

Creative Writing 5372
Advanced Screenwriting

Lex Williford

SPRING 2023 TENTATIVE SYLLABUS

PROFESSOR: Lex Williford

PROTOCOL: My classes are informal by design, and I prefer it that way. Please call me *Lex* but, if you're more comfortable with something more formal, feel free to call me *Profe*. UTEP students are almost always respectful—something that I admire and respect—but I prefer having relaxed conversations with students that helps us all be at ease in class.

SECTION: CRW 5372-002, CRN 26685

DATES AND Tuesday, 6-8:50 pm, EDUC 907

PLACE: TR 12-1:20 pm, Jan 17, 2023-May 04, 2023

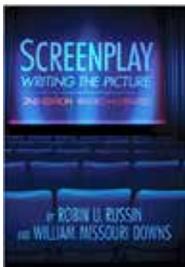
OFFICE: EDUC 901A

OFFICE HOURS: 2-4 Thursdays and by appointment. I write MWF. Please, no calls before 4 pm on these weekdays.

E-MAIL: lex@utep.edu

PHONE: (915) 433-1931 (Mobile only). Please, no calls weeknights or weekends; you may text me during those times, but I may not respond till the next day.

COURSE DESCRIPTION: Intensive study and practice in various forms and approaches of screenwriting, including workshop discussion of individual student screenwriting. This course will be an intensive study of screenplay format for the feature film, screenplay structure and screenwriting, including a workshop of student pitches and Ackerman Scenograms, treatments and screenplays. In graduate classes, students will write a feature-length script (90-120 minutes/pages); in undergraduate classes, students will write *half* a feature-length script or a short script (45-60 minutes/pages).



REQUIRED TEXT:

Screenplay: Writing the Picture,
Robin U. Russin, William Missouri Downs
Silman-James Press; 2nd Edition (July 1, 2012)
ISBN-10: 1935247069
ISBN-13: 978-1935247067

Please buy only the 2nd Edition.

The 95%-preferred screenwriting software in the industry, *Final Draft 12*, is available to undergraduate and graduate students **for an eighteen-month trial period**, with all the program's printing features enabled, including *Save to PDF* (our workshopping format). That's three weeks longer than our standard semester, **so you're in no way required to buy the software for this class**. The education price—at \$99 for Mac or Windows—is too expensive for most students, but *those who want to write more screenplays* can buy the software any time after the semester is over: <https://trial.finaldraft.com/edutrial/>.

**THE FINAL
DRAFT
EDUCATION
TRIAL AND
FD MOBILE:**

Though it doesn't have many features as the original, at \$10, *Final Draft Mobile* for iPhone and iPad is a far less expensive alternative: <https://apps.apple.com/us/app/final-draft-mobile/id526135686>

I recommend that you wait to get the trial about two or three weeks into the semester, just to give you more time after the semester if you want to keep working on your script and send it off. The only way you can use the 18-week trial is if you use your [.edu](mailto:lex.williford@du.edu) e-mail address and have not previously used the trial with that e-mail address. Before the trial ends, I highly recommend that you print your finished script to .PDF, so you'll have a copy for the future. Final Draft can open documents in Adobe Acrobat format and will format those documents correctly most of the time.

SCRIPTS (.PDF): Read the following scripts this semester Weeks 1-5:

- [Chinatown](#), 1974. *Please read this script and view the film by the end of Week 3.* I've created sample pitches, Scenograms and treatments from this script as a consistent model of those individual assignments.

Free Subscriptions Showing *Chinatown* (01/17/23): HBO Max, DirecTV, CBS, Kanopy, Hoopla.

and

- [El laberinto del fauno](#), 2006.

or

- [Pan's Labrynth](#), 2006.

Please read the Guillermo del Toro script in either English or Spanish and view the film by the end of Week 5. Please note that the format of these scripts and others aren't in correct reading or spec script format, which is the format we'll discuss and write in.

GRADES:

ALL ASSIGNMENTS	%
1. One Pitch of your screenplay-in-progress (no more than about three well-crafted sentences)	5%
<i>and</i>	
2. One Ackerman Scenogram or a page-long mind map or another graphic representation of your script story.	10%
<ul style="list-style-type: none"> • Note: Final Draft 12 includes a sophisticated alternative, the Beat Board in which you may drag into an Outline at the top of your script, giving you great flexibility as you move from a modular, a linear or blended linear/modular order, with options to create more than one outline if you wish to compare outlines. The learning curve for these new features is quite high so keep the beat board simple and print it on <i>one page</i> if possible, at least for this assignment. You can take advantage of all the new features at whatever level of complexity you wish as you write your scripts, of course. 	
3. One Treatment of your screenplay (no more than ten pages, double-spaced, Courier font only).	10%
3. One Critical Analysis of a produced screenplay (8-10 pp.)	10%
4. A Format Quiz	5%
5. A Final Portfolio, including:	60%
<ul style="list-style-type: none"> • One Original Feature-length Screenplay (90-120 pp.). <p style="text-align: center;"><i>and</i></p> <ul style="list-style-type: none"> • One Synopsis of your screenplay (no more than one double-spaced page in Courier—or Courier Final Draft—font only). 	

<p>6. Class Participation and Adobe Acrobat Comments (in workshops and workshop documents). Note: Please keep an average weekly count of your comments for your Portfolio Cover Sheet at the end of the semester. I'll use these averages as part of your final Class Participation grade.)</p>	<p>10%</p>
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**PLAGIARISM:
DON'T EVEN
THINK ABOUT IT.**

UTEP's English Department Plagiarism Policy:

https://www.utep.edu/student-affairs/osccr/_Files/docs/Avoiding-Plagiarism.pdf

**BLACKBOARD
NAVIGATION:**

Begin at START HERE! to get an overview of the course, including a basic map of the course itself. You may find links to the HOME PAGE and other major submission links in the left menu for workshops (ungraded) to graded assignments due after workshops. The HOME PAGE contains most of the other major links.

The best way to navigate the course is to check out each link and explore the Blackboard course in depth at the beginning of the semester.

CLASS PACING:

This class will be fast paced, and your progress will depend greatly on how well you can keep up with the deadlines, for both reading and writing assignments. *I don't recommend taking this course with another intensive writing course this semester or with a heavy class load of writing or reading.*

This course isn't designed for procrastinators; you simply can't wait until the last minute to do your work. If you get stuck, don't hesitate to make an appointment with me during my office hours; I may be able to save you some time and hours of procrastination and writer's block, but if you wait until the last minute to meet with me, I won't be much help. Set up a regular weekly writing schedule, at least a few hours every day, if possible, and keep to it. The best cure for writer's block is what Paco Taibo calls, "Tiempo de nalgas." Time you put your butt in your writing chair and wait for something surprising to come.

Almost as soon as we're finished critiquing Treatments, we'll begin analyzing drafts of screenplays, so *begin writing your scripts as early in the the semester as possible.* Keep up with your deadlines, which will come at you fast.

This course is structured as a three-act screenplay:

1. The first act of the semester focuses on story development, discovering your story by writing a Pitch and the Ackerman Scenogram, Mind Map or Final Draft 12's Beat Board.
2. The second act moves directly to writing and critiquing treatments and scenes.
3. The third act focuses on writing, workshoping and revising your screenplay drafts for revision and a final grade.

**MANUSCRIPT
GUIDELINES:**

The best way to learn how to write screenplays is to read as many as you can get your hands on. Students may, if they wish, download other screenplays from the internet; I've included quite a few links (under *Screenwriting Resources*) in BB, which means you should be able to find the scripts of movies you love. When in doubt do a Google or DuckDuckGo search, especially for newer scripts. Please recognize that many of these scripts may not be formatted correctly in reading or spec script format.

Carefully revise all manuscripts, making them free of grammatical errors and typos *before you turn them in for workshop or upload them for a grade.* Think of the workshop as submitting the manuscript for acceptance by a screen agent or director and present your work as professionally as you would when submitting it to a script reader at Paramount or to the Sundance Film Festival. One of the most common complaints of script readers is that many scripts are so riddled with format, grammatical and spelling errors that script readers rarely get past the first five pages. Make the manuscripts readable and compelling from the beginning.

