

**ENGL275/ARHU275: WRITING TO BE SEEN—SCRIPTWRITING FOR THEATRE, FILM & TV
FALL 2019**

Instructor

Ross Angelella – *it's cool to call me Ross or Professor A, so you don't have to butcher my last name!* ☺

Communication

Email: jrangel@umd.edu | Follow these guidelines when writing emails to me:

- (1) Begin the subject line with “ENGL275” or “ARHU275”
- (2) Complete the subject line with a concise phrase describing your question or concern

Office: **Tawes Hall – 1210**

- (1) Office Hours: by appointment is best, Tuesdays & Thursdays.

Social Media: **Follow me at your own peril!**

- (1) *Twitter & Instagram:* @jrangel
- (2) *Facebook:* Ross Angelella
- (3) This is merely another means of connecting outside of the classroom. However, if you follow me, please do not use these platforms to communicate about our coursework. All coursework communications must be done via UMD email.

Required Text

All texts will be provided to you online via ELMS/Canvas.

Required Material

Creative Writing Journal. The journal can be a physical, hard copy journal or digital. (However, I recommend a physical, hard copy journal. More magic appears in the pen-to-paper exchange.) If digital, please keep all entries together in one document. If physical, no fancy journal needed, although certainly allowed. Spiral notebooks are fine.

ELMS/Canvas

On our course site, you can find the syllabus; modules with readings, worksheets and handouts; and a Media Gallery with all required viewing as well as clips and films watched in class. Be sure to set up your notifications on Canvas at the beginning of the semester to make sure you receive all updates and announcements.

Course Description

Writing to be Seen offers students an introduction to the theory and practice of scriptwriting with the opportunity to read, view, evaluate, write, and revise texts meant to be performed for spectators. Students will practice writing for the stage, film and television, with an emphasis on the critical reading of textual/visual literary models. Additionally, students will read theory and scholarship designed to teach the opportunities and advantages of each format. In particular, students will apply this scholarship to analyze and critique a live play, as well as examine texts that have been successful across two different formats. We will also examine selected scripts, performances, and several film and television clips as models for students' own creative work. Throughout the course, students will prepare frequent writing exercises and will share and provide feedback for each other's scripts in a workshop format.

Outcomes and Course Goals

At the end of this course you will be able to:

- Select, evaluate, and apply terms and concepts associated with methods of successful scriptwriting for theatre, film and television;

- Be equipped to plan, model, prepare, critique, revise, and perfect your own dramatic scripts as participants in the creative process;
- Demonstrate critical thinking in the evaluation, critique, and analysis of existing models from theatre, film and television, with an awareness of what succeeds and what fails;
- Recognize how language used in writing theatre, film and television represents new/different ways of thinking;
- Formulate thesis statements for critical evaluations;
- Hone your ability to collaborate in both writing workshops and peer-review;
- Recognize, discuss, and write about drama as social/cultural commentary;
- Complete a short script, and
- Have a portfolio including many more ideas and extracts for future projects.

REQUIREMENTS AND POLICIES

1. **PARTICIPATION.** Regular participation is required. We are covering a lot over the course of the semester. The only way to keep up is through **consistent** participation. Come to class prepared to participate fully. Lack of attendance will adversely affect your ability to participate in class discussions and activities and thus your participation grade. You are also expected to arrive on time; if you are late, you will disrupt class, and your participation grade will again suffer the consequences. **YOU** are responsible for catching up on all notes, announcements, or work missed, regardless of whether the absence is excused or unexcused. If you are absent, seek out your classmates for an explanation of what was covered that day. If, after talking to your classmates, you have questions, please feel free to come see me for further explanation. My policy is to give no make-ups for unexcused absences.
2. **READING & WRITING.** Despite what the character Nick Miller from NEW GIRL says (“Writers don’t read. We write!”), writers **DO** read and writers **DO** write. A lot. You are required to write often and keep up with the assigned readings. You cannot be a practitioner, or even a hobbyist, without doing both.
3. **DUE DATES.** Major writing will be accepted only on the due dates indicated on the course schedule. On all work, please include an electronically signed copy of the University’s Honor Pledge: “I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination.”
4. **GRADE BREAKDOWN.** The final grade will be based on the following:
 - Writing Workshop Participation & Critique 25%
 - Final Writing Portfolio 25%
 - Mid-term Writing Portfolio 15%
 - Critical Assessments of Literary Models 15%
 - Creative Writing & Screening Journals 10%
 - Community Participation 10%

LETTER	A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
PERCENTAGE	100%	96%	92%	89%	86%	82%	79%	76%	72%	69%	66%	62%	59%
	97%	93%	90%	87%	83%	80%	77%	73%	70%	67%	63%	60%	0%

MAJOR GRADED WRITING ASSIGNMENTS

- **Midterm Portfolio (15%)**
 - *Monologue.* Develop a character and monologue inspired by a piece of music. (4 pages.)

