

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: ENGL 378		Number of Credits: 4 Course credit policy (105)															
Course Full Title: Creative Writing: Advanced Screenwriting Course Short Title: <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>																	
Faculty: Faculty of Humanities		Department (or program if no department): English															
Calendar Description: 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.																	
Prerequisites (or NONE):		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.															
Corequisites (if applicable, or NONE):																	
Pre/corequisites (if applicable, or NONE):																	
Antirequisite Courses <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>		Special Topics <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>															
		Independent Study 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															
		Transfer Credit Transfer credit already exists: <i>(See bctransferguide.ca.)</i> <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>															
Typical Structure of Instructional Hours <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>Total hours</td> <td>60</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:		Total hours	60	Grading System <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit	
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Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Maximum enrolment (for information only): 25 Expected Frequency of Course Offerings: Once every two years.															
Department / Program Head or Director: Melissa Walter		Date approved: April 3, 2020															
Faculty Council approval		Date approved: December 11, 2020															
Dean/Associate VP: Jacqueline Nolte		Date approved: December 11, 2020															
Campus-Wide Consultation (CWC)		Date of posting: January 22, 2021															
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