



SCHOOL OF COMMUNICATION & THE ARTS

Mission Statement:

Regent University's department of Cinema-Television (CTV) exists to reclaim the power of "Story" to weave Christian values and enduring truths in infinitely fresh and relevant ways—using consummate craftsmanship and artistry to inspire, teach and entertain millions around the world.

Course Syllabus

CTVU 210 - MAT

"Storytelling & Screenwriting"

Fall Semester 2007

Tuesdays/Thursdays 1:30-3:00 PM

COM 152

VIRGINIA BEACH CAMPUS

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor. Students are responsible to obtain all textbooks prior to the beginning of the Semester.

Professor: Kevin R. Crawford, MFA, PhD Student (Fellow)

Phone: 757-647-9003

E-mail: Kevicra@regent.edu

Office Hours: (By appointment)

Program Goals

The Bachelor of Arts degree with a major in Cinema-Television is a 120 credit hour degree, with 44 credits of major study in the CTV department. The general course of study breaks down as follows:

49 Credit hours	General Education
44 Credit hours	Cinema-Television Courses
27 Credit hours	Electives (within or outside of CTV)

The goals of the BA, with a CTV major are as follows:

1. To prepare students to enter the entertainment industry with the necessary skills to compete and succeed in a highly competitive field.
2. To equip students to be qualified to work in feature film, broadcast television, corporate video, industrial video, mobile and Internet video.
3. To graduate qualified screenwriters, producers, directors, editors, and other crew personnel.
4. To prepare students those students who wish to continue on to graduate education, to successfully perform at a high critical and analytical level.
5. To prepare Christian media professionals, ready to integrate their faith into the entertainment industry.

Course Prerequisites

None.

Personal Note

To make a difference in our world today—to impart ideas and parables to the people—we must become exquisite cinematic storytellers. We must continue to pass along wisdom and wonder infused with the Light to those with eyes to see and ears to hear.

“Storytelling & Screenwriting” is a (3) credit hour semester length course, in which we study of the way meaning is structured and perceived in the screen image of both film and video; introduction to basic narrative and screenwriting techniques. The course includes

viewing and analysis of narrative examples, plus in-depth interviews with Hollywood writers about their craft. Three lecture hours and weekly screenings for one semester.

Course Description

This course covers basic narrative and screenwriting techniques related to form and content. Primary emphasis will be upon the principles of story design in writing for film and television, including the way meaning is structured and perceived in the screen image. Throughout this course you will progress toward the completion of a short script, which you can enlarge/build upon in subsequent work.

Integration of Faith & Learning

This as all courses in the College of Communication and the Arts is ultimately concerned with how the committed Christian can blend his/her faith with what they learn here. Especially of concern is how the issues raised by this course are to be considered in comparison to your own *a priori* world view. You will be urged to consider all readings, screenings and discussions in light of your own Christian faith.

Scripture Theme

*All these things Jesus spoke unto the multitudes in parables; and **without a parable he did not speak** to them: That it might be fulfilled which was spoken by the prophet, saying, I will open my mouth in parables; I will utter things which have been kept secret from the foundation of the world. (Matthew 13:35, Mark 4:34)*

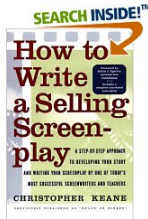
Course Competencies & Learning Objectives

Upon completion of this course, students should be able to:

1. **Identify** fundamentals of dramatic criteria, using them as tools to develop story ideas.
2. **Understand** the preparatory work that precedes the writing of a script, and appreciate the demands on one's time and the level of creativity that it takes to develop a story "well" told.
3. **Demonstrate** critical insight as to your own and fellow student's scripts in terms of basic formatting, dialogue, exposition and scene construction.
4. **Explore** the requisites involved in re-writing.
5. **Complete** a short screenplay, or animated short script, suitable for development as a later project or possible student thesis.

6. *Express* familiarity with basic industry terms and challenges associated with the business of screenwriting and script development.

Required Textbooks



Christopher Keane. *How to Write a Selling Screenplay: A Step-By-Step Approach*. ISBN-13: 978-0767900713.



Neill Hicks. *Screenwriting 101: The Essential Craft of Feature Film Writing*. ISBN-13: 978-0941188722.



