Dorothy Livesay Poetry Prize, 2005
- The Canada Council for the Arts (grants), 2004
- The Archibald Lampman Poetry Prize, 2004
- The Alfred Bailey Poetry Prize, 2004
- The Quebec Writer's Federation, McAuslan First Book Prize, 2004
- The Gerald Lampert Award, 2003

Articles and Feature Essays

- "Hailing Anon" (essay). *Arc Poetry Magazine* (Winter 2008).
- "Louise Morey Bowman, Canadian Modernist" (essay). *Arc Poetry Magazine* (June 2007).
- "The Truth Goes On Solving Nothing — A Conceit." *A Ragged Pen: Essays on Poetry and Memory*. Ed. Robert Finely. Kentville: Gaspereau Press, 2006.
- "On John Burnside's Poetry" (essay). The Scottish Canadian Poetry Exchange: Scottish Poetry Library / Arc Magazine www.spl.org.uk (April 2006).
- "Get the Poem Outdoors: Weather Poetry in Canada" (essay). *Arc Poetry Magazine* (Summer 2005).
- "Three for Thought (Bog Bodies)." *The Globe and Mail*, 22 Jan. 2005.
- "Lost Classics: Modersohn Becker's Journals." *Brick Magazine* 73 Summer 2004.
- "A Few Good Critics: The State of Criticism in Canada." *The Quill and Quire*, 2004.
- "How Poems Work" (3 essays on Zwicky, Spalding and Simpson). *Arc Magazine* www.arc.poetry.ca September 2004.
- "The (Bearded) Muse." *The Vancouver Sun*, July 2003.
- "How Poems Work" (4 columns on Healy, Lane, Carver and Cavalli). *The Globe and Mail*, November 2002.

Recent Academic Papers

- *'The Narrative Life of Things,'* Memorial University, November 2008.
- *'Of things for ever speaking': The Lock of Hair in Victorian Culture,* Oxford University, September 2008.
- *And So, she Appears: Women Writers in the Contemporary / Historical Poetic Space,* University of Wales, August 2008.
- *The Beloved Object and the Phenomenology of Things,* The University of Leicester, September 2008.
- *Explorations of Interior Space: The Victorian Library as a Little Theatre,* University of Warwick 'House to Home' Conference, March 2007.
- *Objects as Portals in Contemporary Fiction,* Macquarie University, Australia, 2006.
- *Translating Narrative: The Appropriation of Ghosts and The Irish Gothic,* The Association of Writing Programs Conference (Texas), 2006.
- *Aboutness and Canadian Writing,* Lancaster University, 2004.
- *On Setting and the Novel,* Simon Fraser University, 2004.
- *Craft, Chance and Constraint,* The League of Canadian Poets AGM, 2003.

Ross A. Laird, Ph.D.

ross@rosslaird.info
www.rosslaird.info

Education

- 2000 PhD, Creative Process (Interdisciplinary), Union Institute (Cincinnati).
1992 MA, Counselling Psychology, Antioch University (Seattle).
1986 BA (Honors), English Literature, University of British Columbia.

Publications

- 2000-present Bestselling author of *Grain of Truth: The Lessons of Craft* (finalist, Governor General's Award; finalist, BC Book prize; winner, Sussman Award).
A Stone's Throw: The Enduring Nature of Myth (winner, BCACC Communications Award).
Essayist for *Canadian Geographic*, *The Globe and Mail*, *Pacific Yachting*, etc.
Current non-fiction manuscript under contract with McClelland & Stewart.

Teaching Experience

- 2000 -present Instructor, Simon Fraser University (Writing & Publishing program, interdisciplinary courses in creativity and writing methods).
2003-present Professor, the Vancouver Art Therapy Institute (Art Therapy Masters program, theories of Personality, Creativity and Healing).
2000-present Instructor, Langara College Holistic Health Program (therapeutic dialog, working with trauma, addictions and creativity).
2003 Instructor, Langara College, Traditional Chinese Medicine Program.

- 2000-06 Instructor, the Justice Institute of BC (Wisdom in the Wound –An Integrative Approach to Trauma, Creative Approaches to Working with Groups, Understanding and Working with Fetal Alcohol Spectrum Disorder).
- 1997-present Adjunct Professor/Doctoral Committee Consultant, the Union Institute and University (seminar facilitation on Creative Process research methods, consultation with multidisciplinary doctoral students in program content and completion, specialization in the Creative Process and interdisciplinary creative non-fiction; distance and face-to-face instruction).
- 1998-05 Adjunct Professor, Antioch University (Masters in Counselling program, Group Counselling and Health Psychology with an emphasis on multicultural and interdisciplinary approaches).
- 1993-present Instructor, Vancouver Community College Counselling Program (Basic Counselling Skills, Group Counselling, Counselling and Creativity, Body-centered Approaches to Counselling, supervision and evaluation of counselling practicum placements).

