

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> ENGL 378		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>															
<b>Course Full Title:</b> Creative Writing: Advanced Screenwriting <b>Course Short Title:</b> <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>																	
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> English															
<b>Calendar Description:</b> Students employ advanced strategies to create original screenplays, provide and receive feedback from peers in a workshop setting, and revise their drafts. They analyze professional screenplays to understand the formative elements of screenwriting.																	
<b>Prerequisites (or NONE):</b>		(Two 200-level English courses to include one of ENGL 208, 211, 212, 213, or 215) or (ENGL 208 and [one other 200-level ENGL course or one of FILM 110, FILM 120, FILM 260, MEDA 100, or THEA 206]). Note: As of January 2022, prerequisites will change to: ENGL 208 and (one other 200-level ENGL course or one of FILM 110, FILM 120, FILM 260, MEDA 100, or THEA 206). Note: ENGL 211, FILM 260, or THEA 206 are recommended.															
<b>Corequisites (if applicable, or NONE):</b>																	
<b>Pre/corequisites (if applicable, or NONE):</b>																	
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Dual-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		<b>Special Topics</b> <i>(Double-click on boxes to select.)</i> This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, topic will be recorded when offered.)</i>															
		<b>Independent Study</b> If offered as an Independent Study course, this course may be repeated for further credit: <i>(If yes, topic will be recorded.)</i> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit															
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar hours</td> <td>30</td> </tr> <tr> <td>Tutorials/workshops</td> <td>30</td> </tr> <tr> <td>Supervised laboratory hours</td> <td></td> </tr> <tr> <td>Experiential (field experience, practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Supervised online activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>60</b></td> </tr> </table>		Lecture/seminar hours	30	Tutorials/workshops	30	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		<b>Total hours</b>	<b>60</b>	<b>Transfer Credit</b> Transfer credit already exists: (See <a href="http://bctransferguide.ca">bctransferguide.ca</a> ) <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes Submit outline for (re)articulation: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, fill in transfer credit form.)</i>	
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		<b>Grading System</b> <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit															
		<b>Maximum enrolment (for information only):</b> 25 <b>Expected Frequency of Course Offerings:</b> Once every two years.															
<b>Department / Program Head or Director:</b> Melissa Walter		<b>Date approved:</b> April 3, 2020															
<b>Faculty Council approval</b>		<b>Date approved:</b> December 11, 2020															
<b>Dean/Associate VP:</b> Jacqueline Nolte		<b>Date approved:</b> December 11, 2020															
<b>Campus-Wide Consultation (CWC)</b>		<b>Date of posting:</b> January 22, 2021															

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Undergraduate Education Committee (UEC) approval

Date of meeting:

January 29, 2021

**Learning Outcomes:**

Upon successful completion of this course, students will be able to:

- Analyze a screenplay into elements relevant to screenwriting, such as film structure, character development, action, dialogue, conflict, plot, and story cycles.
- Apply theories and techniques of narrative structure to their own writing.
- Reflect on narrative development a range of films, including Indigenous films.
- Critique their own and other students' work in a workshop setting.
- Revise their own screenplays in response to peer and instructor feedback.
- Communicate professionally in team-writing assignments.
- Assess the film market in relation to their work.

**Prior Learning Assessment and Recognition (PLAR)**
☒ Yes      ☐ No, PLAR cannot be awarded for this course because
**Typical Instructional Methods** *(Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.)*

Lecture, screenings, workshops.

**NOTE:** The following sections may vary by instructor. Please see course syllabus available from the instructor.**Typical Text(s) and Resource Materials** *(If more space is required, download Supplemental Texts and Resource Materials form.)*

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Field, S.	Screenplay; The Foundation of Screenwriting	<input checked="" type="checkbox"/>	Delta	2007
2. Synder, B.	Save the Cat: The Last Book on Screenwriting You Will Ever Need	<input checked="" type="checkbox"/>	Michael Wiese Productions	2005
3. McKee, R.	Story: Style, Structure, Substance and the Principles of Screenwriting	<input checked="" type="checkbox"/>	It Books	1997
4.		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

**Required Additional Supplies and Materials** *(Software, hardware, tools, specialized clothing, etc.)*

A sampling of short film screenings will be made available which demonstrate technique, deconstruct plots, etc. Screenings will include selections from: New York Stories, Night on Earth, Magnolia Films' Academy Award Nominated Short Films and the NFB Short Films.

**Typical Evaluation Methods and Weighting**

Final exam:	%	Assignments:	70%	Field experience:	%	Portfolio:	10%
Midterm exam:	%	Project:	%	Practicum:	%	Workshop discussion/critique	20%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%

**Details (if necessary):**

Assignments:

Logline, treatment, character descriptions: 10%

Analysis assignment: 10%

Rough draft/beat sheet: 10%

Final script: 20%

Team-script: 20%

**Typical Course Content and Topics**

Week 1: Introduction to the course, formatting theory, expectations

Week 2: Structure and strategy

Week 3: Story before plot, articulate the subject: dramatic premises and compass loglines

Week 4: Narrator or not: the function of the backstory, four simple questions

Weeks 5 – 6: From concept to characters: protagonist, antagonist, stakes character, ally

Week 7: Plotting the solution with action: emphasize the visual

Weeks 8 – 9: Tightening the screws on suspense: revision and redraft

Week 10: Testing authenticity: dialogue; team writing: roles and responsibilities

Week 11 – 12: Scene by scene analysis

Week 13: Team presentations