- *Short Film Script*. Develop an original short film script (5 pages).
- *Annotated Reflective Memo*. You are required to provide a reflective memo, critically examining, reviewing, and writing about your learning and writing experiences in the development, revision and execution of both assignments. Must cite examples. These mandatory reflections are meant to help guide you through your own revision as you consider where you want these stories to go (Minimum of 1 page, single-spaced).
- **Final Portfolio (25%)**
 - *TV Script*. Develop original Teaser/Act One of existing half hour TV show (10-12 pages).
 - *Final Short Film Script*. Further developed and revised original short film script (10-15 pages).
 - *Annotated Reflective Memo*. You are required to provide a reflective memo, critically examining, reviewing, and writing about your learning and writing experiences in the development, revision and execution of both assignments. Must cite examples. These mandatory reflections are meant to help guide you through your own revision as you consider where you want these stories to go (Minimum of 1 page, Single Spaced).
- **Workshop Participation & Critique (25%)**: An essential part of the writing process is the giving-and-receiving of feedback. You will be assigned one script per assignment to: a) read closely and write a detailed reader report of the work, critiquing strengths and weaknesses with the draft, offering line-edits and asking questions; and b) provide the author with Script Coverage. This will culminate in 3 reader reports throughout the semester.
- **Critical Assessments (15%)**: You will be required to engage in 4 online discussions throughout the semester, responding to required reading and screening assignments, analyzing them for specific craft-based and literary elements and developing theses statements on their relationship to other content previously discussed in class.

MINOR GRADED WRITING ASSIGNMENTS

- **Creative Writing Journal**: You will be asked to complete writing activities that will aid in the drafting process and completion of projects. A total of 5 entries are required by the end of the semester.
- **Screening Journal**: This is a semester-long assignment. You will write 5 entries, each on either a film or episode of television, breaking it into the Story Paradigm (referenced below) and analyzing story structure. In addition, you are required to write a short paragraph (3-5 sentences) discussing whether you liked the film/TV episode or not, explaining why or why not and identifying any perceived flaws in the story, and how you would have liked to see it revised, if at all.
- **Script Analysis & Reflection**: Once at the beginning of the semester and once at the end of the semester, students will be required to read two of the following assigned screenplays and write a one-to-two-page, single-spaced reflective essay on the reading experience. This is NOT a film review or a book report, but a personal journal-type essay examining your own experience reading the screenplay.

Story Paradigm Analysis

You are required to submit a story paradigm analysis at the end of every written assignment. Failure to provide one will result in lost points. Examples of this paradigm is on ELMS and will be discussed in class. Your responses will vary from (at least) several words to (at most) a single sentence. Keep these short, succinct, simple and void of any flowery language. Just the facts. Whenever you are required to provide Story Paradigm analysis, you need to provide it in the following layout:

Protagonist:	Name, age, character description—physical, emotional, personality
Who Wants Something:	External Motivation—tangible, physical motivation of protagonist
Takes Action to Get It:	Failed actions the protagonist takes to achieve motivations
Meets with Conflict:	Obstacles preventing protagonist's motivations.
That Builds to a Climax:	Turning point of the story where protagonist overcomes obstacle.

And a Resolution:	Final outcome of the story for the protagonist.
Character Change:	How and why the protagonist changes at the end.