Communication Skills

- 1993-present Instructor, Creative Process courses and workshops, Experiential and collaborative workshops in creative writing, craft, art, design, and many other aspects of creative work. Participants include professional writers and artists as well as those with no formal training or background in the arts.
- 1995-present Clinical Supervisor. (Work with social service agencies, communities, individuals and organizations to promote professionalism, therapeutic skill, self-development, conflict resolution, team building, trauma recovery, addictions recovery, critical incident management, leadership, etc.
- 1994-present Organizational and Leadership Consultant. (Work with social service agencies, corporations, and educational institutions to promote leadership, health, and self-awareness.)
- 1989-00 Psychotherapist, private practice. (Working primarily with growth-oriented adults on a wide range of issues, with particular emphasis on trauma, spirituality, and creativity.)
- 1992-94 Clinical Counsellor, the Columbia Centre. (Member of a multi-disciplinary team of chronic pain management professionals. Responsibilities included group process and individual therapy sessions with a diverse and challenging client population. Therapeutic concerns included trauma, chronic pain, addictions, family and community issues.)

Conferences, Professional Development Presentations, Literary Juries

Canada Council Grants Jury, BC Achievement Foundation (presenter), Vancouver Public Library (authors series), CBC Radio (Tapestry, North by Northwest), Douglas College Literary Jury, Union Institute Creativity Symposium, BC Creative Writing Articulation Committee, BC Art Therapy Association, Hollyhock Educational Retreat Centre, BC Psychological Association, BC College and Institute Counsellors Association, Pacific Institute on Addictions, National Association for Poetry, Therapy, North Island Addictions Spring Gathering, International Log Builders Association (keynote speaker), Hirose Addictions Conference, Gwaii Trust (Haida Gwaii development project), Corrections

Canada, Children's Foundation, Coast Mountain Bus Company, Ikea, Canadian Cancer Society, Alberta Cancer Board, Family Services of Greater Vancouver, Langara College.

Professional Affiliation

- 1992-present Registered Member, B.C. Association of Clinical Counsellors
- 1995-97 Board Member/Finance Chair, B.C. Association of Clinical Counsellors.
Board Member, the Bodynamic Institute (Canada).
-

Zoë Landale

Zoe.Landale@kwantlen.ca

Education

Master of Fine Arts, UBC. (The only student in history of the department to do two theses, one in novel and the other poetry; 98% course average.)

Employment

- 2010 CHAIR, CREATIVE WRITING DEPARTMENT
Kwantlen Polytechnic University, Surrey, BC
Motivate and work with colleagues to create a vision for the department for a Major in Creative Writing.
- 2000 - present INSTRUCTOR, Surrey, BC
Develop and teach creative writing courses at Kwantlen Polytechnic University: introductory screenwriting; poetry, fiction, creative nonfiction, from first to fourth year. Teach face to face and online; develop course manuals.
- 1976 - present WRITER/EDITOR, Vancouver, BC/Courtenay, BC
Freelance
- 1995 - 99 TEACHER, Courtenay, BC
Teach writing classes at North Island Community College through Community Education, writing workshops to students at secondary schools, private writing classes in person and by email.
- 1993 COMPETITION MANAGER, Vancouver, BC
Logged over 750 entries in *Prism* magazine's annual Short Fiction competition; filed and handled correspondence.
- 1984,1985 TEACHER/PROGRAM DEVELOPER/LITERARY EVENTS COORDINATOR,
Sunshine Coast Arts Centre
Instructed creative writing classes. Initiated reading series for children. In charge of organizing literary events, publicity and media liaison.
- 1970 - 76 COMMERCIAL FISHER, BC Coast
Successful in developing small business. Published first book chronicling these years.

Professional Service

2007	JUROR, City of Regina Book Awards
2002	JUROR BC Cultural Services Branch Jury
2007, 2001, 2000	PANELIST, BLUE PENCIL CAFÉ, V-Con, Vancouver's science fiction conference.
1998	PRESENTER to the Comox Valley Writers' Club second annual conference, subject, creative non-fiction.
1997	PRESENTER to the Comox Valley Writers' Club first annual conference, subject poetry.
1996	CONSULTANT to the Christian Science Publishing Society at international magazine development meeting in Boston, Mass.
1996	INDEPENDENT POETRY READER Canada Council evaluator
1993	POETRY JUDGE annual Cecilia Lamont Literary competition, Surrey-Whiterock Writers' Club
1991	JUROR BC Cultural Services Branch Scholarship Jury
1990	JUROR Canada Council Project Grant Jury
1990	BOARD MEMBER Federation of BC Writers
1987 - 89	PRESIDENT, Federation of BC Writers Responsible for administration of largest provincial writers' organization in Canada. Served two consecutive terms.
1986	REGIONAL REPRESENTATIVE & COORDINATOR Federation of BC Writers Responsible for making the organization truly province-wide.

