Mission Summary:

Old Dominion University promotes the advancement of knowledge and the pursuit of truth locally, nationally, and internationally. It develops in students a respect for the dignity and worth of the individual, a capacity for critical reasoning, and a genuine desire for learning. It fosters the extension of the boundaries of knowledge through research and scholarship and is committed to the preservation and dissemination of a rich cultural heritage. Old Dominion University is old enough to value tradition yet young enough to facilitate change. In a spirit of creative experimentation, innovation, research, and technology, the University is ready to meet the challenges of the twenty-first century.

COURSE SYLLABUS

COLLEGE OF ARTS & LETTERS
DEPARTMENT OF COMMUNICATION AND THEATRE ARTS

COMM 330/THEA 330
"THE SHORT SCRIPT"
SPRING 2013
BAL 2060 (SATURDAYS) 9:00 A.M. – 11:55 A.M.

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.

Students, please place your initials below to indicate that you have read and understood the requirements outlined in this syllabus. Online: cut and paste this shaded section and email to your professor the first week of the course.

_____

Student initials

SECTION 1 - OVERVIEW

YOUR INSTRUCTOR FOR THIS COURSE:

Instructor: *Kevin R. Crawford, M.F.A., Ph.D.*
Telephone: NA
Fax: NA
Email: krcrawfo@odu.edu
Office Hours: *(By Appointment)*
Office Location: UT 1003

COURSE DESCRIPTION

COMM 330 "The Short Script" (cross-listed w/THEA 330) is a 3 lecture hour; 3 credit course. It introduces the principles of screenwriting using the short script as a basis for that exploration. The intent of the course is to introduce concepts of format, characterization, plot, dialogue and narrative style for the short script.

RATIONALE/COURSE OVERVIEW

The short film form is a great place to begin your journey into filmmaking. Whether you are an actor, writer, director, producer, editor or researcher, the more you know how a story is formed from beginning to end the better you will be as an effective storyteller in any medium.

In this class, we will explore ways in which narrative short films are created at the scripted level. This style of film is generally less than thirty minutes in length, but we will be looking at a maximum production length of ten minutes for a student narrative short. You will complete one (1) ten minute film during the semester, starting with a series of short single scene exercises and developing from that point.

We will also examine why certain types of scripts are preferred over others made for commercial markets. You are free to write in any genre, however, and we will also consider the question of short film design from the wider feature film length perspective.

COURSE GOALS & OBJECTIVES

- Students will explore the technical and artistic aspects of classical narrative screenplays by completing assigned readings in this category.
- Students will view and analyze a variety of short and full length feature films with an eye toward unearthing technical and structural elements contained therein.
- Students will learn the discipline and craft of screenwriting through a variety of creative writing exercises, including proper screenplay format, leading to the completion of a final short script.
- Students will be encouraged to highlight aspects of their socio-cultural backgrounds and beliefs within dramatic screenplay situations by being challenged to locate and contextualize their social and cultural values within the narrative paradigm of short film media expression.

SECTION 2 – COURSE REQUIREMENTS

REQUIRED TEXTBOOKS AND MATERIALS

BLACKBOARD ACCESS (REQUIRED)

During the semester, I will be using ODU Blackboard to supplement delivery of course content – including, the posting of course announcements, tracking your attendance, answering student questions (outside of class), providing copies of my lectures (following each class period), distributing electronic (e)Handouts, film links, and other materials as discussed or assigned in class. Students are expected to check the Announcements section of Blackboard beginning one week before the start of the course. You will also use Blackboard to submit every assignment that receives a grade for this course (unless otherwise instructed) and be able to track your progress 24/7.

Are you *new* to Old Dominion University? Please note that, until you activate your ODU Student MIDAS (Monarch Identification and Authorization System) account, you are "unknown" to Blackboard and cannot "see" the course until you finish setting-up your own MIDAS account. For help please contact the Office of Computing and Communication Services (OCCS) at: http://occs.odu.edu. Technical Support Center email: occshelp@odu.edu, 1504 Webb University Center, Old Dominion University, Norfolk, VA 23429. Tel: 757.683.3192, Toll Free: 877.348.6503.

