

COURSE IMPLEMENTATION DATE:	January 2002
COURSE REVISED IMPLEMENTATION DATE:	September 2013
COURSE TO BE REVIEWED:	September 2019
(six years after UEC approval)	(month, year)

**OFFICIAL UNDERGRADUATE 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 – see course syllabus available from instructor

<b>ENGL 211</b>	College of Arts - English	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Creative Writing: Playwriting	
	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 numbered ENGL 108 or higher.  
COREQUISITES:  
PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

- (a) Replaces: \_\_\_\_\_  
(b) Cross-listed with: \_\_\_\_\_  
(c) Cannot take: \_\_\_\_\_ for further credit.

**SERVICE COURSE TO:** (department/program)

**TOTAL HOURS PER TERM:** 45

**STRUCTURE OF HOURS:**

Lectures:	<u>30</u>	Hrs
Seminar:	<u>15</u>	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify):	_____	Hrs

**TRAINING DAY-BASED INSTRUCTION:**

Length of course: \_\_\_\_\_  
Hours per day: \_\_\_\_\_

**OTHER:**

Maximum enrolment: 25  
Expected frequency of course offerings: Once every 3 years  
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)

☒ Yes ☐ No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)

☐ Yes ☐ No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:

☒ Yes ☐ No

Course designer(s): John Carroll

Department Head: John Pitcher

Campus-Wide Consultation (CWC)

Curriculum Committee chair: Tetsuomi Anzai

Dean/Associate VP: Jacqueline Nolte

Undergraduate Education Committee (UEC) approval

Date approved: April 29, 2013

Date of meeting: n/a

Date approved: May 10, 2013

Date approved: May 10, 2013

Date of meeting: June 21, 2013

**LEARNING OUTCOMES:**

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

1. Demonstrate familiarity with key genre-based terms and concepts.
2. Analyze texts and write about them in-depth using appropriate analytical and genre-specific tools and concepts.
3. Write a creative project proposal.
4. Access and employ a wide range of manuscript revision strategies and techniques.
5. Maintain a balance in a workshop environment between supportive response to and constructive critique of peer work.
6. Demonstrate competency with the writing and revising process in producing completed manuscripts in the genre.

**METHODS:** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

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

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☐ Examination(s)                      ☒ Portfolio assessment                      ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

**TEXTBOOKS, REFERENCES, MATERIALS:** *[Textbook selection varies by instructor. An example of texts 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:]*

- issues of creativity and the writing process
- elements of drama
- the monologue
- shaping a scene
- 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