Books

- *Einstein's Cat*, 2012, Wolsak and Wynn, Toronto (poetry) accepted for publication.
- *Slice Me Some Truth: An Anthology of Canadian Creative Nonfiction*, ed., 2011, Wolsak and Wynn, Toronto (Creative Nonfiction) accepted for publication.
- *Once a Murderer*, 2008, Wolsak and Wynn, Toronto (Poetry).
- *The Rain is Full of Ghosts*, 2001, River Books, Edmonton (Novel).
- *Blue in This Country*, 2000, Ronsdale Press, Vancouver (Poetry).
- *Burning Stone*, 1995, Ronsdale Press, Vancouver (Poetry).
- *Colour of Winter Air*, 1001, Sono Nis Press, Victoria, BC (Poetry).
- *Shop Talk*, editor, 1985, Pulp Press, Vancouver (Poetry).
- *Harvest of Salmon*, 1976, Hancock House, Vancouver, BC (Nonfiction).

Selected Awards, Grants & Honours

2007 Awarded BC Arts Council senior grant in poetry.

- 2003 Awarded first prize in poetry, CBC Literary Competition, \$6,000.
- 2002 Awarded first place in poetry, *Room of One's Own* Competition, \$500.
- 2002 Awarded senior BC Arts Council grant for novel.
- 2001 Awarded Canada Council project grant for poetry.
- 1999 Awarded George Woodcock grant for creative nonfiction.
- 1998 Awarded first prize for poetry, the Canadian Church Press.
- 1997 Awarded first prize for poetry, the Canadian Church Press.
- 1997 Awarded BC Arts Council grant for poetry.
- 1995 Won second place in the international Leacock competition for poetry, \$1,000.
- 1994 Won National Magazine Gold for creative nonfiction originally published in *Saturday Night*.
- 1994 Awarded University Graduate Fellowship, UBC.
- 1993 Winner, Stony Brook University Short Fiction Competition, \$1,000.
- 1992 Awarded Canada Council Project Grant for poetry.
- 1992 Winner, *Event* magazine's Creative Nonfiction competition, \$500.
- 1992 Awarded best narrative, fiction or nonfiction, the Canadian Church Press.

Readings

One hundred and six (106) literary performances in 30 cities in Canada and the US.

Use of Work by Artists in Different Media

- 2005 - 06 Collaboration with composer Chris Kovarik, liturgical music, eight songs first performed at St Anne's Anglican Church, Richmond, BC.
- 1998 Video by performance artists Grinning Dragon Theatre/Danstabat "The Dead Rise in Us", aired on BRAVO.
- 1995 *Gone Fishing* by Brian Gauvin (Sono Nis Press)
"Ballad of the Reluctant Fisher", poem, various poem excerpts.
- 1995 *Saltwater Women: In their own Words* by Vickie Jensen (Douglas & McIntyre)

Billeh Nickerson

Billeh@telus.net

Education

- MFA, Creative Writing, UBC, 2003
- BFA, Writing (Minor in Film Studies), UBC, 1998

Publications

Books Written

Impact: The Titanic Poems, Arsenal Pulp Press, forthcoming Spring 2012.

McPoems, Arsenal Pulp Press, Vancouver, 2009.

Let Me Kiss It Better: Elixirs For the Not So Straight and Narrow, Arsenal Pulp Press, 2002.

The Asthmatic Glassblower and Other Poems, Arsenal Pulp Press, Vancouver, 2000.

Books Edited

Instant Message, Billeh Nickerson and Mariko Tamaki Editors. Tightrope Books, Toronto, forthcoming Fall 2012.

Seminal: the Anthology of Canada's Gay Male Poets. John Barton and Billeh Nickerson Editors. Arsenal Pulp Press, Vancouver, 2007.

Journals Edited

Event Magazine, New Westminster, BC
Editor July 2004 to October 2006

Geist, Vancouver, BC
Contributing Editor May 1994 – January 1996, May 1998 to present

PRISM international, Vancouver, BC
Editor (April 2002 - July 2003); Assistant Editor (September 2001 – April 2002)

Awards and Scholarships

- 2010 Writers' Trust of Canada Berton House Writers' Retreat Recipient
- 2010 Ontario Arts Council Writers' Reserve Grant
- 2008 Canada Council Artist Residency Grant
- 2007 Teaching Excellence Award for Kwantlen University College
- 2004 BC Arts Council Grant
- 2002 Community Hero Award for Achievement in the Arts
- 2002 Publishing Triangle Poetry Award nominee
- 1998 BC Arts Council Scholarship
- 1995 BC Festival of the Arts Award (poetry)

Arts Juries and Judging

- 2009 Canada Council Jury for Emerging Publishers
- 2009 BC Book Awards Jury for Best Book of Poetry
- 2009 Hart House (U of T) Poetry Prize Jury
- 2008 BC Arts Council Periodicals Jury
- 2008 BC Arts Council Scholarship Jury
- 2008 Short Grain Contest Judge for Prose Poems

- 2008 Vancouver International Writers Festival Contest Jury
- 2007 BC Arts Council Festivals Jury
- 2007 BC Arts Council Periodicals Jury
- 2007 BC Arts Council Scholarship Jury
- 2007 Out on Screen, Best BC Short Film Jury
- 2006 Quebec Writers Federation Awards for Poetry Jury

Other Publications

Poetry

The Antigonish Review (forthcoming), *Best Gay Poetry 2008*, *Broken Pencil*, *Canadian Forum*, *The Capilano Review*, *CBC Radio 3*, *The Church-Wellesley Review*, *Contemporary Verse 2* (twice and forthcoming), *Event*, *The Fiddlehead*, *Front*, *Geist* (four times), *Grain*, *Hammer and Tongs: A Smoking Lung Anthology*, *Kiss Machine*, *PRISM international*, *The Tye*, and *Vancouver's Poetry in Transit*.