Michael Rabiger. *Developing Story Ideas, 2nd Edition*. ISBN-13: 978-0240807362.

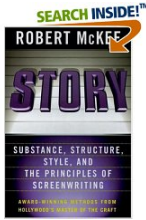


Blake Snyder. *Save The Cat! The Last Book on Screenwriting You'll Ever Need*. Michael Wiese Productions, 2005. ISBN-13: 978-1932907001.

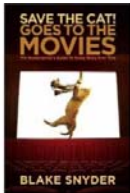


Dave Trottier. *The Screenwriter's Bible: A Complete Guide To Writing, Formatting, and Selling Your Script, 4th Edition*. ISBN-13: 978-1879505841.

Recommended Textbooks



Robert McKee. *Story: Substance, Structure, Style, and the Principles of Screenwriting*. ISBN-13: 978-0060391683.



Blake Snyder. *Save the Cat! Goes to the Movies: The Screenwriter's Guide to Every Story Ever Told*. Michael Wiese Productions, 2007. ISBN-13: 978-1932907353.

Recommended Software

MovieMagic Screenwriter 2000. (Software).

- **Note:** copies of this screenwriting software package *are* installed in the Computer Labs for student access in the Communication Arts Bldg.
- If you would like to purchase your own personal copy (highly recommended, especially for those who plan to write for film and television!) you can order from the Writer's Store online at http://www.writersstore.com/product.php?products_id=670&source=google_mmscr_sale
- A FREE demo version of the program is also available via the above link.

Additional materials (e.g., PowerPoint files, quizzes, media, and the like) may be found on Blackboard. Students are responsible for the information and materials distributed through Blackboard and, for on-campus students, in class.

Assignments

Participation: (25%) Each student will be graded on how well they **participate** both in online **and** in classroom discussions – especially the **six writing prompts** featured during the first six weeks of the course (3-5 paragraphs in length), and **three filmic examples** (5-7 minute Video/DVD clips) of the following, as assigned below: You will bring to class an example of: **a.** Act 1 Point of Attack, **b.** Act 2 Mid-point/Turning Point, **c.** Act 3 Climax. Taken together, these are ways of gauging how well a student is grasping the material, and whether s/he is keeping up. Moreover, you're paying for the course so I expect you to attend every class session, and complete all required "posts" on time. I may ask you to share in class on Tuesday, or Thursday of the week the assignment is due.

Story Bank of 12+1 Loglines: (5%) Early in the course you will create the beginnings of a “story bank” made up of (12) potential story ideas, (1-2) sentences in length, that you feel might make a good script. Then add (1) outrageous idea (to form a “baker’s dozen”!) even if you think would be totally unworkable, so long as it fascinates you. For each idea you have to include a “log line,” i.e. a capsule one to two sentence statement that sums up the action line or premise of your work.

Example: “A proud young ruler sets out to find the killer of the King of Thebes—but he discovers that he is that killer and that the King was his father and he subsequently blinds himself.” (OEDIPUS REX).

There are three parts to a good logline: first there is the character – “A proud young ruler ...” Second there is the action or premise “...sets out to discover.” And thirdly there is a consequence: “...blinds himself.” I may ask you to share in class on Tuesday, or Thursday of the week the assignment is due.

3 Premises: (5%) From your story bank you will choose three (3) story ideas, and write no more 1-3 paragraphs expanding upon the main parts of the original idea. One of these you will later develop into a short script during the second half of the course. I may ask you to share in class on Tuesday, or Thursday of the week the assignment is due.

Story Outline: (5%) Write a 3-5 page “working” outline of the overall shape of your story within the classic three or four-act structure: (Example: Act 1: Set-up, Act 2: Complication, Act 3: Development, Act 4: Resolution). This should be written in engaging, present-tense, active-voice prose. The outline should “tell” your story by means of carefully constructed paragraphs noting the primary structural elements within each act: Opening, Inciting incident (Point of attack), 1st Act Climax; Mid-point crisis (Turning point), 2nd Act Climax (Complication), and Third Act Climax. I may ask you to share in class on Tuesday, or Thursday of the week the assignment is due.