If your first language is Spanish and you want to write a script in English (or vice versa), I highly recommend going to the Library's Writing Center, which can help you identify your own distinctive patterns of ESL writing quirks and errors. The skill of writing well in both languages opens many doors.

**SCREENWRITING
FORMAT:**

When using Final Draft, go to *File* → *New from Template*, and choose the industry standard template: *Screenplay (Cole and Haag).fdxt*. Scripts written in Spanish will also follow this format for consistency in this class, but if you're writing in Spanish for a US audience, you may want to convert your scripts later to the *US Screenplay (Spanish).fdxt* template. When in doubt, it's best to use the Cole and Haag format until that standard changes—and perhaps it probably has. For this reason, the “Screenplay” template, “the industry standard,” may be another good option.

You may refer to *The Complete Guide to Standard Script Formats: Screenplays, Pt. 1*, Revised Edition by Hillis R. Cole, Judith H. Haag, published by CMC Publishing, U.S. (1991). Or you may use the more recent guide on format, *The Hollywood Standard: The Complete and Authoritative Guide to Script Format and Style*, 2nd Edition, by Christopher Riley (2009). Final Draft's formatting has become quite common so you can spend less time worrying about format and more time on writing the story without distraction.

If you prefer not to get too deeply into all the conflicting formatting advice (and there's a lot of it), follow the format guidelines in *Screenplay: Writing the Picture* closely. If you have questions about format, please ask in class.

Hollywood screenplay readers often toss out screenplays that don't follow the accepted screenplay formats for reading (or spec) scripts, the kinds of scripts we'll write (not shooting scripts, a distinction we'll discuss in class). These rules, like many rules of grammar, may seem arbitrary at first but are logical and usually consistent once you learn them.

Remember, too, that the format of published screenplays or those Acrobat scripts supplied by script websites (*Course Resources* in the BB left menu) are *not* models for formatting or, for that matter, quality. They're simply screenplays for study and discussion, sometimes with flaws of form, formatting and content, often unformatted or poorly formatted scripts people have written while watching the films; many of the scripts available online are either shooting scripts or early drafts of well-known scripts, so they may be significantly different from the actual films you've seen—or the spec scripts the screenwriters wrote.

I highly recommend using final drafts of your favorite scripts for your Critical Analyses of Produced Scripts, unless you're comparing earlier versions to a film's final draft.

**ADOBE ACROBAT
WEEKLY SHARED
COMMENTS
DEADLINES:**

If you haven't got the latest version of the *free* Adobe Acrobat Reader DC, please download and install it from <http://get.adobe.com/reader>. (The most recent version of Adobe Acrobat Reader usually works best, so please update or upgrade the previous version.).

For some years I've been using Adobe Acrobat as a means of saving trees and time for students, mostly because it retains the original formatting of Final Draft, which rely upon exacting formatting rules. Acrobat DC still has frustrating glitches, which we'll do our best to resolve the first few weeks of class. The advantage of using Acrobat Reader is that we can share comments without the hassle and cost of printing up workshop documents. The program also collates comments for us, so that everyone's comments are all in the same document, and people can actually reply to others' suggestions. In addition, students can make comments Acrobat documents on their desktops or or almost anywhere online, using phones and tablets.

I often write handwritten notes, suggested cuts and edits, etc. on my iPad Pro. Because those comments don't often publish to the server and often make others' comments harder to read, I've begun making comments separately in an unshared document to share with you all via e-mail or some other means. The complexity of managing many Acrobat comments and the need for more time to write myself has made it necessary to write no more than a page or two of comments for each treatment and script.

Shared Reviews in Adobe Acrobat Reader allow students to share their comments through my Adobe Creative Cloud account, making it possible for them to make comments and read other students' comments, constantly syncing everyone's comments in the cloud. Adobe also makes line-by-line editing, correction and commenting available to every student. These comments appear in the cloud versions of Acrobat only.

If you wish to watch an overview presentation on Adobe comments, here's a link to my most recent YouTube presentation:

<https://www.youtube.com/watch?v=29rwOm-9D2E&t=9s>

**WORKSHOP
DOCUMENT
DISTRIBUTION
AND
COMMENTS:**

How to Upload Workshop Document Drafts for Me to Distribute and for Everyone in Class to Share Their Comments:

1. Write and upload your workshop document drafts:
 - For shorter documents—such as pitches, Scenograms and Treatments *in Word* (preferably in .docx format) or Rich Text Format (.rtf); if you can convert documents to .PDF, that'll save me some time assembling each week's workshop documents.
 - For longer script documents—scripts and script scenes—in Final Draft, never use Word. **Because we'll be using the free 18-month Education version of Final Draft 12, I'd prefer scripts be written in the latest trial version of FD.** Other script-writing applications are available but may not follow correct script format, and you may have to format your document's margins manually, page by page, a frustrating, time-consuming process.
 - I don't recommend most "free" or low cost screenwriting software, especially not Celtx, Arc Studio, Causality, DramaQueen, Fade In, Kit Scenarist, Milanote, Page 2 Stage, Prewrite, Studio Binder, Trelby, WriterDuet, (beat), Slugline 2, MovieWriter Pro or Highland 2, most of these features and formatting more limited than Final Draft.
 - Before you upload your workshop documents to Blackboard (Ungraded Workshop Documents ONLY), **please first export your script and script scenes to (or print or save as) Adobe Acrobat format (.pdf).** Saving to PDF from Final Draft is time consuming for me, so I ask this step mostly as a favor to save me time as I prepare documents for shared comments.
 - **Be sure to meet your weekly workshop deadlines, usually *midnight the Sunday before weekly scheduled workshops.***

How to Use Adobe Acrobat Reader to Make Shared Comments on Document Drafts:

Adobe Creative Cloud Commenting Instructions:

- We'll use the free Adobe Acrobat reader (<http://get.adobe.com/reader>) on workshop documents only, either through almost any browser or Acrobat Reader.
- After I download all student-submitted workshop documents each week, I'll combine them into a *single* weekly Acrobat workshop document, enable them for comments, then share the documents through an e-mail link to this document from my Adobe Document Cloud. *Please make your comments only in the free Adobe Acrobat Reader DC.*
- You should receive an e-mail from me via Adobe Acrobat Professional that reads: "*Lex Williford has requested feedback on 'Document Name.'*"
- Click on the Adobe Acrobat link to the file name in the e-mail you've received *or* to the link labeled *Review*. **Don't delete this e-mail, so you may return to add other comments.**
- The first time you use Acrobat comments you may be asked to create (or sign in with) an Adobe ID. Creating or logging in is free, but the login ID is necessary, so if you want to protect your privacy, you may use a generic name if you'd like.
- You should see the document in your browser with the following menu icons. *You may comment either in the browser or download the file to open it directly in Acrobat Reader on your computer.*

The screenshot shows the Adobe Document Cloud review interface for a PDF document titled "Test 2019 Spring CRW 4302 CRW 27947 Scr...". The interface includes a top navigation bar with "REVIEW" and "2 Reviewers" buttons, a "Class Reviewers" list, and a "Review in Acrobat" button. The main content area displays a PDF document with a sidebar containing course information for Lex Williford, including course details, office hours, and a syllabus description. The bottom of the interface features a "Get started" section with instructions on using commenting tools.

Annotations and callouts on the screenshot include:

- Find in Document**: A callout pointing to the search icon in the top right.
- Don't forget to click Done when you've finished commenting.**: A callout pointing to the "Done" button in the top right.
- Class Reviewers**: A callout pointing to the "2 Reviewers" button.
- Review directly in your browser (the simpler, preferred review method)**: A callout pointing to the commenting tools (Sticky Note, Highlight, Underline, Strike Out, Drawing Tool) in the top right.
- Review directly in Adobe Acrobat DC on your own computer**: A callout pointing to the "Review in Acrobat" button.
- Download File**: A callout pointing to the download icon in the top right.
- Copy Review Link**: A callout pointing to the link icon in the top right.
- Commenting Tools: Add Sticky Note, Highlight Text, Underline Text, Strike Out Text (PLEASE DON'T USE), Use Drawing Tool**: A callout pointing to the commenting tools in the top right.
- Add comments in the margins only please**: A callout pointing to the "Add a comment..." input field at the bottom.