My poems have also been broadcast both nationally and locally on CBC.

Non-Fiction

CBC Radio One, *CBC Radio 3* (three times), *Forget Magazine*, *Front*, *Geist* (three times), *The Geist Atlas of Canada* (Arsenal Pulp. 2006), *The New Quarterly* (twice), *The Vancouver Review*, *Xtra! West*, *Xtra.ca*, and *Youngpoets.ca*.

Selected Writing-Related Experience

Berton House, Dawson City Yukon
Writer in Residence, Summer 2010

Vancouver International Writers Festival
Thursday Evening Event Programmer 2003-2008

Queen's University
Writer in Residence, 2008

Georgia Straight
Book Reviewer, September 2002 to 2007

I have been elected to the National Council of the Writers' Union of Canada on four separate occasions, including a term as Treasurer and a term as the 2nd Vice Chair.

I have also run reading series at Open Space Gallery in Victoria, BC; the University of Victoria; The Western Front in Vancouver, BC; and UBC Robson Square in Vancouver, BC.

Readings

I have performed at hundreds of venues and festivals across North America including the following:

The Academy of American Poets (New York), Banff Centre, Calgary International Spoken Word Festival, Calgary Folk Festival, Kington Writers Festival, Ottawa Writers Festival, Random Acts of Poetry, Toronto Pride, Uno Festival of Solo Performance (Victoria), Vancouver International Writers

Festival, Vancouver Folk Festival, the West Coast Poetry Festival (Vancouver) and Wordfest (Banff and Calgary).

I have also read or given talks at the following schools and universities:

Carleton, Douglas College, Kwantlen Polytechnic, OCAD, Queen's, Simon Fraser, UBC, UBC Okanagan, UBC Robson Square, University of Toronto, University of Victoria, Vancouver Film School, Victoria School of Writing and the Writers' Studio (SFU).

Appendix D

Letters of Support

August 17, 2010

RE: PROPOSED B.A. IN CREATIVE WRITING AT KWANTLEN POLYTECHNIC UNIVERSITY

To Whom It May Concern:

I wish to submit this letter of strong and enthusiastic support for the proposed four-year Bachelor of Arts program in Creative Writing at Kwantlen Polytechnic University. I have read the program proposal carefully, and I believe Kwantlen to be in a unique and advantageous position to offer this new program for the reasons outlined, below.

The Program's 'Fit' with KPU's Mandate:

Kwantlen Polytechnic University is well known for its inclusive, student-centered mandate. The program proposal makes clear that this mandate will be honored and continued, and designed to accommodate a variety of students, traditional and non-traditional, in a variety of situations. This approach will not compromise the rigor of the entrance standards but will rather open educational doors for student-writers who might not otherwise have access to the program.

Expertise of the Faculty:

As the proposal makes clear, students in this new program will benefit from a broad range of pedagogies and learning environments. The faculty members who teach creative writing at Kwantlen are highly respected published authors in various genres. They have received awards and recognition for their writing and are known nationally. I am also struck by the broad scope of faculty expertise; a student could study playwriting, poetry, non-fiction, fiction, new media, or work in the cultural industry. Given the modest size of the department the above list of concentration areas reflects a truly stellar range of offerings for students. While the proposed program will obviously represent a new phase for the writing department, it also builds on strengths that already exist; thus, getting a new program up and running will mean building a house on a very solid foundation.

Dynamism and Breadth of the Proposed Program:

The proposed program is highly dynamic; I admire its energized commitment to outreach and partnering with other writing programs in British Columbia. Students in this program will obviously gain exposure to a wide range of authors and writing practices through author visits, visiting writer residencies, and more. The on-line component is an additional dimension through which the new program can offer mentoring in creative writing. I am very impressed by what a forward-looking program Kwantlen aims to offer in the area of new media and digital publishing. This area is likely to become a unique aspect of the program and an important niche and differentiating factor from other writing programs.

Kwantlen is becoming *the* place to study creative writing, and rising enrollment numbers support this perception. This program is likely to generate considerable 'buzz', particularly given its focus on new media. But a student can have *the best of both worlds*: a more traditional workshop environment as well

as exposure to the future wave(s) of writing and publishing. This double-edged advantage is likely to serve KPU's Creative Writing graduates extremely well. This is an exciting juncture for creative writing at Kwantlen Polytechnic University. I wish this new program the very best, and I envy the students who are able to avail themselves of it.