One Sheet Synopsis: (5%) This is a one-page summary of the plot – written after the above outline, or the actual script. This is a useful tool in “pitching,” or later “selling” your story. It should include the following: a. Title, b. Genre: “mystery” or “gangster” or comedy, etc., c. Log line, d. then one to three paragraphs describing the “action” of your story, including a paragraph that describes the climax. The final day, you will be given the opportunity to share this with the class.

Formatting exercise: (10%) At about one-third of the way through the course, the class will be given a formatting exercise that will cover the basic stylistic and formatting elements in common usage among professional writers in Hollywood today. You will be expected to apply standard script format to a small selection of prose that I will provide, converting it into a series of short film scenes.

Quiz on Genre Writing: (10%) At about midpoint in the semester, the class will be given a [genre quiz](#) that will cover the primary types of film genres in which professional writers work.

Short Script: (30%) Each person will write a “camera-ready” short script ([between 25-30 pages](#)) demonstrating command of the basic storytelling principles covered in the course. Choice of subject matter is open, however, [students will be required to submit \(at regular intervals\) throughout the course](#) samples of their “pages” at each major Act break:

- **Act 1 Draft** is Due – October 20, 2007 (10%)
- **Act 2 Draft** is Due – November 20, 2007 (10%)
- **Act 3 Climax** is Due – November 29, 2007 (10%)

Regent/Hollywood Speaker Series: (5%) At times during the semester we will have guest speakers coming to the Virginia Beach campus representing the film and television industries. Those who live in the area are expected to attend these presentations and write a [one-page reaction paper](#) to turn in one week after each presentation.

[All submitted assignments should be in MS Word Document \(.doc\) or Rich Text File \(.rtf\) formats.](#) (You will **post these by email attachment via the Digital Drop Box in Bb, and bring hard copies to class as instructed in the syllabus.**) Please see bi-weekly assignment column below for details. Further, in posting material, each student should label their assignments with something that includes their last name and the type of assignment. For example, Jim Smith would submit his synopsis as **JSmith-synopsis.doc** (or JSmith-synopsis.rtf). A file called “synopsis.doc” will get lost when I copy it to my class file. Plus, any assignment will be returned in like kind (that is, I will return an attached Word file that is marked up with the **Word Comment** function).

[All submitted scripts/screenplays should be created in MovieMagic \(.SCW\), Microsoft Word \(.doc\), or FinalDraft \(.fdr\) file format.](#) Please ***do not*** send me files in Adobe Reader (.pdf), as these cannot be marked/edited on screen.

CAUTION: Many computers CANNOT read **WORD 2007**, or files created on the new VISTA Platform. PLEASE SEND your Word files as a **WORD 2003 OR EARLIER VERSION**. I WILL SEND IT BACK TO YOU IF YOU DON'T PAY ATTENTION TO THIS.

NOTE: As tragic as it may be, on many levels, losing computer access, a crashed computer or hard drive or anything of this sort will not excuse lack of participation in the course. Also, all monetary burdens for computer access are borne by the student.

BlackBoard Information

Blackboard (Bb) has five primary purposes in our courses: (1) to provide a means for students to receive timely information about the course in general, assignments, grades,

and announcements from the instructor; (2) to promote thoughtful interaction between the instructor and students and among students themselves as they work through course materials; (3) to provide a means for students to complete quizzes and other forms of evaluation; (4) to enhance the learning process by providing a variety of materials; and (5) to enable students to check their grades.

Students complete their weekly assignments as posted/directed in Blackboard. Students are expected to check the **Announcements** section of Blackboard each week beginning two weeks before the start of the course. Students must keep their e-mail address current in Blackboard; they are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor.

If you have problems and/or are not able to login, send an e-mail to bbRegentUndergrad@regent.edu. Describe the problem in detail and include your full name, your Blackboard User Name, Password, Regent e-mail address, and telephone number(s). Or, for faster service, you can contact the [Help Desk/IT department](#) at (757) 226-4076 if you are experiencing computer related problems.

Submission of Assignments

All **assignments** (*unless otherwise instructed*) for this course should *ALWAYS* be submitted via [digital drop box](#) as an **attachment**. (See the "[Tools](#)" menu in Bb) Directions how to use the digital drop box can be found under "[Tutorials](#)." (See the "[Assignments](#)" section of Blackboard for further instructions.) **Bring hard copy to class as noted in the Syllabus.**

Note: if *Bb is down, email as MSWord attachment directly to: Kevicra@regent.edu

Every assignment must have your name on it, and, if it is more than one page, each page must have your last name and the page number; for example: "Smith 2, Smith 3," etc. To do that, you will need to know how to use the Header and Footer option under the "View" button in Microsoft Word.