- Before you close the document, please **don't forget to keep a running tally of the number of comments you've made in each workshop document**. I'll ask you to include an average weekly *tally of comments for the entire semester* in your final portfolio cover sheet; this tally helps me to determine part of your class participation grade (10% of your grade).
- **When you're finished making comments, be sure your computer is connected to the Internet and click Done or Finished to make sure your comments are saved and available to everyone else in the class.**
- **Be sure to wait until the Acrobat Cloud upload circle in the upper right hand corner has turned green:**



- **Your comments synced, you can now close the document.**
- **Notes on commenting in Adobe Acrobat:**
 - Please use only the margins for your comments. Otherwise, your comments might block written text others have written.
 - Please use the **Sticky Note tool for comments**.

- **Avoid editing too much since others will not be able to edit the same passages, including me.**
- You may comment on documents through browsers with Windows and Mac computers as well as a wide variety of smartphone and tablets.
- Adobe Acrobat can be glitchy, so I can't guarantee that everyone's comments will appear in workshop discussions. Adobe has not yet corrected this ongoing problem, though I've reported it more than once.
- **Workshop Discussions:**
 - For me, reading closely and workshopping everyone's draft documents, is the best practical way to learn how to improve your writing, so that after you revise you'll have a more professional document to submit for a grade.
- **Important:**
 - I'd rather have *unfinished* work than *late* work.
 - Please don't wait until the last minute to meet your workshop deadlines. If you're unable to complete your treatment or screenplay, turn in what you've written so far. *If you must miss class the week your workshop documents are up for discussion, please let me know immediately so I can arrange to workshop other students' documents.* Our schedule will be tight.
 - In all workshops please be civil and professional. (See my note at the end of this syllabus about my workshop philosophy.)
 - Please write concrete, helpful comments for your fellow writers, based upon technique rather than vague, subjective judgments. If you write, "Cool, dude," or "I like/don't like this idea/scene/treatment," you're not helping other students. Informality's fine, but be specific.
 - Please make marginal comments in the margin and leave an overall comment at the end the draft, at least a paragraph or two.
 - If you find a problem with a treatment or script, please offer a specific helpful specific suggestion or two to get the writer on track. You'll want the same for your work. It's okay to say you like something; you just need to say *why*, as concretely as you can, recognizing that saying, *This does/doesn't work* should also include *for me*.
 - It's probably best not to say you *don't like* something in any case—that's a subjective comment that often doesn't help and ends up creating conflict, something we want on the page and not in class. Mostly focus on craft, authenticity, credibility and technique. One of the most important things you can tell a writer is this: "I don't believe this character/line of dialogue/action/scene." Just be sure to say why or why not—especially how to make what's inauthentic or unbelievable work a bit better for you.

FADE IN:

**Act 1: Imagining, Proposing and Pitching
The Script Story and Preliminary Structure**

Inciting Incident:

You (the protagonist) decide to take this course and to write a short or feature-length script in fifteen weeks.

EXTERNAL CONFLICTS:

Deadlines, assignments, grades, an incredibly demanding professor (the antagonist/villain).

INTERNAL CONFLICTS:

Writer's block, insecurity, envy of other students who you've convinced yourself are better writers than you, fear of failing (or succeeding), something your dad or mother or brother or sister or aunt or grandmother, et al, said about your frivolous decision to write rather than get a practical degree like Engineering or Accounting. ("What's the most important skill in getting most jobs?" ask them. "Writing well.")

DRAMATIC QUESTIONS:

Will you overcome all the obstacles—external and internal—to finish a script by the end of the semester? Can you find the time, passion and level of commitment?

Is the script idea you've been telling your friends about for years really doable? If not, can you come up with a compelling script idea based on a similar premise? Can you write the entire arch of the story in just three sentences? One page? Ten pages? Can you keep up with the class's grueling schedule? Can you meet all the deadlines on time or before? Can you make an A? Can you make your script marketable? Can you get your script produced? Is it even possible to get a script noticed? Should you move to LA and wait tables until your big break? Watch *Sunset Boulevard* and *Barton Fink* again? Follow your parents' advice and get a real job? No pressure, right?

**WEEKLY BLACKBOARD SUBMISSIONS DEADLINES TO UPLOAD
YOUR WORKSHOP DOCUMENTS TO THE WORKSHOP UPLOADS DISCUSSION BOARD.**

Referring to the **Calendar** (in the Blackboard left menu) for actual workshop date deadlines, please upload your group or individual workshop drafts to the appropriate **Weekly Workshop Upload Discussion Board** listed below *no later than midnight the Sunday before* we workshop them in class.

To help me keep up with all this semester's workshop documents, **please create a header with your full name and a footer with the page number on each page of your submissions.** Then follow these conventions for naming your workshop documents:

CRW_###_First_Name_Last_Name_Assignment.pdf/.docx/.pages/.rtf

Please submit Pitches and Scenograms in *one* document, *the pitch first, the Scenogram second.*

Before you submit your scripts and script scenes, **please save a Final Draft (.fdx) document to Adobe Acrobat: *File*—> *Save to PDF***; then upload the Acrobat script document to BB. *Having to save each student's .fdx document as a .pdf file significantly increases the time I have to spend submitting workshop documents for comments.*

You won't need to put headers or footers in .fdx files, a separate title page (**Document—>Title Page**) you should fill in right away as you begin your script. *Since the title page isn't included in the script's overall page count, it's a separate page from your script.*

Please note: The week of workshops, turn workshop documents in **by 10 am Monday mornings at the very latest**. If you're not finished with your draft, **just upload it as is by the deadline**. Because I don't have time to send out multiple late documents for workshop, if you don't submit your workshop documents, finished or unfinished, by the deadline, *we won't workshop your documents. Remember that workshops are the first priority of this class.*

WEEKLY WORKSHOP DEADLINES		DUE
WEEK 1	<ul style="list-style-type: none"> Preliminary Pitch (Group Workshop) <ul style="list-style-type: none"> Please bring these typed to class to read aloud. 	In class 1/19
WEEK 2	<ul style="list-style-type: none"> Pitch and Ackerman Scenogram Workshop 1 (Group Workshop) <ul style="list-style-type: none"> Please upload these documents to the appropriate Weekly Workshop Upload Discussion Board. 	1/22
WEEK 3	<ul style="list-style-type: none"> Pitch and Ackerman Scenogram Workshop 2 (Group Workshop) <ul style="list-style-type: none"> Please upload these assignments <i>in one document</i> to the appropriate Weekly Workshop Upload Discussion Board. 	1/29
WEEK 4	<ul style="list-style-type: none"> Treatment Workshop 1 (Individually Scheduled Workshop) <ul style="list-style-type: none"> <i>If you've signed up for workshop this week</i>, please upload to the appropriate Weekly Workshop Uploads Discussion Board. 	2/5
WEEK 5	<ul style="list-style-type: none"> Treatment Workshop 2 (Individually Scheduled Workshop) <ul style="list-style-type: none"> <i>If you've signed up for workshop this week</i>, please upload to the appropriate Weekly Workshop Uploads Discussion Board. 	2/12
WEEK 6	<ul style="list-style-type: none"> Treatment Workshop 3 (Individually Scheduled Workshop) <ul style="list-style-type: none"> <i>If you've signed up for workshop this week</i>, please upload to the appropriate Weekly Workshop Uploads Discussion Board. 	2/19
WEEK 7	<ul style="list-style-type: none"> Treatment Workshop 4 (Individually Scheduled Workshop) <ul style="list-style-type: none"> <i>If you've signed up for workshop this week</i>, please upload your individual documents. 	2/26
WEEK 8	<ul style="list-style-type: none"> Script Scenes Workshop 1 (Group Workshop) <ul style="list-style-type: none"> Please upload to the appropriate Weekly Workshop Uploads Discussion Board. Format Quiz Video Exercises 	3/5
WEEK 9	SPRING BREAK	
WEEK 10	<ul style="list-style-type: none"> Scripts Workshop 1 (Individually Scheduled Workshop) <ul style="list-style-type: none"> <i>If you've signed up for workshop this week</i>, please upload your individual documents. 	3/19
WEEK 11	<ul style="list-style-type: none"> Scripts Workshop 2 (Individually Scheduled Workshop) <ul style="list-style-type: none"> <i>If you've signed up for workshop this week</i>, please upload your individual documents. 	3/26
WEEK 12	<ul style="list-style-type: none"> Scripts Workshop 3 (Individually Scheduled Workshop) <ul style="list-style-type: none"> <i>If you've signed up for workshop this week</i>, please upload your individual documents. 	4/2
WEEK 13	<ul style="list-style-type: none"> Scripts Workshop 4 (Individually Scheduled Workshop) <ul style="list-style-type: none"> <i>If you've signed up for workshop this week</i>, please upload your individual documents. 	4/9
WEEK 14	<ul style="list-style-type: none"> Scripts Workshop 5 (Individually Scheduled Workshop) <ul style="list-style-type: none"> <i>If you've signed up for workshop this week</i>, please upload your individual documents. 	4/16
WEEK 15	<ul style="list-style-type: none"> Script Scenes Workshop 2 (Group Workshop) <ul style="list-style-type: none"> Please upload this assignment directly to the appropriate weekly Workshop Discussion Board. 	4/23

WEEK 16	Film Script Marketing (No workshops unless we haven't discussed all the scripts.)	4/30
Refer to your Blackboard Calendar for these deadlines.		