In summary, the proposed program is dynamic, forward-looking, pedagogically exciting and it should be possible to implement it with a minimum of 're-invention of the wheel' as it draws on resources that are already well in place.

I would be pleased to answer any further questions you may have; I'm most easily contacted by email: jlynes@stfx.ca. Thank you for the opportunity to offer these comments.

Yours Sincerely,

Jeanette Lynes, Ph.D., M.F.A.
Associate Professor of English
St. Francis Xavier University

Vancouver International Writers Festival
presenting a world of words



August 3, 2010

To Aislinn Hunter
Re: The Creative Writing Department's BA Major Proposal
Kwantlen Polytechnic University

As a member of the literary community in British Columbia and as the Artistic Director of The Vancouver International Writers Festival I would like to support the creative writing department's proposal to offer a BA Major in Creative Writing.

The creative writing faculty at Kwantlen Polytechnic University have been members of the festival and vital contributors to its success for many years. Not only is this one of the strongest creative writing faculties in the province, it is also one that consistently exhibits a high degree of involvement and investment in the literary community. Over the years members of the faculty have programmed, hosted, moderated and performed at the festival. They have also (especially since the establishment of their Minor degree) encouraged a number of their creative writing students to attend festival events and to get involved in the festival by volunteering for, or working for, us. This kind of commitment to their students' engagement within the literary community (and with the wonderful international writers we host) is a testament to the kind of committed faculty and program Kwantlen has.

I feel confident that a BA Major in Creative Writing would be an asset to your institution in terms of furthering both a writing students' art and their level of employability in the arts industry. I also appreciate that the BA Major in Creative Writing wants to incorporate co-op placements or practicum work in the arts industry into its offerings. As an employer in the arts I would be more than willing to sit down at the table with faculty or staff at Kwantlen in order to assess the benefits a short-term work experience or work placement at the festival might offer both writing students and the festival. Should you have any questions or require more information, please do not hesitate to contact me.

Respectfully,

Hal Wake
Artistic Director
Vancouver International Writers Festival

To Whom it May Concern;

Re: Kwantlen Polytechnic University Bachelor of Arts Major in Creative Writing Proposal

The New Media focus of the BA major in this proposal seems to be a happy marriage between intellectual inquiry and the pressing needs of the workplace for our young writers. While retaining our traditional genres, the BA major proposal is offering a unique opportunity for the students whose focus stretches beyond traditional forms of writing.

For the past year the Southern Interior Writers' Project has been collaborating with Okanagan College, Selkirk College, and College of the Rockies to develop seamless transferability for our writing students between colleges and UBCO and TRU. Given that we are transferring colleges, our collaboration will enable a comprehensive two year writing program across the entire region. Approximately 60% of our students transfer into the larger universities on the lower mainland. Many of our students end up repeating classes, and are waitlisted behind UBC and UVIC second year creative writing students. University of British Columbia Okanagan offers an interdisciplinary Creative Writing Program and several of our students have taken advantage of this offering. Okanagan College has a proposal for a Writing and Publishing Applied Degree and Selkirk College and the Southern Interior Writers' Project fully supports this proposal, as well.

The Kwantlen Politechnic Bachelor of Arts Major in Creative Writing has identified a unique and enterprising niche.

The challenge of small rural colleges is to provide a comprehensive Creative Writing education.

Due to recent economic downturns, and the relative comfort and safety of living in the Kootenays, students are choosing to remain here longer, taking online courses from Athabasca and Thompson Rivers University to flesh out their 3rd and 4th year courses toward degrees.

However, these online offerings do not include Creative Writing. Kwantlen's Online Creative Writing coupled with Selkirk College's face-to-face would offer a unique and comprehensive education for our students. The opportunity for our students to expose themselves to the greater world of cultural diversity in a low – residency program might provide a healthy and grounded entry point for many of our young students.

Partnering with Industry and Community organizations for our students to be exposed to new media and its potential is a necessary component to making this program unique.

Selkirk College Studies in Writing Program and the Southern Interior Writers' Project welcomes the opportunity to broaden our collaborative efforts to provide relevant, adaptable, and inspiring writing programs. Kwantlen Politechnic University's Creative Writing Faculty are all highly talented working writers, individuals our student writers would greatly benefit from their mentorship.

For any further questions regarding this endorsement for Kwantlen Politechnic University's Bachelor of Arts Major in Creative Writing, please contact me.

Almeda Glenn Miller
Coordinator Southern Interior Writers' Project
Writer/Faculty Studies in Writing Program
University Arts and Sciences, Selkirk College
301 Frank Beinder Way
Castlegar, BC V1N 3J1 250.365.1437

Dear Ms. Dowdall,

I have been asked by Aislinn Hunter to write to you in support of Kwantlen's proposal for a BA with a Major in Creative Writing. As a member of the English Dept. at Camosun College and teacher of creative writing on occasion, I think that Kwantlen's proposed BA in Creative Writing is an excellent idea. Creative writing is a popular choice for students, and Kwantlen's online offerings will certainly appeal to students around the province (and probably even out of the province). The emphasis on new media in the proposed degree makes it different from other creative writing degrees offered in BC, and as technology is shifting rapidly, an institution's ability to meet the needs of students is of great benefit.