Class Attendance & Late Assignments

It is important that you attend each class and come prepared to discuss the readings and assignments given. All class assignments must be completed in order to pass the course. If an emergency arises and you cannot be here, please let me know in advance. **Three, or more, unexcused absences will result in failure of the course.** When handing in scripts and papers, please retain one copy for yourself just in case the material mysteriously disappears enroute from your hand to my box. Late assignments will be assessed a five percent (**5%**) **grade reduction per calendar day** from the date the assignment is due, unless the instructor explicitly grants an extension due to unusual circumstances. Meeting assignment deadlines and class participation is a substantial portion of your total grade.

Emailing Your Instructor

The subject line of all **e-mail messages** related to this course should include the course number (e.g., CTVU 210), the location of the course (e.g., VB, DC, DE) and the name of the student ([Example](#), CTVU 210_VB_JohnSmith). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include their first and last name at the end of all e-mail messages.

Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up to date in [GENISYS](#).

Grading

Assignments will be graded as follows:

<i>Assignment</i>	<i>Weight</i>
Participation (Bb and in class)	25%
Formatting Exercise	10%
Quiz on Genre Writing	10%
Story Bank (12+1 Loglines/Ideas)	5%
3 Premises	5%
One Sheet Synopsis	5%
Story "working" Outline	5%
Final Script	30%
Review: Regent/Hollywood Speaker Series	5%
TOTAL:	100%

The grading scale:

GRADE	PERCENTAGE SCORE	QUALITY POINTS
A	94-100	4.0
A-	90-93.9	3.67
B+	87-89.9	3.33
B	83-86.9	3.00
B-	80-82.9	2.67
C+	77-79.9	2.33
C	73-76.9	2.00
C-	70-72.9	1.67
D+	67-69.9	1.33
D	63-66.9	1.00
D-	60-62.9	0.67
F	00-59.9	0.00

Extensions

Unless stated by the instructor in class, all assignments are due on the date stated in the syllabus at the beginning of that class period. **Late assignments will be graded down as indicated above without an approved extension.** Except in cases of extreme emergency, requests for extensions must be made to the instructor, at least (24) twenty-four hours before the assignment is due. Be prepared to defend your reason why you need the extension. Remember, deadlines in the film business are taken very seriously. This class, in preparing students to work professionally will take the same attitude.

Incomplete Grades

Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or Fall 2007 – Storytelling & Screenwriting extraordinary reasons acceptable to the professor, including equipment breakdown and shortages, and not because of neglect on the student's part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar's Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP on pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar's Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course. In progress grades can only be given for independent studies, internships, practica, portfolios, theses and dissertations.

Student Course Evaluations

Students will be given opportunity to provide the instructor, as well as the college administration with written feedback and evaluation of the course structure and its conduct. However, students should feel free to bring any concerns to the attention of the instructor at any time during the semester.

Screenings

We are all adults in this school. Any film or video I encourage you to study is purely for educational and instructive purposes to develop critical abilities -- rather than for entertainment. In the case that the film or video recommended is at the R-rated level, and you politely indicate to me that you are having problem, I will offer a substitute at the PG-13 or lighter rating.

Academic Integrity

The Regent University Graduate Catalogue contains the following statement: A community of teachers and scholars recognizes the principles of truth and honesty as absolutely essential. The expectation at Regent University is that these principles will be rigorously followed in all academic endeavors, including the preparation of class reports and papers, giving and taking of examinations, and in protecting the validity of assigned grades. This assumes that all work will be done by the person who purports to do the work without unauthorized aids. Instructors will exercise due diligence in planning and supervising the academic program so that the principles of truth and honesty are encouraged. Each student's work should be their own. Each document submitted should be the work of the student who submits it. Plagiarism is illegal and discovery of such will result in failure in the course.