COURSE MATERIALS (REQUIRED)

Textbooks (see "Course Schedule" below for list of required readings)

Johnson, Claudio Hunter. *Crafting Short Screenplays that Connect*, 3rd *Edition*. Focal Press, 2009. ISBN-13: 978-0240812144. (Note: DO NOT buy eBook/digital copy; it does NOT contain the access code you will need to view films mentioned in the book … nor does it provide you access to the author's website!)

Trottier, Dave. *The Screenwriter's Bible: A Complete Guide To Writing, Formatting, and Selling Your Script, 5th Edition*. Los Angeles, CA: Silman-James Press, 2010. ISBN-13: 978-1935247029.

Additional Materials

(e.g., PowerPoint lectures, links, multimedia resources, and the like) may be found on Blackboard in the form of e-Handouts. Students are responsible for the information and materials distributed through Blackboard. Although this is an on-campus class, please get in the habit of checking your "Course Resources," "Week-by-Week" menus often.

Computer Lab - Software

The ODU Department of Communication and Theatre Arts offers access to screenplay formatting software free-of-charge to its student writers. There are seventeen (17) machine copies of *Final Draft* available for students to use in completing script writing exercises. The Lab is located in BAL, Room 2016. Members of the class will need to obtain proximity cards to access the room. Instructions will be provided at the beginning of the semester. I expect you to have access to the Lab not later than one week after our course begins, so you have time to familiarize yourself with use and operation of the software prior to beginning any graded assignments.

RECOMMENDED (OPTIONAL) RESOURCES: (NOT REQUIRED)

Textbooks
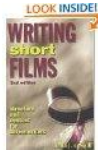
Cowgill, Linda. *Writing Short Films: Structure and Content for Screenwriters*. Los Angeles, CA: Lone Eagle Publishing 2005. ISBN-13: 978-1580650632.

Software

Although it is NOT a requirement, every year I have students ask me to recommend screenwriting software that can be used for this (or other of our writing courses). If you are interested in a personal copy of your own screenplay formatting software, and can afford to do so, here's a list to consider:

Celtx offers a great "free-ware" alternative for students.

- o Go to https://www.celtx.com/about.html for information on how to order and download this software. (Note: the desktop version of the program – *Celtx Plus* – is available for a nominal charge.) It takes only minutes to set up a free account.
- o Go to https://www.celtx.com/faq.html for answers to frequently asked questions.

Script Wizard **10**

- o Full service script writing add-on to Microsoft© Word. **(PC only). Script Wizard 10 requires Microsoft Word 2000 or later** (Mac versions not supported). Note: this is a modestly priced Windows-based add-on, but you must have a fully licensed version of MSWord already installed on your PC in order for it to work. Order Script Wizard at:
- o http://www.scriptwizardsoftware.com/sw_overview.php

MovieMagic Screenwriter 6 (or higher)

- o Order from the Writer's Store online at:
- o http://www.writersstore.com

Final Draft 8 (or higher)
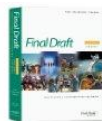
- o Order from the Writer's Store online at:
- o http://www.writersstore.com

COURSE REQUIREMENTS AND ASSIGNMENTS

PROFESSIONALISM

The quickest way to "blow" an assignment is to have errors in spelling, grammar, punctuation, homophone confusion (their/there), and bad screenplay formatting. Spell-check is no substitute for proofreading. Please proofread your work carefully, and then proofread it again.

ASSIGNMENTS

The final grade for the course will reflect mastery of course content and quality of skill as expressed through:

A. Formatting Mid-Term - (15%)

At about one-third to one-half of the way through the course (depending on lab schedule), the class will be given a formatting exercise that will cover the basic stylistic and formatting elements in common usage among professional writers in Hollywood today. You will be expected to apply your understanding of standard script format to a small selection of prose that I will provide, converting it into a series of correctly edited short film scenes. Attention to detail is important! You will need to access one of the machine copies of *FinalDraft* located in the computer Lab, BAL 2016, in order to complete this exercise.

