

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: ENGL 381		Number of Credits: 4 Course credit policy (105)															
Course Full Title: Creative Writing: Advanced Playwriting 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 develop various playwriting skills and study models of playwriting from different parts of the world in order to create and revise a full-length play and constructively critique other students' writing.																	
Prerequisites (or NONE):		Two of: ENGL 208, ENGL 211, ENGL 212, ENGL 215, ENGL 233, ENGL 234, ENGL 253, THEA 205, THEA 206, THEA 211, or THEA 215. Note: ENGL 211 is 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 checked="" type="checkbox"/> No <input 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 type="checkbox"/> No <input type="checkbox"/> Yes		Maximum enrolment (for information only): Expected Frequency of Course Offerings: <i>(Every semester, Fall only, annually, etc.)</i>															
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:

- Discuss dramaturgical structures and concepts in relation to published models, their own work, and the work of peers.
- Analyze plays written by authors representing a geographic and historical range, including Indigenous authors.
- Apply knowledge of theatrical conventions in their own and peers' work.
- Analyze performance conventions and their relationship to scripted text.
- Provide relevant feedback to peers in a workshop setting.
- Use feedback from peers and instructor to revise own 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, workshop, exercises, writing assignments.

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. Wolf, C.	Playwriting, the Merciless Craft	<input checked="" type="checkbox"/>	CreateSpace Independent Publishing	2016
2. Jeffreys, S.	Playwriting, Structure, Character, How and What to Write	<input checked="" type="checkbox"/>	Theatre Communications Group	2019
3. Martini, C.	The Blunt Playwright: An Introduction to Playwriting	<input checked="" type="checkbox"/>	Playwrights Canada Press	2019
4.		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

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

A Custom Course-pack of Readings which will include a range of works, including works by Indigenous writers such as Joseph Dandurand, Marie Clements, Margo Kane, Kevin Loring.

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	60%	Field experience:	%	Portfolio:	20%
Midterm exam:	%	Project:	%	Practicum:	%	Workshop discussion/critique	20%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%

Details (if necessary):**Typical Course Content and Topics**

Week 1: The premise: A leads to B. Issue vs. entertainment. The artist statement.
 Week 2: Formula writing and the well-made play. The outline. The arc of narrative.
 Week 3: Departing from the formula: The well-made character. The major dramatic question.
 Week 4: Dialogue vs. subtext. What not to say and when to say it.
 Week 5: Dialogue: Verbal pictures. Moving forward.
 Week 6: First draft. The art of constructive critiquing.
 Week 7: First draft. What to cut.
 Week 8: Rewriting. Beats, French scenes, objectives.
 Week 9: Rewriting. Formatting, stage directions, carrot dangling.
 Weeks 10 – 12: Constructive critiquing. The staged reading. The director and actor as interpreters.
 Week 13: Getting your play produced: The dramatist's source book.