GRADED WRITING ASSIGNMENT DEADLINES (Final Drafts uploaded to Blackboard after Workshops Only)	DUE
When you're ready to turn in a final draft of these assignments, please scroll to Blackboard's left menu under <i>Upload Graded Writing Assignments ONLY (DON'T UPLOAD WORKSHOP DOCUMENTS HERE. See above.)</i>	
Pitch and Scenogram	Week 6: No later than midnight Sunday, February 29
Script Format Quiz	Week 7: In addition to our last treatment workshop, we'll take the quiz in class on Tuesday February 28 and Video Exercises on Thursday, March 2
Treatment	Week 8: No later than midnight Sunday, March 12
Final Portfolio	Week 16: No later than midnight Friday, May 5

WEEKLY DEADLINES	
SUNDAY	<ul style="list-style-type: none"> <i>All ungraded workshop drafts and graded final drafts are due to upload to Blackboard at the designated dates no later than midnight each Sunday throughout the semester.</i> <ul style="list-style-type: none"> Group Workshops: Pitches/Scenograms/Optional Mindmaps/Beat Boards/Story Maps, Scenes (all student documents combined). Individual Workshops: Treatments, Scripts
MONDAY	<ul style="list-style-type: none"> I'll e-mail everyone PDF documents enabled for comments for discussion in class. If you've not turned in your workshop document by midnight Sunday, we won't workshop it the week it's up for discussion.
TUESDAY	<ul style="list-style-type: none"> Comment on workshop documents. Workshop documents.
WEDNESDAY	<ul style="list-style-type: none"> Comment on workshop documents.
THURSDAY	<ul style="list-style-type: none"> Comment on workshop documents. Workshop documents.
FRIDAY	<ul style="list-style-type: none"> Comment on workshop documents.
SATURDAY	<ul style="list-style-type: none"> Comment on workshop documents.

WEEKLY SCHEDULE
<p>Act I: The Ackerman Scenogram/Story Map and Pitch: Discovering and Refining Your Basic Script Story and Tentative Structure to Pitch to Class</p>
<p>INT. SCREENWRITING WORKSHOP—DAY</p> <p>Workshopping three drafts of your Scenogram/Story Map and Pitch, you develop and discover the tentative content and structure of your script story, which you'll develop as a Treatment in Act II.</p>

<p>ACT WEEK Date</p>	<p>For simpler navigation, the subheadings below correspond roughly with the left-menu items in Blackboard. All readings, including those for <i>Screenplay: Writing the Picture (SPWP)</i>, below are shown for the weeks they're <i>due</i>, not for the weeks they're assigned. Look at least two or three weeks ahead to meet important deadlines. Occasionally, I may forget to tell you what you need to do in class in a week or two. When in doubt, refer to this syllabus.</p>
<p>ACT I WEEK 1: INTRODUCTION THE BASICS January 17</p>	<p style="text-align: center;">WORKSHOP DOCUMENT DEADLINES</p>
	<ul style="list-style-type: none"> • Due <i>midnight this Wednesday</i>—yes, that's the day after the first class: <ul style="list-style-type: none"> • Referring to the <i>Ungraded Weekly Workshop Document Drafts to Upload to The Workshop Uploads Discussion Board Links Only</i> (BB left menu) or to the <i>Weekly Blackboard Workshop Submissions Deadlines Windows</i> (p. 9 of this syllabus), please upload a preliminary draft of your pitch—a dramatic summary of the script story you'd like to write—<i>no more than a page long in double-spaced Courier typeface</i>. • Due <i>no later than midnight next Sunday</i>: <ul style="list-style-type: none"> • Click the appropriate weekly Workshop Uploads Discussion Board link to upload Thursday's <i>revised</i> drafts of your pitches, plus <i>first drafts of your Scenograms/Story Maps</i>.
	<p style="text-align: center;">SPWP</p>
	<p>Please read:</p> <ul style="list-style-type: none"> • CHAPTER 4 • The World of the Story, 45 <ul style="list-style-type: none"> • Through the Looking Glass (Story and World), 46 • The Right (Wo)man at the Right Time in the Right Place (Character and World), 47 • Laughing Past the Graveyard (Contrast and Irony), 49 • Show and Tell (World and Exposition), 55 • Been There, Done That (Research and Consistency), 58 • Final Thoughts, 59 • CHAPTER 16: • The Pitch, 328 <ul style="list-style-type: none"> • To Pitch or Not to Pitch, 328 • Getting in the Door, 331 • Final Thoughts, 342 <p><i>Note: I may not discuss chapters assigned in Screenplay: Writing the Picture, but I do expect you to read all the chapters listed throughout the semester. These chapters cover materials that I don't often have time to discuss but that you'll find invaluable in helping you develop a script, step by step, giving you excellent advice about almost every practical issue.</i></p>
	<p style="text-align: center;">BB AND OTHER READING ASSIGNMENTS</p>
<p>Be sure to read these <i>Outside Reading Assignments</i> (BB's left menu under <i>Course Work</i>), especially:</p> <ul style="list-style-type: none"> • The Summarizing and Dramatizing Skills Chart • "Conflict, Dramatic Structure and Story Design" • "Introduction to Dramatic Summaries." • "Writing the Pitch." • Continue reading all the BB and Other Reading assignments listed in Week 1. Have them all read by Week 3, if possible. • Please view film (I'll tell you how): <ul style="list-style-type: none"> • <i>Chinatown</i>, 1974 (130 minutes): Roman Polanski, Director; Screenwriter, Robert Town; Oscar Winner, Best Original Screenplay, 1975. 	
<p style="text-align: center;">AGENDA</p>	
	<ul style="list-style-type: none"> • View and discuss a short film: Guy Nattive's 2019 Academy Award Short, <i>Skin</i>.

