

COURSE IMPLEMENTATION DATE:	January 2002
COURSE REVISED IMPLEMENTATION DATE:	January 2004
COURSE TO BE REVIEWED:	January 2006
(Four years after implementation 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:	English Department
ENGL 211	3
COURSE NAME/NUMBER	FORMER COURSE NUMBER
	Creative Writing: Play-Writing
	UCFV CREDITS
	COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course is an introduction to the creative process and techniques of play-writing. It is a writing intensive course. Works by established playwrights are studied as models. Students produce their own dramatic writing which is then critiqued by the instructor and classmates in classroom discussion.

PREREQUISITES: **ENGL 105 and any first year literature course, ENGL 120 or higher.**

COREQUISITES:

SYNONYMOUS COURSE(S)	SERVICE COURSE TO:
(a) Replaces: _____	_____
(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:	45 Hrs	HOURS PER DAY: _____
Seminar:	Hrs	
Laboratory:	Hrs	
Field Experience:	Hrs	
Student Directed Learning:	Hrs	
Other (Specify):	Hrs	

MAXIMUM ENROLLMENT:	25
EXPECTED FREQUENCY OF COURSE OFFERINGS:	Every three 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 type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

AUTHORIZATION SIGNATURES:

Course Designer(s):	J. Carroll	Chairperson:	J. Andersen (<i>Curriculum Committee</i>)
Department Head:	J. Andersen	Dean:	V. Cooke
PAC Approval in Principle Date:		PAC Final Approval Date:	October 29, 2003

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

1. To develop students' play-writing skills,
2. To foster an understanding of the creative process from the perspective of the writer,
3. To develop critical reading and analytical skills.

METHODS:

Lecture/seminar/workshop/exercises/writing assignments/attendance of one or more live performances.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

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

METHODS OF OBTAINING PLAR:

Through portfolio.

TEXTBOOKS, REFERENCES, MATERIALS:

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

Samples of monologues, one-act and full-length plays by established playwrights will serve as models. An anthology of modern plays may be used, as well as a sampling of monologues and a collection of one-acts, such as Daniel Halpern's collection *Plays in One Act*. In addition, local writers will be invited to speak and give readings.

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

1 one-act play	30%
1 scene	20%
1 dramatic monologue	20%
journal	20%
classroom discussion	10%

COURSE CONTENT:

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

- a) issues of creativity and the writing process
- b) elements of drama
- c) the monologue
- d) shaping a scene
- e) structuring a one-act

Through discussion of and reflection on issues of creativity, investigation of writing models, and critical responses from classmates and the instructor about their own writing, students gain experience writing for the stage. As well, they expand their understanding of dramatic literature. A course syllabus might be organized as follows:

Weeks 1 - 3:	Monologue: The Shape of a Scene
Weeks 4 - 6:	Conflict and Intention: The strategies of a Scene
Weeks 7 - 9:	Language and Business: The Imagery of a Scene
Weeks 10 - 13:	Virtual History: The Through-line of a Character