Workshop Etiquette & Guidelines

You are required to participate in workshop. This means both submitting work on time to be workshopped, giving peer review feedback on assigned days as well as participating in the critique of your peers' work. Below are our workshop guidelines and etiquette:

- All comments have to be constructive. No trash talking allowed. Anyone who is less than courteous in giving or receiving feedback will be asked to leave.
- You have to comment on the work in front of you, not what you would have written if it had been your idea. Even if you think your idea is better.
- Comments that are less than insightful and courteous are not acceptable during workshops, so use the art of being tactful when addressing areas that may need strengthening in a peers' work. Our workshops should be a positive learning experience, so everyone feels safe in sharing their work.
- Do not just flatter and praise peers with empty words of "I loved your story" but actually identify the WHY and specific examples of what worked well. It helps no one to understand their strengths or weaknesses if you do not answer WHY it doesn't work or WHY/HOW it does work well.

Working in the Arts:

Professionals who work in the Arts sometimes depict the more tawdry sides of human life (violence, foul language, sex, drugs, etc.) because they are attempting to reflect reality. Moreover, successful storytelling always relies on conflict (wherein many of those themes can be found) to engage an audience. An exploration of those themes by an artist is in no way an endorsement of them, simply a reflection of human experience. Please consider this class to have the potential to explore G-rated to R-rated material (and everything in between).

That said, as art imitates life, so does life imitate art. It is important to be mindful of the consequences of our work upon others as it can potentially shape both the local and global community. No X-rated material by community standards—nor propaganda for the purposes of HATE—is allowed.

Difficult Material

You may not "like" everything that we watch and read. Also, please note that this course does include films and readings that some people may find offensive or disquieting or not in-line with their personal taste. Be prepared to see films with unfamiliar aesthetic frameworks, radical political viewpoints, graphic violence, nudity, and/or sexually explicit material. You are, however, still accountable for all of the material viewed in this class, and I expect you to remain open and respectful while discussing these films in class. I encourage healthy critical discussion, debate, and disagreement about the films and readings. But I also expect all students in the course to respect each other's ideas and feelings and to refrain from all manner of personal attacks.

Warnings for Potentially Traumatic Material

While students in the class are responsible for difficult material in this course, engaging with these texts should not come at the expense of your mental well-being. If any of you would like to speak to me about specific content that you are concerned about, please do not hesitate to do so, whether in person or via email. While you are still responsible for the material, I am more than willing to work with you so that you can approach the material on your own terms.

COMMUNITY: PARTICIPATION & ATTENDANCE

This class is not intended to be lecture-based: it is community-based. Classroom interaction is important because writing is an essential social activity, and the formation of our community is key to a successful semester.

Your participation is essential to the success of the class. The best way to have a good class is to do the reading/screening, do some thinking, and try to communicate your ideas and questions to the rest of us. You are expected to put some thought and effort into the viewing, reading, writing, and class discussion. **You are expected to be an active participant in the discussion: talking, asking questions, listening, generally engaging with the community.** Other elements of class participation include being prepared and being respectful of other members of the class.

Participation Rubric

A	<i>Superior participation</i> shows initiative and excellence in written and verbal work. The student helps to create more effective discussions through her or his contributions. Reading and writing assignments are always completed on time and with attention to detail. Interaction and collaboration with peers is tactful, thorough, specific, and often provides other students with a new perspective or insight
B	<i>Strong participation</i> demonstrates active engagement in written and verbal work. The student plays an active role in the classroom but does not always add new insight to the discussion at hand. Reading and writing assignments are always completed on time and with attention to detail. Interaction and collaboration with peers is tactful, specific, and helpful.
C	<i>Satisfactory participation</i> demonstrates consistent, satisfactory written and verbal work. Overall, the student is prepared for class, completes assigned readings and writings, and contributes to small group and large class discussions. Reading and writing assignments are completed on time. Interaction and collaboration with peers is tactful and prompt.
D	<i>Weak participation</i> demonstrates inconsistent written and verbal work. The student may be late to class, unprepared for class, or may contribute infrequently or unproductively to classroom discussions. Reading and writing assignments are not turned in or are insufficient. Interaction and collaboration with peers may be lacking, disrespectful, or off-topic.
F	<i>Unacceptable participation</i> shows ineffectual written and verbal work. The student may be excessively late to class, regularly unprepared, and not able to contribute to classroom discussions or small group workshops. This student may be disruptive in class. Reading and writing assignments are regularly not turned in or are insufficient. The student has a pattern of missing class, being completely unprepared, or being disruptive