Sincerely,

Candace Fertile, Ph.D.
Dept. of English
Camosun College
3100 Foul Bay Road
Victoria BC V8P 5J2
Canada

Telephone: 250.370.3354

Humanities

Capilano University
2055 Purcell Way
North Vancouver, BC
V7J 3H5

Aug. 13, 2010

To Whom it May concern:

Please consider this a letter of whole-hearted support for Kwantlen Polytechnic University's proposed Bachelor of Arts Major in Creative Writing. It is a logical extension of its current successful BA Minor. The proposed program, well thought out, comprehensive, and coherent, offers flexibility and challenge to a wide range of incoming and current students. Through its co-op programs and other initiatives, it more than supports the interdisciplinary and polytechnic values espoused by Kwantlen. With its stellar faculty, it promises to be a rich and easily mounted program.

Sincerely,

Crystal Hurdle
Creative Writing and English Instructor
(25 years employed at CapU)



DEPARTMENT OF ENGLISH
John Watson Hall
49 Bader Lane
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2153
Fax 613 533-6872
www.queensu.ca/english/
DEPARTMENT OF ENGLISH

August 13, 2010

To Whom It May Concern:

This is a letter of support for the proposed BA with a major in Creative Writing at Kwantlen Polytechnic University. As a professor of Creative Writing at Queen's University for the past 21 years, I am very familiar with the various programs and departments of a similar nature throughout Canada and the United States, and this proposal from Kwantlen is impressive indeed. I support it unreservedly.

It is clear from the draft proposal that the forethought and planning for this major project has been immense. I am familiar with the gifted and highly regarded teachers who will be involved in this, most specifically Genni Gunn and Billeh Nickerson. I know how respected and admired they are not only by their students, but also by the Canadian literary establishment. I believe that all of the professors who will teach Creative Writing at Kwantlen will likely be of this high caliber, and will provide a superb teaching environment.

Please do not hesitate to contact me for further commentary.

Sincerely,
Carolyn Smart
Creative Writing

attn: Lorraine Dowdall - Humanities

Kwantlen Polytechnic University
12666 – 72nd Ave
Surrey, BC
V3W 2M8

To The Creative Writing Faculty

Subject: Creative Writing B.A. Program

As a former Creative Writing student, and the inaugural CRWR Scholarship recipient, I have nothing but gratitude for Kwantlen's Writing faculty for the outstanding courses and mentoring I received over those years. They went beyond the normal call of duty, offered invaluable instruction, and genuine interest in the success of their students. A considerable departure from my experience(s) at UBC.

Rumors abound regarding a B.A. program potentially coming to fruition -- something I've waited for but not seen. To my mind, this program is imperative to those serious students who seek to be great writers (professionally or otherwise). I've gone out of my way to exhaust my options in the CRWR department, often at the expense of completing other double-minor requirements. This, of course, has been at additional cost to myself with no academic reward (as of yet). But it was something I found wholly necessary to my progress as a writer.

And progress is everything, regardless of scale. I wouldn't be where I am today without Kwantlen's CRWR department. I'm now lead contributor on renewable energy for Energy Boom, a prominent international website and content editor of UrbanDaddies.com. Add to this my continual efforts in short and long fiction, and it's easy to see how intrinsic CRWR has been.

So, if my voice has any weight, I sincerely hope a Bachelor's program can be created. It would allow for Kwantlen to set a standard above and beyond its peers; and allow for students to maintain focus in their areas of interest.

Sincerely,

Harry Tournemille

Contributor, Energyboom.com
Content Editor, UrbanDaddies.com

- Phone 604-591-5636
- Web <http://energyboom.com>
- E-mail HTournemill@gmail.com



To Whom It May Concern,

This is a letter of support for Kwantlen Polytechnic University's application for a *Major in Creative Writing* in their existing Bachelor of Arts. Kwantlen is an institution that already has a strong set of offerings for undergraduate courses in creative writing and I believe there is great value in Kwantlen's program and the usefulness of their online course offerings for students around the province. A major in creative writing seems like an obvious move for this institution. I am happy to see their emphasis on new media and this, along with their strong faculty (which includes Aislinn Hunter, Genni Gunn, Matt Rader, Billeh Nickerson, Zoe Landale, Aaron Bushkowsky, and others I am not familiar with I am sure), assures a successful and unique major in creative writing.

As someone who is familiar with the institution, as a part of a program that has graduated MA students with a creative thesis, and as a member of the provincial Creative Writing Articulation Committee (BCCAT), I am writing in full support of this program concept.

If you have any questions, feel free to contact me.