Class Schedule

LEGEND:

SEC = Screenwriting 101: The Essential Craft of Feature Film Writing, Hicks

HWSS = How to Write a Selling Screenplay, Keane

DSI = Developing Story Ideas, Rabiger

HAND = Handout from professor

OR = On Reserve in the Library (check at main desk)

(Schedule subject to change with only brief notice)

MEETING DAY	TOPICS	Required Screenings, Readings, & other Assignments
1. Aug 23 (Thursday)	<p>Read the Syllabus -- comment on your background and interest in Film or TV:</p> <p>Introduction to the craft of Storytelling & Screenwriting:</p>	<p>Screen: chapter selection(s) from "The Dialogue: Learning from the Masters" (Interview with Paul Haggis, Sheldon Turner, Stuart Beattie – Vol. 1)</p> <p>Weekend Readings: SEC – pp. 1-14 HWSS – pp. 1-22 DSI – pp.15-56</p>
2. Aug. 28 (Tuesday)	The Writer and the Art of Storytelling:	<p>Screen: chapter selection(s) from "The Dialogue: Learning from the Masters" (Interview with ... Vol. 1 – cont.)</p> <p>Writing Prompt #1 Due: <i>A Tale from Childhood</i> (3-5 paragraphs)</p>

3. Aug. 30 (Thursday)	The Writer and the Art of Storytelling:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Weekend Readings: SEC – pp. 15-28 DSI – pp. 57-68</p>
4. Sept. 4 (Tuesday)	Basic Principles of Story Design:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Writing Prompt #2 Due: <i>Family Story</i> (3-5 paragraphs)</p>
5. Sept. 6 (Thursday)	Basic Principles of Story Design:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Weekend Readings: SEC – pp. 75-88 DSI – pp. 69-82 HAND – “Four-Act Breakdown”</p>
6. Sept. 11 (Tuesday)	Developing Story Ideas:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Writing Prompt #3 Due: <i>A Myth, Legend, or Folktale Retold</i> (3-5 paragraphs)</p>
7. Sept. 13 (Thursday)	Developing Story Ideas:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Weekend Readings: SEC – pp. 101-123 HWSS – pp. 115-121 DSI – pp. 83-96 HAND – Various Formatting Sample(s)</p> <p>“Baker’s Dozen” 12+1 Story Ideas/Loglines Due (in class)</p>

8. Sept. 18 (Tuesday)	Screenplay Style & Formatting:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Writing Prompt #4 Due: <i>Dream Story</i> (3-5 paragraphs)</p>
9. Sept. 20 (Thursday)	Screenplay Style & Formatting:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Weekend Readings: SEC – pp. 89-100 DSI – pp. 109-118 HAND, “McKee Genre Breakdowns”</p> <p>Formatting Exercise – HAND (Take-home)</p>
10. Sept. 25 (Tuesday)	Principles of Story Design: Setting, Genre, and Meaning in the Screen Image	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Writing Prompt #5 Due: <i>News Story</i> (3-5 paragraphs)</p> <p>Formatting Exercise Due Back (in class)</p>
11. Sept. 27 (Thursday)	Principles of Story Design: Setting, Genre, and Meaning in the Screen Image	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Weekend Readings: SEC – pp. 29-74 HWSS – pp. 23-55, DSI – pp. 119-134,</p> <p>3 Premise Statements are Due (in class)</p>

12. Oct. 2 (Tuesday)	Creating Memorable Characters:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Writing Prompt #6 Due: <i>Story based on a Documentary/True Events</i> (3-5 paragraphs)</p> <p>Quiz on Genre Writing (take online)</p>
13. Oct. 4 (Thursday)	Creating Memorable Characters:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 1 – cont.)</p> <p>Weekend Readings: SEC – pp. 143-156 HWSS – pp. 56-67,</p>
14. Oct. 9 (Tuesday)	MODULAR WEEK – NO CLASS	Nothing -- catch up on readings, work on your script, etc.
15. Oct. 11 (Thursday)	MODULAR WEEK – NO CLASS	Nothing -- catch up on readings, work on your script, etc.
16. Oct. 16 (Tuesday)	Building Your Story:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with David Goyer, Ted Griffin, Jim Uhls – Vol. 2)</p> <p>3-5 Page Story Outlines Due: (in class)</p> <p>Bring to Class a 3-5 Minute Movie Clip (on DVD, or Video) of an effective Inciting Incident (Point of Attack) Be prepared to discuss/defend your selection.</p>
17. Oct. 18 (Thursday)	Building Your Story:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 2 – cont.)</p> <p>Weekend Readings: HWSS – pp. 68-97</p>