High-scoring participation

- Brought required hard-copy or online assignments to every class
- Focused the discussion on the exercises at hand/readings
- Took a leadership role (in the sense of a true leader, one who enables and nurtures discussion rather than dominates)
- Asked useful questions about assignments/activities
- Appeared to be “on the ball” in terms of knowing what is required
- Arrive on time for class, prepared to work
- Submitted papers/assignments on time
- Scheduled conferences for guidance, if needed, *long* before assignment is due
- Offered intelligent advice/criticism to peers

Low-scoring participation

- Did not purchase course packet or book
- Did not appear to have completed readings, failed to participate in discussion
- Read a book for another class during class time
- Texted during class, tweeted during class, checked sports scores or FB during class
- Failed to bring required hard-copy or online versions of assignments

- Arrived consistently late –even after discussing the issue with professor. Did not alter late behavior or otherwise attempt to improve situation.
- Failed to submit papers or assignment by deadline
- Failed to follow directions
- Slept during class
- Frequently missed class – even after discussing issue with professor

Late Assignments

Any assignment handed in late will be assessed a half-grade penalty for each school day of tardiness. In keeping with university policy, assignment deadlines and examinations will be rescheduled only in cases of documented illness, family death, religious observance, or required attendance at other university functions, and only if the student notifies his/her instructors in advance.

However, if any of you at any point are concerned about your ability to submit work on time, please do not hesitate to contact me. I am generally willing to work with students who ask for extensions, but only when students ask for these extensions ahead of time, not after the assignment's due date.

Times of Duress:

While the above rules and guidelines are important, please understand that they are designed to help and not intimidate you. Your time in college may often be stressful, due to factors both in and out of the classroom. While we all have responsibilities when things get difficult, at times that stress can feel overwhelming. For this reason, please know that if at any point in the class you fear that you are struggling or falling behind, I am always happy to meet with you and help you work out a game plan for the course.

Attendance and Absences:

You are allowed three discretionary absences to use as you need them. Absences due to illness or your participation in a university-sponsored event, although allowable, must be documented. **Any student missing more than two weeks' worth of classes, for any reason, should consider dropping the class.** Work missed because of any absence should be made up; this is always your responsibility. Do not rely on me to fill you in. Tardiness is also unacceptable. Three tardies equals one absence.

Religious Observances:

In keeping with the University of Maryland policies, all students will be given the opportunity to make up any academic assignments that are missed due to individual participation in religious observances. Students have the responsibility to inform their instructors of any intended absences for religious observances in advance. Written notice of the affected dates should be provided as soon as possible but no later than the end of the schedule adjustment period.

from the University of Maryland College Park:

Students are expected to attend classes regularly. Consistent attendance offers students the most effective opportunity to gain command of course concepts and materials. Events that justify an excused absence include: religious observances; mandatory military obligation; illness of the student or illness of an immediate family member; participation in university activities at the request of university authorities; and compelling circumstances beyond the student's control (e.g., death in the family, required court appearance). Absences stemming from work duties other than military obligation (e.g., unexpected changes in shift assignments) and traffic/transit problems do not typically qualify for excused absence.

Students claiming an excused absence must notify the course instructor in a timely manner and provide appropriate documentation. The notification should be provided either prior to the absence or as soon afterwards as possible. In the case of religious observances, athletic events, and planned absences known at the beginning of the semester, the student must inform the instructor during the schedule adjustment period.

All other absences must be reported as soon as is practical. The student must provide appropriate documentation of the absence. The documentation must be provided in writing to the instructor by the means specified in this syllabus. The full university attendance/absence policy can be found here: <http://www.ugst.umd.edu/courserelatedpolicies.html>

Conferences:

Meet with me when you have questions about an assignment, when you would like to try out some ideas before an assignment is due, when you have questions about a comment, or when you want to know where you stand in the course. You should also see me to get help with particular writing-related problems. If you would like me to read and comment on a draft, you must come to office hours or make an appointment (at least 24 hours in advance of the due date) to see me; **I will not comment on drafts via email.**

Communication about this course:

Faculty and advisors use email to convey important information, and students are responsible for keeping their email address up to date, and must ensure that forwarding to another address functions properly. Failure to check email, errors in forwarding, and returned email are the responsibility of the student, and do not constitute an excuse for missing announcements or deadlines.

Also, if you miss a class please do NOT email me the following: **did I miss anything important?** Always assume that—yes—you missed something important. Ask a classmate to fill you in. Or schedule a time to meet with me to go over concepts, assignments, material you missed.