B. Short Scene Writing Exercises - (30%)

- The Discovery (10%)
- The Decision (10%)
- The Improbable Connection (10%)

C. Class Participation - (30%)

Students will be graded on how well they participate in all fifteen (15) of our classroom exercises and discussions (worth 15%) – in addition to the three (3) required story labs (also worth 15%) where you will be asked to bring to class at scheduled intervals a 5-7 minute DVD or digital video clip) of the following primary units of narrative structure:

- Act 1 Point of attack or "inciting" incident (Lab #1)
- Act 2 Mid-point/Turning Point … or other example of "complicating" action (Lab #2)
- Act 3 Climax/Resolution (Lab #3)

Participation also includes insightful and regular comments about film screenings and the work of others. Since "notes" drive so much of the film business, learning to give/receive feedback is an important part of your professional development as a writer. Class participation is a way of gauging how well each student is grasping the material, and whether s/he is keeping up with lectures, screenings and readings. I also look at such things as *regular* classroom attendance, *punctuality*, *enthusiasm* for the subject matter, and how *often/freely* the student participates. Reporting procedures will be discussed early in the term.

Showing up for class is not the same as participating in class. You must actively participate in class discussion, activities, and exercises (including those I assign in Blackboard or from the readings). 'Side' conversations, poor attitude, negative compliance, or failure to engage adversely affects your grade.

There are **three (3) ways** to receive full weekly PARTICIPATION credit:

1) ATTEND class and <u>enter into</u> our discussion/s <u>and</u> class presentations (PLEASE **sign the Discussion Report** posted on the Instructor's desk if you participated). Showing up for class <u>does</u> not = participation!

2) If you are ABSENT FROM CLASS, you can still receive participation credit by **posting an "Absentee" Entry** to the Classroom Discussion Board in Blackboard within one week (7 days) of the <u>day</u> and course week you <u>missed</u>. You must use an appropriate course thread created for that day/week.

> <u>NOTE!</u> If you want "class participation" credit, you must <u>clearly</u> <u>label</u> your entry inside the Subject Header of your post using your last name like this: "Smith_Absentee" <u>and</u> POST in the course THREAD for the week you missed. Failure to comply will mean loss of credit.

>> Your absentee entry must be 150 - 200 words in length. You may respond to any posted link (media or assigned screening) due for that week, any part of my posted lecture, or assigned readings also due for that week. <u>All</u> absentee entries must be made *within one week of the date you were absent* from class in order to receive credit.

>> <u>WARNING</u>! Be sure that you also read and understand the university attendance policy (see syllabus) – p. 7.

3) For the "quiet" and more "introvertive" among us, and in the event that we have a particularly "busy" day of discussions and presentations … IF you don't get a chance to contribute in class, then you may make **a "Mouse" Entry** (ergo: "quiet as a mouse"!) by POSTING it to the Classroom Discussion Board in Blackboard. You must use an appropriate course THREAD created for that day/week.

> <u>NOTE!</u> All "Mouse" entries are made the same as the "absentee" entry (noted above) with one exception: "Mouse" entries <u>are DUE</u> *by midnight of that same day of class*. Entries posted after the end of the day will not receive credit. Failure to comply will mean loss of credit.

D. Ten Minute "Boxing-Match" Screenplay - (25%)

Students will write a 10 minute screenplay (8-12 pp.) with emphasis upon originality and execution of the idea "on the page" (i.e., form and content), including demonstration of all proper narrative and short film writing techniques (e.g., structure, character, dialog, and formatting) covered in the course. Models and a conceptual outline for this short script will be provided and discussed in advance to assist students in doing their best work.

SECTION 3 – POLICIES AND PROCEDURES

SUBMISSION OF **A**SSIGNMENTS

All assignments (*unless otherwise instructed*) for this course should *ALWAYS* be submitted via Assignment Manager as an attachment in Blackboard. (See the "Tools" menu in Bb) Directions how to use the Assignment Manager can be found under "Help" tab and "Tutorials." (See also the "Assignments" section of Blackboard for more detailed instructions.)

