

COURSE IMPLEMENTATION DATE:	September 2007
COURSE REVISED IMPLEMENTATION DATE:	September 2008
COURSE TO BE REVIEWED:	November 2010
(Four years after UPAC final approval date)	(MONTH YEAR)

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	
ENGL 381		4
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	Creative Writing: 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:

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

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		

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:	
Course Designer(s): _____ John Carroll	Chairperson: _____
Department Head: _____ Jim Andersen	Dean: _____ Eric Davis
UPAC Approval in Principle Date: _____	UPAC Final Approval Date: Nov. 23, 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:]

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.