UNIVERSITY REQUIREMENTS AND POLICIES: OTHER

Academic Integrity

The UMD Honor Code prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents and forging signatures. Allegations of academic dishonesty will be reported directly to the Student Honor Council: <http://www.shc.umd.edu>. On every examination, paper or other academic exercise not exempted by the instructor, students must type and initial the following pledge on a cover page of each written assignment:

I pledge on my honor that I have not given or received any unauthorized assistance on this examination (or assignment).

Diversity & Inclusion Statement

UMD English considers the diversity of its students, faculty, and staff to be critical to its educational mission and expects every member of the community to contribute to an inclusive and respectful culture in the classroom, work environment, and at campus events. It is my intent that students from diverse backgrounds, perspectives, and learning needs be well served by this course and that the diversity students bring to class be viewed as a resource and strength. Dimensions of diversity include intersections of sex, race, age, national origin, ethnicity, gender identity or expression, sexual orientation, intellectual and physical ability, primary language, faith and non-faith perspectives, income, political affiliation, marital or family status, education, and any other legally protected class. I endeavor to present materials and activities that foster a positive learning environment based on open communication, mutual respect, and non-discrimination. Please let me know of ways to improve the effectiveness of the course for you personally or other students or student groups.

If you experience issues related to diversity and inclusion in your English courses or as part of the English department community—or if you have suggestions for improving diversity, inclusion, equity, and access in the department—please contact our Diversity, Inclusion, Equity, and Accessibility (IDEA) Committee at: englishidea@umd.edu.

Academic Accommodations

for students who experience sexual misconduct :

The University of Maryland is committed to providing support and resources, including academic accommodations, for students who experience sexual or relationship violence as defined by the University's Sexual Misconduct Policy. To report an incident and/or obtain an academic accommodation, contact the Office of Civil Rights and Sexual Misconduct at 301-405-1142. If you wish to speak confidentially, contact Campus Advocates Respond and Educate (CARE) to Stop Violence at 301-741-3555. As 'responsible university employees' faculty are required to report any disclosure of sexual misconduct, i.e., they may not hold such disclosures in confidence. For more information: <http://www.umd.edu/ocrsm/>

for students registered with Accessibility and Disability Services (ADS):

Students registered with ADS should inform the instructors within the add-drop period if academic accommodations will be needed. NB: You are expected to meet with your instructor in person to provide them with a copy of the *Accommodations Letter* and to obtain your instructor's signature on the *Acknowledgement of Student Request* form. You and your instructor will plan together how accommodations will be implemented throughout the semester. To obtain the required Accommodation Letter, please contact Disability Support Service (DSS) at 301- 314-7682 or visit their website: <https://www.counseling.umd.edu/ads/>.

Food and Housing Struggles

If you cannot afford food or a safe and stable place to live, school and work responsibilities are incredibly difficult. Please talk to me, if you are comfortable. A confidential conversation means we can look together at all aspects of campus and community help. For example, the Office of Student Affairs maintains the [UMD Student Crisis Fund](#) to provide emergency financial assistance. Through this fund -- combined with campus counseling, academic, and support resources -- you may be able to meet some of these pressing needs. This fund requires an application and can take some time. For food, you can visit the [Campus Food Pantry](#) immediately.

University-wide course policies

A full list of course-related policies and relevant links to resources may be found at: <http://www.ugst.umd.edu/courserelatedpolicies.html>

Copyright notice

Class lectures and other materials are copyrighted. They may not be reproduced for anything other than personal use without written permission from the instructor. Copyright infringements may be referred to the Office of Student Conduct.

Acknowledgements:

The grading rubrics in this syllabus were created by Scott Wible and Douglas Kern. Materials in this syllabus were adapted and adopted from past courses in order to ensure consistency between courses and curricula.

WINS & LOSSES: A MANIFESTO

I have been writing professionally for the past 17 years. Since I was your age, actually.