<u>NOTE</u>**:** *if* *Bb is down on the day your assignment comes due, email as an attachment direct to: krcrawfo@odu.edu clearly labeling your assignment.

<u>Except</u> <u>for</u> <u>your</u> <u>script</u> <u>work</u>, all submitted assignments should be in Microsoft *Word* **(.doc** and **.docx)** or Rich Text File **(.rtf).** <u>No</u> <u>other</u> <u>file</u> <u>types</u> <u>will</u> <u>be</u> <u>accepted</u>. If you send me a file that I *cannot* read, I will automatically enter a grade of "0" for that assignment.

Every <u>assignment</u> <u>must</u> <u>have</u> <u>your</u> <u>name</u> on it in the form of a title page or file header. Further, in posting material to Blackboard, each student should label their assignments with something that includes their last name, course no., and the type of assignment. For example, Jim Smith would submit his 10 minute short script as JSmith_COMM330_ShortScript, JSmith-COMM330-10minute.doc (or JSmith-COMM330-10minute.rtf), etc. A file called "my script" will get lost when I copy it to my class files for reading/grading.

All submitted scripts/screenplays/scene work should be created in *FinalDraft* file format as specified above under course materials. Note: you may also convert your script to an Adobe (.pdf) once it has been finished for ease of printing, proofreading, and posting to Bb.

ATTENDANCE POLICY

Old Dominion University recognizes the importance of class attendance and participation for students' learning. As with all other institutions of higher learning, Old Dominion University is required to maintain accurate attendance records by the U.S. Department of Education.

Attendance is mandatory. Skills and information you need to succeed are presented and clarified in the classroom. If you are not in class you miss that information and your skills and knowledge will be deficient or lacking. If you miss class you are responsible for asking classmates about the information you missed in addition to checking resources provided on Blackboard.

You have two (2) unexcused absences to use as you see fit. But any absence **beyond that will lower your grade ½ a letter grade for each absence.** Four (4), or more, unexcused absences may result in failure of the course. I also reserve the right to deduct up to 10% from your final grade for late attendance/habitual tardiness, etc.

If you are absent due to "Extreme Circumstances" those circumstances <u>must</u> <u>be</u> <u>verified</u> through the Office of Student Affairs and reported to me, in writing, by the Student Affairs Ombudsperson. In the case of "Extreme Circumstances," please contact the Ombudsperson **immediately**.

INSTRUCTOR'S POSTED POLICY FOR RECEIVING LATE OR MISSED WORK

Screenwriters aren't late or they aren't screenwriters for long, consequently work that is not submitted *within* four (4) days of the assignment due date will automatically be given a grade of "0." Unless *prior* arrangements have been made with the Professor, there is a grade reduction of **10% points per day** through the fourth day. At the Professor's discretion, late work may be received for full credit only under extenuating circumstances (verified in writing by Office of Student Affairs Ombudsperson, <u>as</u> <u>noted</u> <u>above</u>). Timely communication with me is of paramount importance, if you are experiencing setback or difficulty.

When handing in an assignment, always be sure to retain one copy just in case the material should "mysteriously" disappear *en route* from you to me. NEVER, ever erase any assignment file! Late assignments will be assessed a ten percent (10%) grade reduction per calendar day from the date the assignment is due, unless the instructor explicitly grants an extension due to unusual circumstances. Meeting assignment deadlines and class participation is a substantial portion of your total grade and is important to your personal and professional development.

<u>NOTE</u>**:** As tragic as it may be, on many levels, losing computer access – a crashed computer hard drive, bum printer, or bad "thumb drive" – will not excuse lack of participation in the course. All responsibility for computer equipment, maintenance, and viable online (Internet) access are borne by the student.

A final word: if for any reason you are having technical issues or difficulty submitting your assignments on-time (as required), you should IMMEDIATELY contact the ODU helpdesk and carbon copy me as professor (krcrawfo@odu.edu). Typically, the problem is your web browser. Historically, Internet Explorer (IE-8/IE-9) does not "play well" with Blackboard. The easy fix is to simply submit your work using **a more stable** web browser such as **Safari, Mozilla,** or **Firefox.** In any case, I will require email COPIES of any/all problems reported and matching replies from our ODU Support Staff in order to offer you credit for any late assignments. The DATES of your reported outage or problem MUST match the late assignment date(s) in question.