Sincerely,

Dr. Robert Budde
English Program, UNBC
3333 University Way
Prince George BC V2N 4Z9
250.960.6693
rbudde@unbc.ca

Dear members of the Kwantlen Senate Standing Committee on Curriculum:

I am writing in support of the proposed Bachelor of Arts, Major in Creative Writing at Kwantlen Polytechnic University. This new undergraduate degree is an exciting and attractive possibility for both existing Kwantlen students and for students from Douglas College.

In fact, various ongoing and developing connections between Creative Writing at Kwantlen and Douglas already exist. Our two departments have a number of formal relationships, including the articulation of courses, as well as cooperation in bringing in writers through the Canada Council for the Arts for our respective readers' series. Informally, there are many close professional links between our two departments.

The proposed program builds on these connections to create stronger learner pathways that will benefit both our institutions.

Douglas College's Associate of Arts graduates who specialize in Creative Writing generally look for opportunities to continue studying writing, or to build on the creative writing courses they have taken here. The prospect of completing an undergraduate degree in Creative Writing at Kwantlen would open up another option for them.

The possibilities for students in the proposed degree program have been carefully and thoughtfully considered. The new major would combine new directions while building on the established foundation of "mentorship, discovery, purposefulness, and learner autonomy." By offering a focus in new media as well as traditional forms, the degree creates many attractive choices for students.

Broadening choices available for students can only be a positive step. I hope you will decide in favour of this initiative and fully support the establishing of a Bachelor of Arts, Major in Creative Writing at Kwantlen.

Yours sincerely,

Calvin Wharton

Calvin Wharton
Chair, Creative Writing Department
Douglas College
604-527-5289

August 17, 2010
Betsy Warland, Director
The Writer's Studio at S.F.U.
The Writing and Publishing Program
515 West Hastings Street
Vancouver, B.C. V6B 5K3

Dean Mazen Guirguis, Dean of Humanities
Kwantlen Polytechnic University

Dear Dean Guirguis,

I have read with great interest the proposal prepared by Kwantlen's Creative Writing/English faculty to create a Bachelor of Arts Major in Creative Writing. I have held in high esteem the creative writing courses offered to date by this faculty and I am convinced that they are in a solid position to successfully expand into a B.A. in Creative writing program now.

Their in-depth knowledge of creative writing programs, the literary and publishing communities and the corresponding educational "market" is solid. Their pedagogy is innovative and thorough as is their overall program design. The open access for a variety of students in a variety of learning circumstances is smart. Leading the way in creative writers' use of digital technologies is very much needed and visionary on their part. Kwantlen is well-positioned in every regard to make this move.

I have some caution about the ambitiousness of the proposal both in terms of operating cost and possible over-taxing of the faculty and staff but this is an astute faculty and they will figure out the appropriate pacing. I should mention too that S.F.U. is launching a Bachelor of Arts Major this fall.

In The Writer's Studio, our pedagogy is tailored for creative writers who share our philosophy and whose practical circumstances influence our design. We have been thriving, over these past ten years and our student enrollment has been capped at a 35% increase. Kwantlen is also creating its own hybridity and I have every confidence it will flourish.

Sincerely,

Betsy Warland



Aislinn Hunter, Faculty Member, Creative Writing Department
Aislinn.Hunter@kwantlen.ca
604-568-2073

Date 16/08/10

re. Full Program Proposal. Bachelor of Arts. Creative Writing Major

Dear Aislinn,

Many thanks for your allowing me to have a look at the proposal for a BA Major in Creative Writing now under review for Kwantlen Polytechnic, and congratulations on devising a program that is so carefully and thoroughly worked out, and so timely. The Major, as you have set it out, answers to a growing need (even pressure) at the undergraduate level for a formation that is genuinely interdisciplinary, and that includes New Media. Anchoring such a program to existing Creative Writing resources would have the benefit of looking to the highly successful pedagogical model --small classes, workshops, mentoring, high student motivation -- which is so well established in Writing Programs, and so much the strongest and most successful teaching that goes on in our universities. In your proposal you speak of Creative Writing as potentially the 'key negotiator' between the arts, sciences, and trades which fall within the mandate of a polytechnic university. I couldn't agree more. I suppose one sign of this is the way in which Creative Writing has been so variously situated in institutions across the country: in English Departments, Fine Arts Departments, Professional and Independent programs.... Your proposal formalizes something that has always been apparent to me on a much smaller scale within my creative writing workshops : the skills honed in a Creative Writing classroom are both necessary and widely applicable, and serve students well in any number of distinct trajectories which they may take. This fact seems to be more and more apparent to our students themselves. It is good to see it recognized and acted on as you have done here.

Again thanks for this, and I look forward to having the chance to talk with you about it more soon, and as your plans proceed.

Sincerely yours,

Department of English Language and Literature
Memorial University
St. John's NL Canada A1C 5S7
tel. 709-737-8277; fax. 709-737-4528

Dr. Robert Finley
T 709-737-8052

rfinley@mun.ca

August 15, 2010

Clem Martini
Department of Drama
University of Calgary
2500 University Drive N.W.
Calgary, Alberta
T2N 1N4
Phone: 403 220 3847
Email: martini@ucalgary.ca

To Whom It May Concern:

I am writing to offer my support for Kwantlen Polytechnic University's application to establish a BA Major in Creative Writing. Kwantlen Polytechnic has already clearly established its capability to offer a BA Minor in Creative Writing. As a professor at a university that offers a graduate program that culminates in a creative thesis, I see their recent application as the logical and, in fact, essential extension of work they are already performing.