During that time, I have written and published a wide range of work: academic papers and research articles; international presentations on real estate and finance; numerous articles on the Montessori method of educating 3 to 6 year olds; newspaper articles on crime, public policy, new business, and health and wellness; film, literature and music reviews for national magazines; over 20 short stories, one of which won a grand prize in a major literary journal; three novels ghostwritten under another author's name; and in 2012 I published my debut coming-of-age/horror/family drama/psychological thriller novel ZOMBIE under my pen-name J.R. Angelella. A novel that I finished a year ago got rejected by both my editor and agent and am currently in the process of burning it down and 100+ pages into a totally new novel. To add to this, I teach professional, creative and scriptwriting at UMD in the English department and teach screenwriting and story development in the electronic media and film department at Towson University.

Great. So why do you care about my professional writing career?

All of this is to say: I have faced mountains of rejection and will face mountains more. I have had a mentor of mine (a professor I studied with and trusted) plagiarize and publish my original work as his own. I have fired a literary agent for manipulating me and lying to me. I have been told I was never going to make it as a writer or a teacher or a business owner. That I wasn't good enough at writing. That my creative ideas for my novels were too crazy. That no one would ever read my work because I would never publish a novel.

To that end, I have overcome every single one of these setbacks and accomplished every single one of these professional landmarks.

I have had to fight against my own self-doubt and low self-esteem. I have had to strengthen my ego. I have had to put all of my faith in a select few, trusted advisors. I have had to operate from a place of fear and loathing, neither of which are good to harness for any extended period of time. But through whatever means necessary, I overcame every single obstacle put in my way, by others or myself.

My point?

Whether it is writing a novel or a grant proposal, winning a short story contest or getting into medical school or becoming a physical therapist, graduating college or finding true happiness or battling depression or harnessing your anxiety, you will face countless obstacles and endless assholes in your life telling you that you are not good enough, that you are doing it the wrong way, that you will never succeed, that you will fail, and should just give up. That you will never measure up to the standard of excellence.

Well, the greatest accomplishments in your life, the ones that pump you full of pride, they are predicated on failure. And I am here to tell you that you ARE good enough, that I hope you ARE doing it the wrong way, that you WILL succeed, but in order to do so, you must fail along the way, fail YOUR way, learn from the failure, find your success in the failure.

Put simply: I absolutely forbid you to measure up to any standard of excellence and, in turn, demand that you set the standard of excellence.

If you run, the bear will eat you. If you climb, the bear will eat you. If you swim, the bear will eat you.

BE THE BEAR!

COURSE SCHEDULE | The Course Schedule is subject to change; changes will be announced in class, and the schedule will be updated on Canvas.

Week 1 – Introduction & Monologue

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	8/27	Introduce: 275 & Syllabus Discuss: Introductions & Intentions Lecture: What is Story? The Basics of Drama		
Th	8/29	Lecture: Writers' Write: Keeping a Journal Lecture: Relationship Between Content & Form Lecture: Dramatic Action & Dramatic Conflict Exercise: Journal Prompt	Read: TWJ, <i>Introduction</i> , pgs xxvii-xxxii Read: STORY by Robert McKee, <i>Introduction</i> ONLY	Bring a Journal.

Week 2 – Writing for Theatre

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	9/3	Assignment: Monologues. Lecture: Monologues & How to Format a Play Script (handouts) Screen: Simon Stephen's <i>Sea Wall</i> Exercise: Choose an Object. Monologue Free Write.	Read: Simon Stephen's <i>Sea Wall</i>	
Th	9/5	Lecture: The Value of Character Screen/Discuss: <i>Standby</i> Lecture: Building Character through Monologue Exercise: Telephone Character Development. Then find their voice.	Read: TWJ, (1) <i>The Archetypes</i> , pgs 23-27; (2) <i>Hero</i> , pgs 29-37; (3) <i>Shadow</i> , pgs 65-69; (4) <i>The Wisdom of the Body</i> , pgs 355-361 Read: <i>Breaking Down the Action</i> , David Ball, on "Missing Persons (Character)"	Discussion: Artistic Integrity (Due 12AM)

Week 3 – Writing for Theatre

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	9/10	Lecture: How We Workshop & Critique Lecture: Premise & Theme; Loglines Exercise: Drafting loglines.	Read: from HOW TO BE YOUR OWN SCRIPT DOCTOR, <i>Chapter Four: Operation Premise and Theme</i> , pgs 39-49 Read: from SAVE THE CAT, <i>Chapter One: What Is It?</i> , pgs 1-17	
Th	9/12	Lecture: Contrast—The Dramatic Tradition Screen/Discuss: Multi Facial Exercise: Small Group Character Reveal	Read: TWJ, <i>Polarity</i> , pgs 315-338	Worksheet: Mapping the Interior of the Character
Sat	9/14			**Post Workshop** Monologues (due by 12AM)