<p style="text-align: center;">ACT I WEEK 1: INTRODUCTION THE BASICS January 17</p>	<ul style="list-style-type: none"> • Discuss <i>Chinatown</i> Script/Film. • Discuss <i>SPWP</i>: Chapter 1: The Basics • Discuss <i>SPWP</i>: Chapter 4: The World of the Story • Discuss <i>SPWP</i>: Chapter 16: The Pitch • Discuss the Summarizing and Dramatizing Skills Chart • Discuss “Introduction to Dramatic Summaries.” • Discuss “Writing the Pitch” and “Writing the Scenogram.” • Discuss “Writing the Ackerman Scenogram.” • Discuss Mind Mapping Alternative Options <ul style="list-style-type: none"> • Discuss mind-mapping software: BB: Screenwriting, Mind-Mapping and Nonlinear Word-Processing Software. • Discuss screenwriting software, including Scrivener: BB: Screenwriting, Mind-Mapping and Nonlinear Word-Processing Software • Discuss “Writing the Pitch” • Discuss “Conflict, Dramatic Structure and Story Design.” • Thursday: Preliminary Pitch Workshop 1.
<p style="text-align: center;">ACT I WEEK 2 PITCH AND SCENOGRAM WORKSHOP 1 WEEKLY January 24</p>	<p style="text-align: center;">WORKSHOP DOCUMENT DEADLINES</p> <ul style="list-style-type: none"> • Due no later than midnight next Sunday: <ul style="list-style-type: none"> • Please download and fill in the Scenogram Fill-In and/or scene map (<i>Outside Assignments</i>). • Please upload to the appropriate weekly Workshop Uploads Discussion Board request link your <i>revised</i> pitch and first draft of a Scenogram/story map to <i>Ungraded Weekly Workshop Document Drafts to Upload to Workshop Uploads Discussion Board Links Only (BB left menu)</i> or to the <i>Weekly Blackboard Workshop Submissions Deadlines Windows</i> (p. 9 of this syllabus). • We may not have time to discuss every Pitch and Scenogram in class, but we’ll try to hit the high points and brainstorm. Read the class comments you receive to revise. Neither assignment should be over one-page long. <p style="text-align: center;">SPWP</p> <p>Please read:</p> <ul style="list-style-type: none"> • CHAPTER 4 • The World of the Story, 45 <ul style="list-style-type: none"> • Through the Looking Glass (Story and World), 46 • The Right (Wo)man at the Right Time in the Right Place (Character and World), 47 • Laughing Past the Graveyard (Contrast and Irony), 49 • Show and Tell (World and Exposition), 55 • Been There, Done That (Research and Consistency), 58 • Final Thoughts, 59 • CHAPTER 16: • The Pitch, 328 <ul style="list-style-type: none"> • To Pitch or Not to Pitch, 328 • Getting in the Door, 331 • Final Thoughts, 342 BB and Other Reading Assignments <p style="text-align: center;">BB AND OTHER READING ASSIGNMENTS</p> <p>If you haven’t already, please read these <i>Outside Reading Assignments</i>:</p> <ul style="list-style-type: none"> • “Conflict, Dramatic Structure and Story Design.” • The Summarizing and Dramatizing Skills Chart • “Introduction to Dramatic Summaries.”

ACT I WEEK 2 PITCH AND SCENOGRAM WORKSHOP 1 WEEKLY January 24	<ul style="list-style-type: none"> • Continue reading all the BB and Other Reading assignments listed in Week 1. Have them all read by Week 3. • Please view film at home: <ul style="list-style-type: none"> • <i>Chinatown</i>, 1974 (130 minutes): Roman Polanski, Director; Screenwriter, Robert Town; Oscar Winner, Best Original Screenplay, 1975.
	AGENDA
	<ul style="list-style-type: none"> • Discuss <i>SPWP</i>: Chapter 1: The Basics • Discuss <i>SPWP</i>: Chapter 4: The World of the Story • Discuss <i>SPWP</i>: Chapter 16: The Pitch • Discuss the Summarizing and Dramatizing Skills Chart • Discuss “Introduction to Dramatic Summaries.” • Discuss “Writing the Pitch” and “Writing the Scenogram.” • Discuss “Writing the Ackerman Scenogram.” • Discuss Mind Mapping Alternative Options <ul style="list-style-type: none"> • Discuss mind-mapping software: BB: Screenwriting, Mind-Mapping and Nonlinear Word-Processing Software • Discuss screenwriting software, including Scrivener: BB: Screenwriting, Mind-Mapping and Nonlinear Word-Processing Software • Discuss “Writing the Pitch” • Discuss “Conflict, Dramatic Structure and Story Design” • Pitch and Scenogram Group Workshop 1.
ACT I WEEK 3 PITCH AND SCENOGRAM WORKSHOP 2 WEEKLY January 31	WORKSHOP DOCUMENT DEADLINES
	<ul style="list-style-type: none"> • Our first treatment workshops begin next week. • Due: Week 4: Treatment Workshop 1: <ul style="list-style-type: none"> • Due no later than midnight next Sunday: <ul style="list-style-type: none"> • Referring to the date you signed up for treatment workshops below to Blackboard, the BB Calendar for workshop deadlines, and/or to <i>Weekly Blackboard Workshop Submissions Deadlines Windows</i> (on p. 9 of this syllabus, please upload to the appropriate weekly Workshop Uploads Discussion Board link.
	SPWP
	<ul style="list-style-type: none"> • CHAPTER 3 <ul style="list-style-type: none"> • Theme, Meaning and Emotion, 37 • Full of Sound and Fury, Signifying Nothing (Yet), 37 • Themes All Right to Me, 39 • Write from the Heart, 41 • Papa, Don’t Preach, 41 • How to Reveal the Theme, 42 • Some Consequence Yet Hanging in the Stars, 43 • Final Thoughts, 44 Part Two: Story Structure, 91 • CHAPTER 6 <ul style="list-style-type: none"> • Historical Approaches to Structure, 91 • Structure Strictures, 93 • Aristotle and Poetics, 94 • Plotto and Thirty-Six Dramatic Situations, 97 Lajos Egri and The Art of Dramatic Writing, 97 • Joseph Campbell and the Hero’s Journey, 98 • The Three-Act Structure, 100 • Automated Story Development, 108 • Final Thoughts, 109

ACT I WEEK 3 PITCH AND SCENOGRAM WORKSHOP 2 WEEKLY January 31	BB AND OTHER READING ASSIGNMENTS
	<ul style="list-style-type: none"> • Please read: <ul style="list-style-type: none"> • “Writing the Treatment.” • “<i>Chinatown</i> Treatment” • Please finish reading: <ul style="list-style-type: none"> • <i>Chinatown</i>, the Shooting Script
	AGENDA
Act II: The Treatment Act II: Discovering, Developing and Drafting the Script Story INT. SCREENWRITING WORKSHOP – DAY As you map out and write scenes (say, on 3 x 5 cards) and sequence those scenes in either a linear or modular way, you also begin developing your script by writing a ten-page treatment, a concise, detailed dramatized summary of your script story. For the purposes of this class, this treatment will be a story-development tool only. When you market your script later, you’ll probably have to rewrite your treatment significantly after you’ve written several drafts of your script to summarize the script’s final draft as it is written, rather than as you discovered the story.	
ACT II WEEK 4 TREATMENT WORKSHOP 1 WEEKLY February 7	WORKSHOP DOCUMENT DEADLINES
	<ul style="list-style-type: none"> • Our first treatment workshops begin this week. Please make all your comments on treatments no later than Thursday class time. • Our second treatment workshop begins next week. • Due: Week 5: Treatment Workshop 2 <ul style="list-style-type: none"> • Due no later than midnight next Sunday: <ul style="list-style-type: none"> • Referring to the date you signed up for treatment workshops below to Blackboard, the BB Calendar for workshop deadlines, and/or to <i>Weekly Blackboard Workshop Submissions Deadlines Windows</i> (on p. 9 of this syllabus, please upload to the appropriate weekly Workshop Uploads Discussion Board link.
	SPWP
<ul style="list-style-type: none"> • CHAPTER 10 <ul style="list-style-type: none"> • Entering the Story, 183 • <i>The Terminator: Man vs. Machine</i>, 184 • <i>Big Night: Soul vs. Success</i>, 187 • CHAPTER 11 The Structure of Genres, 194 <ul style="list-style-type: none"> • A Moving (Picture) Experience, 195 • Courage, 197 • Fear and Loathing, 206 • The Need to Know, 214 	