HONORS PLEDGE

By enrolling in this class, each student is acknowledging his or her commitment to abide in the honor system of Old Dominion University:

> "I pledge to support the honor system of Old Dominion University. I will refrain from any form of academic dishonesty or deception, such as cheating or plagiarism. I am aware that as a member of the academic community, it is my responsibility to turn in all suspected violators of the honor system. I will report to Honor Council hearings if summoned."

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the Office of Student Affairs and speak with the professor by the end of the second week of the term. Failure to do so may result in the University's inability to respond in a timely manner. All discussions will remain confidential.

EMAILING YOUR INSTRUCTOR

The only email address I will use to communicate with you is **your official ODU** email account – check that account regularly. Even if you are taking on-campus classes, students are expected to check their ODU e-mail daily to ensure timely receipt of messages from the professor. I answer emails in the order in which they are received. However, since I receive as many as fifty + emails *per day* in all my other classes, you may have to wait to get a response. Please practice patience and I will extend to you the same courtesy. If I send an email (group or individual) and I do not receive and error response from the ODU Server, I will assume you have received it and will hold you responsible for its contents.

Note: if you attempt to communicate with me from outside the ODU email platform I will not answer you – this is due to FERPA legislation and security requirements. Do not correspond with me or send attachments through .hotmail, .gmail, .yahoo or other outside email systems. Always use the odu.edu and/or ODU Bb "Communication" platform.

Further the subject line of all **e-mail messages** related to this course should include the course number (e.g., COMM 330 or THEA 330) and the name of the student (Example, COMM 330_JohnSmith; THEA 330_MaryJones). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response.

BEST TIMES AND METHODS FOR CONTACTING THE PROFESSOR

I normally check my email several times a day, so that is one of the most effective ways to reach me. Additionally, I arrive 15 to 30 minutes early for class and stay after to address questions and concerns.

INSTRUCTOR POLICY ON CELL PHONES, PAGERS, AND OTHER ELECTRONIC DEVICES

In the past I have generally taken a pretty open-minded approach toward use of laptops, touch pads, etc. They are a great aid to learning. However, when the practice becomes a distraction for others who are serious about making the most of class time – that's where I draw the line.

No internet surfing, *Facebook* posting, gaming, last-minute homework preparations, or emailing should occur during class. If you want to use your laptop or touch pad for the practice of "note-taking" that is permissible, but NOT during screenings or when the room has been darkened (because the eyes are naturally attracted to light and motion). **Under no circumstances will cell phones or texting be permitted during class** (except on breaks). All phones must be turned-off (not simply set to "silent" mode).

If I see you texting or disturbing others, or your phone goes-off in class, it will be **grounds for immediate dismissal and you will lose all class participation points** (for that day) **and/or receive alternate forms of academic penalty** (especially, in the case of repeat offences). Please be mindful and respectful of your fellow classmates.

SECTION 4 – SCHEDULE AND EVALUATION

EVALUATION AND GRADING

A. Assignments will be graded as follows:

Assignment	*Weight*
Formatting Mid-Term	15%
Three (3) Short Scene Writing Exercises (10% ea.)	30%
Class Participation (+ Story Labs)	30%
Ten Minute Short Screenplay	25%
TOTAL:	**100%**

B. The grading scale:

GRADE	PERCENTAGE SCORE	QUALITY POINTS	MEANING OF GRADE
A	93-100	4.0	Superior
A-	90-92	3.67	
B+	87-89	3.33	
B	83-86	3.00	Good
B-	80-82	2.67	
C+	77-79	2.33	
C	73-76	2.00	Satisfactory
C-	70-72	1.67	
D+	67-69	1.33	
D	63-66	1.00	Poor
D-	60-62	0.67	
F	00-59	0.00	Failing

COURSE SCHEDULE (WEEK-BY-WEEK)

PRINT A COPY OF THIS SCHEDULE AND KEEP IT NEAR YOUR WORKSPACE/DESK, ENTER IT INTO YOUR BLACKBERRY, PDA, OR OTHER ELECTRONIC CALENDAR DEVICE.

