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| COURSE IMPLEMENTATION DATE: | September 2007 |
| COURSE REVISED IMPLEMENTATION DATE: | |
| COURSE TO BE REVIEWED: | November 2010 |
| (Four years after UPAC final approval date) | (MONTH YEAR) |

OFFICIAL COURSE OUTLINE INFORMATION

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| 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 |

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| FACULTY/DEPARTMENT: | | |
| ENGL 381 | | 4 |
| COURSE NAME/NUMBER | FORMER COURSE NUMBER | UCFV CREDITS |
| | Playwriting | |
| COURSE DESCRIPTIVE TITLE | | |

CALENDAR DESCRIPTION:

This is a writing-intensive course. Students create and revise writing for the stage as well as constructively critique other students' writing. Classical and contemporary models are studied.

PREREQUISITES: Any two 200-level English courses. ENGL 211 recommended.
COREQUISITES:

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

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| TOTAL HOURS PER TERM: | 60 | TRAINING DAY-BASED INSTRUCTION |
| STRUCTURE OF HOURS: | | LENGTH OF COURSE: _____ |
| Lectures: 30 Hrs | | HOURS PER DAY: _____ |
| Seminar: Hrs | | |
| Laboratory: Hrs | | |
| Field Experience: Hrs | | |
| Student Directed Learning: Hrs | | |
| Other (Specify): workshop 30 Hrs | | |

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| MAXIMUM ENROLLMENT: | 20 |
| EXPECTED FREQUENCY OF COURSE OFFERINGS: | Once every two years |
| WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) | <input type="checkbox"/> Yes x No |
| WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) | <input type="checkbox"/> Yes x No |
| TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: | <input type="checkbox"/> Yes x No |

AUTHORIZATION SIGNATURES:

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| Course Designer(s): | Chairperson: |
| John Carroll | |
| Department Head: | Dean: |
| Jim Andersen | Eric Davis |
| UPAC Approval in Principle Date: | UPAC Final Approval Date: Apr. 27, 2007 |

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

1. To further develop students' playwriting skills.
2. To further develop an understanding of the creative process of playwriting.
3. To encourage the development of a personal dramatic theory.
4. To apply genre-specific writing techniques to individual writing projects.
5. To encourage peer critiquing.
6. To develop critical reading and analytical skills in a workshop setting.
7. To foster an understanding of the artist's role from the perspective of a performance art.
8. To encourage an understanding of the function of drama as entertainment and instruction.

METHODS:

lecture/workshop/exercises/writing assignments

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

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

METHODS OF OBTAINING PLAR:

Portfolio

TEXTBOOKS, REFERENCES, MATERIALS:

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

Sample texts might include: A course pack of material including selections from The Art of Dramatic Writing by Lajos Egri, Simon and Schuster; The Playwright's Process by Buzz McLaughlin, Back Stage Books; In their Own Words by David Savran, Theatre Communication Group--as well as selected dramatic works, both contemporary and modern classical. (Kushner, Trembly, Sheperd, Guare, Williams, Shanley, Durang, Mamet, Ayckbourn, Keane, O'Casey, and others).

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

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| Portfolio of one full-length play or two one-acts | 60% |
| Writing exercises & assignments | 20% |
| Workshop discussion/critiquing | 20% |

COURSE CONTENT:

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

A course syllabus might be structured as follows:

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.