18. Oct. 23 (Tuesday)	Plot & Structure:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 2 – cont.)</p> <p>Bring to Class a 3-5 Minute Clip (DVD/ Video) of effective Complication of Action (This can be any reversal; any climax within Act 2, any turning point or major complication) Be prepared to discuss/ defend your selection.</p>
19. Oct. 25 (Thursday)	Plot & Structure:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 2 – cont.)</p> <p>Weekend Readings: SEC – pp. 124-135 HWSS – pp. 98-107</p>
20. Oct. 30 (Tuesday)	Scene Construction:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 2 – cont.)</p> <p>Act 1 Drafts are Due (in class)</p> <p>Bring to Class a 3-5 Minute Clip (DVD/ Video) of an effective Third act Climax from the film of your choice. Be prepared to discuss/ defend your selection.</p>
21. Nov. 1 (Thursday)	Scene Construction:	<p>Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 2 – cont.)</p> <p>Weekend Readings: SEC – pp. 136-142 HWSS – pp. 108-114</p>

22. Nov. 6 (Tuesday)	Dialogue:	Screen: chapter selection(s) from "The Dialogue: Learning from the Masters" (Interview with ... Vol. 2 – cont.)
23. Nov. 8 (Thursday)	Dialogue:	Screen: chapter selection(s) from "The Dialogue: Learning from the Masters" (Interview with ... Vol. 2 – cont.) Weekend Readings: SEC – pp. 143-156 HWSS – pp. 122-128,
24. Nov. 13 (Tuesday)	Rules for Re-Writing:	Screen: chapter selection(s) from "The Dialogue: Learning from the Masters" (Interview with ... Vol. 2 – cont.)
25. Nov. 15 (Thursday)	Rules for Re-Writing:	Screen: chapter selection(s) from "The Dialogue: Learning from the Masters" (Interview with ... Vol. 2 – cont.) Weekend Readings: SEC – pp. 157-180 HWSS – 129-143,
26. Nov. 20 (Tuesday)	The Business of Hollywood: In Front of the Development Desk: Agents and Managers Getting Noticed:	Screen: chapter selection(s) from "The Dialogue: Learning from the Masters" (Interview with ... Vol. 2 – cont.) Act 2 Drafts are Due (in class)
27. Nov. 22 (Thursday)	THANKSGIVING – NO CLASS	Nothing -- catch up on readings, work on script, etc.
28. Nov. 27 (Tuesday)	The Business of Hollywood: Behind the Development Desk: The Hollywood Reader Getting Past:	Screen: chapter selection(s) from "The Dialogue: Learning from the Masters" (Interview with ... Vol. 2 – cont.)

29. Nov. 29 (Thursday)	Writing for the Big Screen: The Spec Script What is High Concept?	Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 2 – cont.) Weekend Readings: SEC – pp. 181-200 HWSS – pp. 144 - 152, Act 3 Climax is Due (in class)
30. Dec. 4 (Tuesday)	Writing for Television: Spec Episodes and Existing Shows	Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 2 – cont.)
31. Dec. 6 (Thursday)	Query Letters, Screenplay Contests, and (V)Pitchfests: Breaking In:	Screen: chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 2 – cont.) Weekend Readings: HWSS – pp. 153-161, HAND – “Resources for Screenwriters”
32. Dec. 11 (Tuesday)	Adaptation:	Screen: Excerpts from “The Muse” (1999) and/or “Adaptation” (2002)
33. Dec. 13 (Thursday)	Collaboration:	Screen: final chapter selection(s) from “The Dialogue: Learning from the Masters” (Interview with ... Vol. 2 – cont.) No Readings: (edit and polish your scripts)
34. Dec. 18 (Tuesday)	Day of “pitching,” sharing One-Sheets, etc.	One Sheet Synopsis of your Script is Due (in class) FINAL SCRIPTS DUE BY 11:59pm (sent by email attachment via the Digital Drop Box in Bb)

This syllabus is subject to change without notice.

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Regent University, School of Communication & the Arts
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