Week 4 – Writing for Theatre & Workshop

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	9/17	Workshop: Monologues (Cohort 1)		Critical Assessment #1: Monologues (due by 12AM)
Th	9/19	Workshop: Monologues (Cohort 2)		

Week 5

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	9/24	Workshop: Monologues (Cohort 3)	Read: Amiri Baraka's <i>Dutchman</i> (begin)	
Th	9/26	Workshop: Monologues (Cohort 4)		

Week 6 – Screenwriting for Film & Dialogue

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	10/1	Assignment: Short Film Script Lecture: Three Act Structure Lecture: Screenwriting for Film	Read: TWJ, <i>A Practical Guide</i> , pgs 3-20	
Th	10/3	Lecture: Dialogue Exercise: Shape transcription into interesting dialogue. Read it aloud.	Read: from HOW TO BE YOUR OWN SCRIPT DOCTOR, <i>Chapter Seven: Operation Dialogue</i> , pgs 103-114	DUE: Record/transcribe a conversation.

Week 7 – Building a Scene

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	10/8	Lecture: Building a Scene Exercise: Scene Work	View: <i>Hollywood Screenwriter Attempts to Write A Scene in 7 Minutes</i> Read: Storytelling Memo by David Mamet	DUE: Film Script Reflection (by 12AM)
Th	10/10	Screen: The Lunch Date Lecture/Discussion: Drama as Social/Cultural Commentary; Presenting Conflict in Storytelling; and Exposition and Writing Conflict through Dialogue	Read: Amiri Baraka's <i>Dutchman</i> (finish) View: <i>Dutchman</i>	Critical Assessment #2: Dialogue (due by 12AM)
Sat	10/12			**Post Workshop** Short Film Script (due by 12AM)

Week 8 – Screenwriting for Film

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	10/15	Workshop: Short Film Script (Cohort 4)		
Th	10/17	Workshop: Short Film Script (Cohort 1)		

Week 9 – Screenwriting for Film

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	10/22	Workshop: Short Film Script (Cohort 2)		
Th	10/24	Workshop: Short Film Script (Cohort 3)		

Week 10 – Screenwriting for Film & Television

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	10/29	Assignment: TV Script Lecture: Teleplay & PowerPoint Presentation (Serial, Episodic, Flexi-Narrative) View: Fleabag. Season 2.1		Critical Assessment #3: Visual Storytelling (due by 12AM)
Th	10/31	Exercise: Writing Action as a Picture Storyline View: Buffy. Hush.		DUE: TV Script Reflection (by 12AM)

Week 11 – Screenwriting for Television

Day	Date	Topic	Reading/Viewing Due	Writing Due
M	11/4			**Post Workshop** TV Script (due by 12AM)
T	11/5	Assignment: Final Script Presentations View: TV Scene Analysis Exercise: Expanding Short Film		
Th	11/7	Workshop: TV Script (Cohort 3)		DUE: Midterm Portfolio (by 12AM)

Week 12 – Screenwriting for Television Workshop

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	11/12	Workshop: TV Script (Cohort 4)		
Th	11/14	Workshop: TV Script (Cohort 1)		
Sat	11/16			**Post Workshop** Final Short Film Script (due by 12AM)

Week 13 – Screenwriting for Television Workshop & Final Script Presentations

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	11/19	Workshop: TV Script (Cohort 2)		Critical Assessment #4: TV (due by 12AM)
Th	11/21	Workshop: Final Short Film Script Table Reading (Cohort 2)		

Week 14 – Final Script Presentations

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	11/26	Workshop: Final Short Film Script Table Reading (Cohort 3)		
Th	11/28	THANKSGIVING		

Week 15 – Final Script Presentations

Day	Date	Topic	Reading/Viewing Due	Writing Due
T	12/3	Workshop: Final Short Film Script Table Reading (Cohort 4)		
Th	12/5	Workshop: Final Short Film Script Table Reading (Cohort 1)		DUE: Creative Writing & Screening Journals.
M	12/9			DUE: Final Portfolio