ACT II WEEK 4 TREATMENT WORKSHOP 1 WEEKLY February 7	<ul style="list-style-type: none"> • Laughter, 220 • Love and Longing, 229 • Final Thoughts, 234 <ul style="list-style-type: none"> • Appendix C: A Few Clichés to Avoid like the Plague, 402
	AGENDA
	<ul style="list-style-type: none"> • Discuss <i>SPWP</i>: Chapter 10: Entering the Story • Discuss <i>SPWP</i>: Chapter 11: The Structure of Genres • Treatment Workshop 1
	Treatment 1: Po
	Treatment 2: Cheyanne
	Treatment 3: Alex
	Treatment 4:
ACT II WEEK 5 TREATMENT WORKSHOP 2 WEEKLY February 14	WORKSHOP AND GRADED ASSIGNMENTS DEADLINES
	<ul style="list-style-type: none"> • <i>Due at the end of Week 5, no later than midnight Sunday: Final Draft of Pitch and Scenogram:</i> <ul style="list-style-type: none"> • Blackboard: Go to Blackboard's left menu: <i>Upload Here: Graded Writing Assignments Upload to Blackboard Only (No workshop documents please.)</i> and upload your Pitch, etc. • Note: Please don't e-mail your final drafts to me or upload them to Blackboard. I grade directly from Blackboard.
	SPWP
	<ul style="list-style-type: none"> • CHAPTER 7 <ul style="list-style-type: none"> • Power and Conflict, 111 May the Force Be with You (Power and Conflict), 112 • The Orchestration of Power and Conflict, 117 • Types of Story Conflict, 119 • Final Thoughts, 134 • CHAPTER 8 <ul style="list-style-type: none"> • Beats, Scenes and Sequences, 135 • Follow the Beat, 135 • Making a Scene, 138 • Sequences, 149 • That's Another Story (Subplot Sequences), 156 • Final Thoughts, 157
	AGENDA
	<ul style="list-style-type: none"> • Discuss <i>SPWP</i>: Chapter 7: Power and Conflict • Discuss <i>SPWP</i>: Chapter 8: Beats, Scenes and Sequences • Treatment Workshop 2
	Treatment 5: Zazil
Treatment 6: Israel	
Treatment 7: David	
Treatment 8: Julio	
ACT II WEEK 6 SCRIPT FORMAT February 21	FORMAT QUIZ PREPARATION

<p>ACT II WEEK 6 SCRIPT FORMAT February 21</p>	<ul style="list-style-type: none"> • Please prepare for the <i>Format Quiz next week</i>. • After we've completed the format quiz next week, we'll discuss several film clips as exercises in technique.
	SPWP
	<ul style="list-style-type: none"> • CHAPTER 2 <ul style="list-style-type: none"> • Format, 16 • Formatting and Formatting Software, 17 • Setting Up Your Script, 17 • Appendix A: The Movie Template, 393-95.
	BB AND OTHER READING ASSIGNMENTS
	<ul style="list-style-type: none"> • Review "Spec and Shooting Scripts.pdf" • Read and compare the two script types in <i>Spec and Shooting Scripts.pdf</i> (in <i>Script Format Resources</i>). We'll be writing spec scripts <i>only</i>, so please note the differences between each. • View the Script Format Presentation (<i>Web Links</i> —> <i>Script Format Resources</i> —> <i>Script Format Presentation (YouTube)</i>) before class so that if you have questions you may ask them as I go over the formatting presentation again during class. <i>Please note that the page numbers cited in the presentation may be different from those in your edition of the text.</i>
AGENDA	
<ul style="list-style-type: none"> • View, discuss Script Formatting Presentation. • Discuss <i>SPWP</i>: Chapter 2: Format • Discuss the Format Quiz. 	
<p>ACT II WEEK 7 FORMAT QUIZ, & EXERCISES February 28</p>	WORKSHOP DOCUMENT DEADLINES
	<ul style="list-style-type: none"> • Our first script scene workshops begin next week. <ul style="list-style-type: none"> • All students: Please copy a single scene you'd like to submit to a group workshop, no more than about three pages long, to Blackboard: • Choose a scene among these different options, or one of your own choosing: <ul style="list-style-type: none"> • Your script's opening scene. • The most dramatic scene you've written. • The least dramatic scene you've written. • What you consider to be the strongest scene in your script. • What you consider to be the weakest scene in your script. • The scene that's giving you the most trouble. • A scene you're stuck in, can't write your way out of, or can't seem to "fix" (your biggest writer's block scene). • Please work on your scripts individual workshops in Week 10 after Spring Break. Try to get a draft finished before your individual scripts are up for workshop. Remember: <i>No one writes a perfect first draft. Just write and see what happens. In baseball, three strikes and you're out; in screenwriting no strikes out as long as you keep swinging the bat.</i> • Because this class is small, we'll have workshops <i>on two drafts</i>.
	AGENDA
	<ul style="list-style-type: none"> • In CRW 4302, our agenda this week: <ul style="list-style-type: none"> • Tuesday: Format Quiz • Thursday: Video Exercises in Preparation for Scene Workshop in Week 8. <ul style="list-style-type: none"> • View and Discuss Exercise 1 Video Clip (Bookends): <i>Kramer vs. Kramer</i> • View and Discuss Exercise 3 Video Clip (The Silent Scene): <i>Big Night</i>. • View and Discuss Exercise 2 Video Clip (Setups, Payoffs and the Recognition Scene): <i>Monster's Ball</i>. • In CRW 5372, our agenda of both on Tuesday.

ACT II WEEK 8 SCRIPT SCENES WORKSHOP 1 March 7	GRADED DOCUMENT AND WORKSHOP DEADLINES
	<ul style="list-style-type: none"> • Please refer to this syllabus or the Blackboard Calendar for the exact Sunday deadline. • • <i>Our first script scene workshops begin this week.</i> • Work on your scripts. Try to get a draft finished before your script's up for workshop. Remember: No one writes a perfect first draft. Just write and see what happens. There's always time to go back and revise. • If you've not finished your script, turn in what you have so far. • <i>If you don't meet the deadline, we won't workshop your script.</i> • Reminder: Choose a scene among these different options, or one of your own choosing: <ul style="list-style-type: none"> • Your script's opening scene. • The most dramatic scene you've written. • The least dramatic scene you've written. • What you consider to be the strongest scene in your script. • What you consider to be the weakest scene in your script. • The scene that's giving you the most trouble. • A scene you're stuck in, can't write your way out of, or can't seem to "fix" (your biggest writer's block scene).
	SPWP
	<ul style="list-style-type: none"> • CHAPTER 9 <ul style="list-style-type: none"> • Scene Cards • It's in the Cards, 163 • Final Thoughts, 164
	AGENDA
	<ul style="list-style-type: none"> • Discuss scene cards development and other methods. • Script scenes workshop.
WEEK 9 March 14	SPRING BREAK
<p>Act III: The Script</p> <p>Act III: Writing, Workshopping, Revising and Marketing the Script</p> <p>INT. SCREENWRITING WORKSHOP – DAY</p> <p>You finish a draft of your script and begin workshopping and revising to begin marketing it.</p>	
	WORKSHOP DOCUMENT DEADLINES
	<ul style="list-style-type: none"> • Our first script workshop begins this week. Please make all your comments on treatments no later than Thursday class time. • Our second script workshop begins next week.

<p>WEEK 10 SCRIPT WORKSHOP 1 FIRST DRAFT March 21</p>	<ul style="list-style-type: none"> • Due: Week 10: Script Workshop 2: • Due no later than midnight next Sunday: • Referring to the date you signed up for script workshops below, to Blackboard or the BB Calendar for workshop deadlines, and/or to Weekly Blackboard Workshop Submissions Deadlines Windows (on p. 9 of this syllabus, please upload to the appropriate weekly Workshop Uploads Discussion Board link. <ul style="list-style-type: none"> • If you've not finished your script, turn in what you have so far. • If you don't meet the deadline, we won't workshop your script.
SPWP	
<p>WEEK 10 SCRIPT WORKSHOP 1 FIRST DRAFT March 21</p>	<p>CHAPTER 5</p> <ul style="list-style-type: none"> • Character, 60 • Which Came First, the Honey or the Bee? 60 • Geez, You Act like You're in a Movie, 61 • What on Earth Is He Doing Here? (Character Functions), 62 • What's the Situation (Character and Context), 68 • Turn on the Spotlight (Character Elements), 72 • The Arc of the Covenant (Character Arc vs. Catalytic Character), 81 • Write You Are (Building Characters), 83 • A Piece of Sugar (The Shorthand of Dogs, Cats, Children and Tucking in Blankets), 88 Final Thoughts, 89
AGENDA	
<ul style="list-style-type: none"> • Do you really know your characters yet? • Discuss SPWP: Chapter 5: Character. • Script Workshop 1 	
Script 1, Draft 1: Po	
Script 2, Draft 1: Cheyanne	
Script 3, Draft 1: Alex	
Script 4, Draft 1:	
<p>ACT III WEEK 10 SCRIPT WORKSHOP 2 FIRST DRAFT March 28</p>	<p style="text-align: center;">WORKSHOP DOCUMENT DEADLINES</p> <ul style="list-style-type: none"> • Our second script workshop begins this week. • Our third script workshop begins next week. <ul style="list-style-type: none"> • Due no later than midnight next Sunday: • Referring to the date you signed up for script workshops below, to Blackboard or the BB Calendar for workshop deadlines, and/or to Weekly Blackboard Workshop Submissions Deadlines Windows (on p. 9 of this syllabus, please upload to the appropriate weekly Workshop Uploads Discussion Board link. • If you've not finished your script, turn in what you have so far. • If you don't meet the deadline, we won't workshop your script. <p style="text-align: center;">SPWP</p> <ul style="list-style-type: none"> • CHAPTER 12 <ul style="list-style-type: none"> • Narrative, 237 • Keep It Moving, 237 • Write Only What We Can See and Hear, 242 • Describing Characters, 243 • Describing Locations, 244 • Final Thoughts, 250

