

COURSE IMPLEMENTATION DATE: September 2011
 COURSE REVISED IMPLEMENTATION DATE: _____
 COURSE TO BE REVIEWED: February 2017
(six years after UPAC 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

ENGL 378	Faculty of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
Creative Writing: Advanced Screenwriting		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course explores screenwriting at an advanced level. Designed to expand on students' basic screenwriting skills, the course focuses on more complex strategies for developing original characters, dialogue, conflict, and plot structures. It is a writing-intensive course. Students will produce samples of screenwriting which will then be workshopped and redrafted. Examples of the genre by professional screenwriters will be analyzed and studied as models. By the end of the term, students will have written one original 15-25 page screenplay as well as one team-written screenplay.

PREREQUISITES: Any two 200-level English courses or permission of the instructor. One of ENGL 211, 212, 213, or 215 and one of FILM 110 or 120 are recommended.

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: 60

STRUCTURE OF HOURS:

Lectures:	<u>30</u>	Hrs
Seminar:	<u>10</u>	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify): Workshop	<u>20</u>	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____
 Hours per day: _____

OTHER:

Maximum enrolment: 25
 Expected frequency of course offerings: Once every three 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): <u>Tom Konyves</u>	Date approved: <u>April 30, 2010</u>
Department Head: <u>John Carroll</u>	Date of meeting: <u>December 17, 2010</u>
Supporting area consultation (Pre-UPAC)	Date approved: <u>February 11, 2011</u>
Curriculum Committee chair: <u>John Carroll</u>	Date approved: <u>February 11, 2011</u>
Dean/Associate VP: <u>Jacqueline Nolte</u>	Date of meeting: <u>February 25, 2011</u>
Undergraduate Program Advisory Committee (UPAC) approval	

LEARNING OUTCOMES:

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

- Analyze a screenplay into elements essential to screenwriting, such as conflict, plot, film structure, character development, action, dialogue, etc.
- Apply theories and techniques concerned with narrative structure to their own writing.
- Critique their own and other students' work in a workshop environment.
- Use feedback from the revision process to significantly reshape and redraft their own screenplays.
- Further develop their communication skills in team-writing assignments.
- Synthesize class material into their own creative projects.

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

Lecture, screenings, workshops

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 for this course might be:]

Screenplay: The Foundations of Screenwriting, by Syd Field, Bantam Dell, (2005);

Screenplay: Writing the Picture by Robin U. Russin, William M. Downs, Harcourt (2003)

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.

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

Logline, treatment, character descriptions	10%
Analysis assignment	15%
Rough draft/beat sheet	15%
Final script	25%
Team-script	20%
Journal	5%
Participation	10%

COURSE CONTENT:

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

Week 1:	Introduction to the course, Formatting Theory, Expectations
Week 2:	Structure and Strategy: 3-Act and 4-Act Structures
Week 3:	Story Before Plot, Articulate The Subject: Dramatic Premises and Compass Loglines
Week 4:	Narrator or Not: The Function of the Backstory, 4 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
Weeks 11-12:	Scene by Scene Analysis
Week 13:	Team Presentations