

COURSE IMPLEMENTATION DATE:	September 2006
COURSE REVISED IMPLEMENTATION DATE:	September 2012
COURSE TO BE REVIEWED:	September 2016
(six years after UEC Final Approval Date)	(MONTH YEAR format)

### OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT:	Faculty of Arts & Applied Arts - English
ENGL 208	3
COURSE NAME/NUMBER	FORMER COURSE NUMBER
	Creative Writing: SCREENWRITING
	UFV CREDITS
	COURSE DESCRIPTIVE TITLE

#### CALENDAR DESCRIPTION:

This course will introduce students to the fundamental techniques and principles of screenwriting in various styles, including dramatic, documentary and experimental forms. Students will complete several short assignments during the semester, as well as one 8-10 page script. Complementary topics will include script analysis and the writing of treatments and proposals. Students will be required to give at least one in-class presentation. Screenplays and Proposals will be workshopped in class.

Note: Students with credit for ENGL 111 cannot take this course for further credit.

PREREQUISITES: ENGL 105 and any 100 level literature course, ENGL 108 or higher.  
COREQUISITES: none

SYNONYMOUS COURSE(S)	SERVICE COURSE TO:
(a) Replaces: ENGL 111	
(Course #)	(Department / Program)
(b) Cannot take: for further credit.	
(Course #)	(Department / Program)

TOTAL HOURS PER TERM:	45	TRAINING DAY-BASED INSTRUCTION
STRUCTURE OF HOURS:		LENGTH OF COURSE:
Lectures: 30 Hrs		HOURS PER DAY:
Seminar: 15 Hrs		
Laboratory: Hrs		
Field Experience: Hrs		
Student Directed Learning: Hrs		
Other (Specify): Hrs		

MAXIMUM ENROLLMENT:	25
EXPECTED FREQUENCY OF COURSE OFFERINGS:	Once every two years
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

AUTHORIZATION SIGNATURES:	
Course Designer(s):	Chairperson:
Tom Knoyves	Tetsuomi Anzai (Curriculum Committee)
Department Head:	Dean:
John Pitcher	Jacqueline Nolte
UPAC Approval in Principle Date:	UPAC Final Approval Date:
	March 2, 2012

**ENGL 208**

**COURSE NAME/NUMBER**

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**LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:**

- to enable students to develop skills in screenwriting;
- to develop an ability to participate in critical workshops concerning their own and other students' work.

**OUTCOMES:**

- By the end of the course students should have developed a range of skills and critical vocabularies needed to facilitate the craft of screenwriting.
- Students will have been given the opportunity to develop and write a screenplay premise, treatment, character profiles and scenes.

**METHODS:**

Guided reading, discussion, lectures, screenings and the reading of professional scripts.

**PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

Credit can be awarded for this course through PLAR (Please check :) ☒ Yes ☐ No

**METHODS OF OBTAINING PLAR:**

Portfolio Assessment

**TEXTBOOKS, REFERENCES, MATERIALS:**

[Textbook selection varies by instructor. An example of texts for this course might be:]

Cooper, Patricia and Dancyger, Ken. **Writing the Short Film**, Third Ed. Focal Press. 2004

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:**

[An example of student evaluation for this course might be:]

25%--Class participation.

25%--Workshop critiques, both written and oral

25%--Writing Assignments: Outlines, Treatments, Log-lines, Character Profiles, etc.

25%--Drafts and Revised Final screenplays

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**COURSE CONTENT:**

[Course content varies by instructor. An example of course content might be:]

Week 1	<b>Introduction to the course and each other</b> We explore where to look for ideas and where to begin writing about them; “Log-lines” exercise
Week 2	<b>Documentary Objectives: Interpreting Reality</b> Social criticism vs. journalism, provocation vs. celebration; writing the argument
Week 3-4	<b>Documentary Techniques: Research, Interviews, Narration</b> Research methods and organization of material; screening, examples of the art of the interview, role-play exercise, oral critiques
Week 5	<b>The Documentary and the Story: Writing the Treatment</b> Screening, examples of narrative structures, i.e. advantages/disadvantages of chronological narrative; discussion, in-class writing assignment
Week 6-7	<b>The Drama in Film: Visual Storytelling</b> Screenplay terms and format; writing a story structure outline for a short film; conflict and resolution; “Log-lines” exercise, screening, oral critiques
Week 8	<b>Making it Real: Character, Dialogue</b> Screening, examples of creating “believable” cinematic dialogue, discussion, in-class writing assignment
Week 9	<b>Making it Real, Reel 2: Scenes and Scenery</b> Scenes, ways to enter and exit them; props backdrops, and other details
Week 10	<b>Script Analysis</b> Discussion, oral critiques
Week 10	<b>What’s so Experimental?</b> Introduction to avant-garde filmmaking techniques; screening, discussion
Week 11-12	<b>Redefining Narrative: Technology and the Imagination</b> Role of the narrative; new media experiments, video and the web; in class writing assignment
Week 13	<b>Presentations of Scripts: Final Drafts</b> Discussion, oral critiques