	AGENDA
	<ul style="list-style-type: none"> • Discuss <i>SPWP</i>: Chapter 12: Narrative • Script Workshop 2
	Script 5, Draft 1: Zazil
	Script 6 Draft 1: Israel
	Script 7, Draft 1: David
	Script 8, Draft 1: Julio
ACT III WEEK 12 SCRIPT WORKSHOP 3 SECOND DRAFT April 4	SPWP
	<ul style="list-style-type: none"> • CHAPTER 13 <ul style="list-style-type: none"> • Dialogue, 253 • The Role of Dialogue, 254 • How Can I Say This? (Dialogue Techniques), 260 • I Was Born in a Log Cabin I Built with My Own Hands . . . (Exposition), 276 • Technical Do's and Don'ts, 280 • For Crying Out Loud! 283 • Final Thoughts, 284
	BB AND OTHER READING ASSIGNMENTS
	<ul style="list-style-type: none"> • Writing the Synopsis
	AGENDA
	<ul style="list-style-type: none"> • Discuss <i>SPWP</i>: Chapter 13: Dialogue • Discuss writing the synopsis. • Script Workshop 3
	Script 1, Draft 2: Cheyanne
	Script 2, Draft 2: Alex
	Script 3, Draft 2: Israel
	WEEK 13 SCRIPT WORKSHOP 4 SECOND DRAFT April 11
<ul style="list-style-type: none"> • Due at the end of Week 16: <i>The Final Portfolio: Script and Synopsis: No later than midnight Friday, May 5.</i> • If you've not finished your script, turn in what you have so far. • If you don't meet the deadline, we won't workshop your script. 	
SPWP	
<ul style="list-style-type: none"> • <i>SPWP</i> Part Five: Alternatives, 345-387. 	
AGENDA	
<ul style="list-style-type: none"> • Discuss scriptwriting alternatives. • Script Workshop 4 	
Script 4, Draft 2: Julio	
Script 5, Draft 2:	
Script 6, Draft 2:	
	WORKSHOP DOCUMENT DEADLINES

<p>ACT III WEEK 14 SCRIPT WORKSHOP 5 SECOND DRAFT April 18</p>	<ul style="list-style-type: none"> • Due at the end of Week 16: <i>The Final Portfolio: Script and Synopsis: No later than midnight Friday, May 5.</i> <ul style="list-style-type: none"> • Referring to the Blackboard Calendar for actual workshop deadlines, and/or to Weekly Blackboard Workshop Submissions Deadlines Windows (on pp. 7-8 of this syllabus), please upload or drag your scripts to the Blackboard weekly folder. • All students: Please copy a single scene you'd like to submit to a group workshop in Week 15, no more than about three pages long, to Blackboard: Ungraded Writing Assignments: Week 14 Script Scenes Workshop, no later than midnight Sunday. • You may choose a scene among these different options, or one of your own choosing: <ul style="list-style-type: none"> • Your script's opening scene. • The most dramatic scene you've written. • What you consider to be the strongest scene in your script. • What you consider to be the weakest scene in your script. • The scene that's giving you the most trouble. A scene you're stuck in, can't write your way out of, or can't seem to "fix" (your biggest writer's block scene). • A scene which, no matter how many times you've revised it, you still don't believe it, or think it works yet.
<p>ACT III WEEK 14 SCRIPT WORKSHOP 5 SECOND DRAFT April 18</p>	<p style="text-align: center;">SPWP</p> <ul style="list-style-type: none"> • CHAPTER 14 <ul style="list-style-type: none"> • Rewriting, 291 • It's Great! Now Let Me Fix It, 292 • Taking It Apart and Putting it Back Together, 297 <p style="text-align: center;">AGENDA</p> <ul style="list-style-type: none"> • Script Workshop 5 <p>Script 7, Draft 2: Zazil</p> <p>Script 8, Draft 2: Po</p> <p>Script 9, Draft 2: David</p>
<p>ACT III WEEK 15 SCRIPT SCENE WORKSHOP 2 April 25</p>	<ul style="list-style-type: none"> • Last group scenes workshop. • Find a scene you're still dissatisfied with and we'll discuss ways of developing and revising the scene.
<p>WEEK 16 ACT III MARKETING May 2</p>	<p style="text-align: center;">GRADED DOCUMENT DEADLINE</p> <ul style="list-style-type: none"> • Due at the end of Week 16: <i>The Final Portfolio: Script and Synopsis: No later than midnight Friday, May 5.</i> <ul style="list-style-type: none"> • Go to <i>Assignments/Upload Assignment: Upload Here: Synopsis and Script: Final Draft.</i> • Please be sure to include your portfolio cover sheet—filled in completely—as well as your synopsis and script, preferably in Word (.doc/.docx) or Adobe Acrobat (.pdf) format. • You may upload all three documents separately. • When trying to determine your grade, refer to the Grading Rubric for Screenwriting at the end of this syllabus and attached to the assignment. <p style="text-align: center;">SPWP</p> <p>Part Four: Marketing, 303</p> <p>CHAPTER 15</p> <ul style="list-style-type: none"> • Marketing the Script, 305

	<ul style="list-style-type: none"> • The Writers Guild of America, 305 • Representation, 305 • Production Companies, 320 • Networking, 323 • Film Schools, 326 • Final Thoughts, 327 • Final Thoughts on Becoming a Screenwriter, 389 • Appendix B: Suggested Reading, 400. • Appendix D: Graduate (MFA) Screenwriting Programs
	BB AND OTHER READING ASSIGNMENTS
WEEK 16 ACT III MARKETING May 2	<ul style="list-style-type: none"> • Continue to browse the links to the script marketing sites I've linked to. Be prepared to talk specifically about some of the marketing options you're considering for your script.
	AGENDA
	<ul style="list-style-type: none"> • If necessary, continue workshopping script scenes. • Discuss Marketing (Web Links): <ul style="list-style-type: none"> • Register Your Script with the Writers Guild of America • Moviebytes • InkTip • Other Script Marketing Resources, Contests, Conferences, etc. • Discuss your plans for marketing the script you've written this semester.
FADE OUT: MIDNIGHT, FRIDAY May 5	FINAL PORTFOLIOS DUE:
	<ul style="list-style-type: none"> • Script, Synopsis and portfolio cover sheet, filled in completely: Due no later than midnight.

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Vara, Analeen		

A Note on My Workshop Philosophy:

Only one rule applies to the critique of manuscripts in this class: Kindness is the only wisdom. The principal task of this workshop is to create a safe place for writers to be honest and authentic in their discussions and their work. Some writers may be struggling to find the courage to write stories of traumatic events that have occurred to them personally, or to people they know. The last thing we need to do as a class is to make the discussion of these stories traumatic, too; doing so may cause writers to withdraw and stop taking risks for fear of making mistakes or being emotionally honest. There are no mistakes in this workshop, only opportunities to see, understand, change and revise—and sometimes we have to revise ourselves before

we can revise our stories.

If a writer has troubles with his or her story, try to find a way to deliver that information in a non-personal, non-judgmental way, with empathy and compassion and, if possible, without undo sarcasm. (Irony, sarcasm's more subtle and sophisticated sister, is, of course, what we're trying to use in our stories to great effect.) One approach is simply to describe how you read the story, what it meant to you, focusing on one or two fictional techniques (irony or sarcasm, for example) the author has used that have contributed to that effect. Focus on what poet John Ciardi says is most important: not just *what* a story means but *how* it means, specific techniques we've discussed in class which help us as writers make readers fall into the fictional dream, or awaken from it in a new way.

