

COURSE IMPLEMENTATION DATE:	<u>September 2007</u>
COURSE REVISED IMPLEMENTATION DATE:	<u>September 2014</u>
COURSE TO BE REVIEWED:	<u>September 2019</u>
(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

ENGL 381	College of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Creative Writing: Advanced 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: Two 200-level English courses to include one of ENGL 208, 211, 212, 213, or 215. ENGL 211 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:	_____	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify): Workshop	<u>30</u>	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: 25

Expected frequency of course offerings: Once every two 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 (reviewed by Andrea MacPherson)

Department Head: John Pitcher

Date approved: March 8, 2013

Campus-Wide Consultation (CWC)

Date of meeting: March 15, 2013

Curriculum Committee chair: Tetsuomi Anzai

Date approved: March 15, 2013

Dean/Associate VP: Jacqueline Nolte

Date approved: March 15, 2013

Undergraduate Education Committee (UEC) approval

Date of meeting: April 26, 2013

LEARNING OUTCOMES:

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

1. Identify and discuss the creative process of playwriting.
2. Develop and apply a personal dramatic theory to their writing.
3. Write individual projects utilizing playwriting devices.
4. Critique and evaluate peer material.
5. Identify and discuss the elements of performance art.
6. Identify and discuss the function of drama as entertainment and instruction.

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

Lecture, workshop, exercises, writing assignments.

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:]

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, Tremblay, Shepherd, 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 and assignments	20%
Workshop discussion/critiquing	20%

COURSE CONTENT:

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

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.