The ability to encourage creative writing, to educate writers and to generate the next generation of scholars in creative writing - these are things that Kwantlen will be better positioned to accomplish should it be successful in its application. The pedagogical framework for this application appears very sound, thoroughly planned and well articulated, and as a result I wholeheartedly support it. If there is any other information that I may provide to assist this application, please feel free to contact me.

Most Sincerely,

Professor Clem Martini
Head, Department of Drama

To whom it may concern,

I am writing in support of Kwantlen Polytechnic University's application for the right to grant a BA Major in Creative Writing. I am lending my support not as a full-time student seeking such a degree myself, but as a local community member who wishes he had had the opportunity. Quite simply, KPU's creative writing program is led by the finest group of instructors and guest lecturers of any program in the Lower Mainland, including those offered by the larger Universities.

I completed my BA in History at Simon Fraser University in 2006, and graduated believing that that degree would mark the end of my post-secondary education. I was pulled back in two years later by my growing interest in creative writing and, specifically, in the writing of Aislinn Hunter, an instructor at KPU (then Kwantlen University College). Aislinn did not know me, but I knew her through her writing, most notably her second collection of poetry, *The Possible Past*, which was one of the strongest poetry collections by a Canadian author that I had ever read. I was so impressed by her work that I sought her out, hoping to learn from her. Upon discovering that she was teaching at Kwantlen, I enrolled in a single course of hers, on Formal Poetry. The course proved valuable in my development as a writer, both because it introduced me to new forms and writing techniques and because, in listening to Aislinn discuss poems and poetics, I learned to write and edit my poems more aggressively, and with a more critical eye.

While attending this course, I met other members of Kwantlen's creative writing staff and over time learned just how robust a program the school offered. Unlike other programs where many courses are taught by tenured professors whose last notable work was published decades prior, at Kwantlen the best and brightest of the current generation of writers were earning teaching positions. It was, and is, exciting to think that students can receive an education from the likes of Genni Gunn, Billeh Nickerson and Matt Rader (whose 2008 poetry collection, *Living Things*, was one of the country's finest that year).

I can't stress enough how much meeting and working with Aislinn helped improve my writing. In the two years since that course, my poetry has been published in more than a dozen magazines and anthologies, including *A Verse Map of Vancouver* and *Rocksalt: an Anthology of Contemporary BC Poetry*. I was recently the recipient of the 2010 Alfred G. Bailey Prize for my full-length poetry manuscript, *The Wailing Machines*, which is forthcoming in Spring 2011 by Cormorant Press. Could I have done this without Kwantlen's program? I like to believe so. But I know I wouldn't have had the skills or confidence to achieve so much in such a short period of time.

In conclusion, I strongly encourage you to grant Kwantlen the ability to award BA Majors in Creative Writing. Doing so would not only be a benefit to the education of students enrolled in the program, but would provide a major boost to the Lower Mainland's literary community.

Yours,

Rob Taylor
1744 Parker Street
Vancouver, BC
V5L 2K8

August 9th 2010
Ministry of Education
PO BOX 9146 Stn Prov Govt
Victoria BC V8W 9H1

Re: Kwantlen Polytechnic University's application for a Creative Writing Major degree

Dear Sir or Madam:

I am writing this letter to express my enthusiastic support of Kwantlen Polytechnic University's application for a Creative Writing Major degree. Completing Kwantlen's Bachelor of Arts degree program with a minor in Creative Writing not only prepared me for a rewarding position within the TransLink subsidiary of Coast Mountain Bus Company, but it also provided me a growing number of opportunities within Canada's literary community.

During my time at KPU, I was hired to complete paid research work for Aislinn Hunter, who also enabled my involvement with *Arc Poetry Magazine*, through which I participate in The Word on the Street National Book and Magazine Festival each September. Upon graduating, I began working for Zoe Landale as an editorial assistant for the forthcoming Canadian non-fiction anthology *Slice Me Some Truth*. Kwantlen's Creative Writing faculty's generous attention in particular encouraged me to become a contributing member and volunteer for the Vancouver International Writers' and Readers' Festival each October. In addition, my achievements in the minor program ensured I was a strong candidate for the Writing with Style 2009 program at The Banff Centre, at which I worked on a series of poems I later self-published with much guidance and support from my teachers.

While my paid position at Coast Mountain Bus Company does not appear to reflect the nature of my degree, the education, creativity and editorial skills fostered through Creative Writing have undoubtedly contributed to my success in driving a creative newsletter campaign for our Information Systems department. I firmly believe in the value of a Creative Writing Major degree program, and fully support Kwantlen Polytechnic University's application to implement such a program.

Sincerely,

Nelia Botelho