The more I teach writing workshops, the less faith I have in giving advice, especially the whole notion that a story is something to find problems with and "fix." If the author discovers that she has been misinterpreted in a descriptive analysis, then it follows that she will have to revise. But if a student feels bullied by anyone, including the teacher, whose prescriptive critiques advise her to write her story in a certain way other than she intends, a story she doesn't want to write, she has the right to ignore such comments and to focus only on those that she finds most helpful, those that help her most to fulfill her own distinctive voice and vision.

Please avoid using such subjective judgments as *good* or *bad* or *I really like/dislike this story*. Each of us reads a story differently, and that's what makes workshop such effective places to discuss our work. Take what you can use and forget the rest. We all have a right to tell our own stories in our own ways, and we all have a right to our own interpretations of others' stories so long as there's evidence from the text to support our views. We may interpret the image of a child's flying saucer toy lying upended in a bathtub as a hint that a story is about alien abduction, but if there's nothing else in the story to support that point then perhaps the story may be about something else, the death of a child, say, or the grief of a father.

We show our work to others to help us when we're too close to it to trust our instincts completely about whether what we've written does what we'd intended, whether what's in our head has gotten onto the page. Workshops should be both honest and supportive, writers telling other writers not necessarily what they want to hear but what they might need to hear to make their stories work better, meanwhile helping them through the sometimes painful task of revision: re-seeing their own stories clearly with some—but not too much—dispassionate distance, finding their stories in the process of rewriting them, making the unconscious more conscious. Workshops should also be open, generous, productive and tremendously fun, everyone feeling free to laugh a great deal—and not at others' expense—meanwhile recognizing that criticism must never be equated with cruelty or preoccupations with who's up or down but always with the shared difficulty of the work itself, always balancing a commitment to honesty about the work's effectiveness with mutual respect for those who create it and their individual creative processes and aesthetics.

A Note on How I Determine Grades:

Many students have asked me to describe how I come up with grades. If I had my choice, I wouldn't assign a grade to creative work at all, but because we don't operate on a pass/fail basis, I have to assign grades and try to be as fair-minded and objective as I can be. While it's difficult to quantify how I decide grades for creative writing—the differences between quantitative and qualitative measures essentially being immeasurable—I've been writing and grading creative writing for thirty years and I know that a *C* tends to cover averages (as much as we all hate being called *average*) and anything above that shows a writer who's beginning to take her work seriously. Please use this rubric as a guideline only, and remember: I *always* grade on leaps in a student's writing, from wherever she is from the first day of class till the last, always doing my best to give her the benefit of a doubt, and the only averages I really consider are those that add up at the end of the semester.

A GRADING RUBRIC FOR SCREENWRITING
A

1. The writer moves beyond character type and stereotype, showing a growing mastery of deep characterization: the character's motivations are clear, subtle yet surprising, showing a strong insight into the mystery of human motive and behavior.
 2. The writer has a growing mastery of showing *and* telling, integrating sharp, surprising details into summarized sections with a strong understanding of how and when to write dramatic scenes, trusting readers to be smart enough to *get it* on their own.
 3. The writer has a gift for dramatic or comic writing, moving the reader deeply, making the reader laugh out loud, or both.
 4. The writer has a growing mastery of significant detail—detail that shows *and* tells—using little or no static description, making quick strokes of surprising detail in as few words as possible, showing a distinctive view of the world and uncanny insight into individual characters and places.
 5. The writer has a strong, distinctive voice, not a voice that just imitates a favorite writer.
 6. The writer writes from within character, not imitations of plot he's seen on TV or movies, understanding that genuine plot reversals are about changes within characters.
 7. The writer has strong, distinctive narrative authority, not just because she has confidence (many of the best writers have little or no confidence at all) but because she has worked hard to make her work readable, interesting, even beautiful, sentence by sentence, paragraph by paragraph.
8. The writer uses few if any grammatical or sentence errors, and when she uses them—fragments for effect, for example—she does so consciously as a part of her craft.
 9. The writer has a strong grasp of narrative conventions, how to write paragraphs, dialogue and so on with correct indentation and punctuation.
 10. The writer has few or no misspelled words, especially commonly misspelled words like *yeah*, *all right*, and so on.
 11. The writer uses no unnecessary adverbs, realizing that they almost always tell rather than show.
 12. The writer uses few if any wordy “is” verbs, especially the passive voice, using instead strong, active verbs that make for vigorous sentences that move the reader through the story without hiccups that awaken us from the fictional dream.
 13. The writer uses no clichés, in sentence or character situation.
 14. The writer knows how to write a strong balance of simple and complex sentences for effect, avoiding run-on sentences, fused sentences and comma splices.
 15. The writer knows how to use apostrophes for contractions and possessive adjectives and doesn't overcorrect (the contraction *it's* for the possessive *its*; *their* or *there* for *they're*, and so on).
 16. The writer writes with a strong ear for spoken language, recognizing that dialogue is poetry and isn't necessarily the way people speak, using syntax rather than phonetic spellings or misspellings to capture dialect, trusting that even the most uneducated speaker can speak with great elegance and insight, even if that speaker is poor and inarticulate.
 17. The writer uses few if any value judgments, generalizations or abstractions, unless they're so insightful and surprising that we have to stop reading for a few moments, smiling or frowning, to understand their depth and complexity.
 18. The writer uses strong, surprising figurative language (metaphors and similes) appropriate for her voice, her story, her character and the world her character lives in, helping to make her writing vivid and utterly unique.
 19. Rather than simply relying on her innate and unique gifts, the writer has a passion for craft and rewriting, obsessed with making her story as close to right as possible without being a stodgy, self-punishing perfectionist.
 20. Not writing to *impress* but to *express*—overwriting or overstating, using flowery language, Latinate or multisyllabic words from the thesaurus—the writer uses plain English, inventing her own distinctive and subtle lyricism, understating when others might rely on melodrama and florid, purple prose.

B

Includes at least 10 of the elements listed above.

C OR LOWER

1. The writer mostly tells rather than shows through value judgments, generalizations, abstractions and clichés, forgetting that writing is not simply about ideas and emotions but about *surprise* and reproducing *the experience of* ideas and emotions by creating what John Gardner calls a “vivid and continuous dream.”
2. When the writer does write scenes, he tends to write about undramatic situations, his characters tend to use exposition through dialogue, or they simply natter on about the weather or the philosophy of Friedrich Nietzsche.
3. The writer mostly dwells on the superficial or the obvious or writes in prose so convoluted and abstract that no one—not even the writer himself—knows what he’s talking about.
4. The writer wants to write about a universal character in a universal place, but because he doesn’t write about unique individuals, he’s really just writing stereotypes.
5. The writer may have a strong sense of story and character, but he consistently misspells words and creates numerous grammatical and sentence errors, not realizing that the rules of grammar are an important part of his craft, helping in readability and clarity of expression, and that when he writes without proofreading he’s calling more attention to himself than to his story.
6. The writer thinks that grammar should be creative, too, man, and he thinks he should be able to punctuate sentences and spell words as he wishes, feeling that craft and rewriting are for sissies, resenting *the man* for inhibiting his creativity, dude.
7. The writer spends little or no time proofreading, expecting his girlfriend or wife to do it for him, writing his story the night before workshop while he’s drunk or stoned, his iPod blaring Metallica through his earphones, the TV blasting in the background.
8. The writer tends to write from clichéd plots, and when he can’t decide on how to end his story he decides to kill off his main character through suicide, a bus accident, a giant explosion or some coincidence having to do with frogs falling from the sky.
9. The writer doesn’t read much and never has and shouldn’t have to, man, and would rather watch *Survivor: Tasmania* or Donald Trump or get to level ten on Grand Theft Auto IV.
10. The writer’s idea of conflict is car chases, light sabers, ninjas kicking ass and zombies eating their mamas.
11. The writer’s idea of sentiment is written in doggerel on the inside of a Hallmark card.
12. He-Man loses his best buddy or girlfriend and his secret crystal talisman and all his automatic weapons; he gets his buddy, girlfriend, talisman and Uzis back, then kills the bad guy and saves the buddy/girlfriend/talisman *and* the world.
13. Girl (or boy) gets boy (or girl); girl (or boy) loses boy (or girl); girl (or boy) gets boy (or girl) back, and they kiss and marry under the periwinkles.