LEGEND:
CSS = *Crafting Short Screenplay*, Johnson
SB = *The Screenwriter's Bible*, Trottier
HAND = e-Handout from professor (check Blackboard)

MEETING DAY	TOPIC(S)	Required Screenings, Weekly Readings, & Writing Assignments
1. Jan. 12 (Saturday)	**Read the Syllabus --** comment on your background and interests … in class! **Course outline:** (Policies and procedures; Lab, Blackboard, etc.) **Introduction to the Craft:** "setting up shop" …	**Readings:** CSS – Introduction, pp. xvii - xxiii SB – Introduction, pp. xiii ff. **Screening:** *Crash, et al.* **Assignment:** Get your proximity card (ID) activated; visit the Lab BAL, Room 2016!
Jan. 19 (Saturday) - NO CLASS THIS WEEK!	**MARTIN LUTHER KING, JR. HOLIDAY (Jan. 19 - 21)**	**NOTHING DUE:** **USE THIS TIME TO CATCH-UP OR WORK AHEAD**
2. Jan. 26 (Saturday)	**The Writer and the Art of Storytelling:** ***Connecting to Purpose*** "The Dialogue: Learning from the Masters" (Excerpted on screen interview with…)	**Readings:** CSS – pp. 3 - 8 SB – Book I, pp. 3 - 32 **Screening:** *Some Folks Call It a Sling Blade* **Assignment:** Get your proximity card (ID) activated; visit the Lab BAL, Room 2016!

3. Feb. 2 (Saturday)	**Basic Principles of Story Design:** ***Connecting to Self*** "The Dialogue: Learning from the Masters" (Excerpted on screen interview with…)	**Readings:** CSS – pp. 9 - 17 SB – Book I, pp. 33 - 95 **Screening:** *The Red Balloon* **Assignment:** (post online) *Le Menu* (Johnson, pp. 9 ff.)
4. Feb. 9 (Saturday)	**Developing Story Ideas:** ***Connecting to Process*** "The Dialogue: Learning from the Masters" (Excerpted on screen interview with…)	**Readings:** CSS – pp. 19 - 25 SB – Book II, pp. 99 - 117 HAND – "Building your Script Library" **Screening:** *Occurrence at Owl Creek Bridge*
5. Feb. 16 (Saturday)	**Screenplay Style & Formatting:** ***Connecting to Screenplays*** "The Dialogue: Learning from the Masters" (Excerpted on screen interview with …)	**Readings:** CSS – pp. 39 - 58 SB – Book III, pp. 129 – 215 (skim) HAND – "Basic Screenplay Formatting" **Assignment:** (in class) *The Mood Exercise* (Johnson, pp. 43 ff.)
6. Feb. 23 (Saturday)	**Final Draft Tutorial:** ***Working with screenplay files, conversions, etc.*** "The Dialogue: Learning from the Masters" (Excerpted on screen interview with …)	**Readings:** None **Assignment:** (in class/Lab) - Go over MSWord-based Template - Celtx, etc.
7. Mar. 2 (Saturday)	**Creating Memorable Characters:** ***Connecting to Character*** "The Dialogue: Learning from the Masters" (Excerpted on screen interview with…)	**Readings:** CSS – pp. 59 - 71 **Screening:** *Life Lessons* (from the anthology film *New York Stories*) **Assignment:** (taken during the last hour of in class over in Lab, BAL 2016) Formatting Mid-Term
8. Mar. 9 (Saturday)	**Building Your Story:** ***The Boxing Match Concept*** "The Dialogue: Learning	**Readings:** CSS – pp. 99 – 110 HAND – "Development Notes Boxing Match Concept"

	from the Masters" (Excerpted on screen interview with…)	**Screen:** *A Buck's Worth, Fate is the Hunter* **Assignment:** • Story Lab #1: Bring to Class a 3-5 Minute Movie Clip (DVD, or digital video) of an effective Inciting Incident (Point of Attack) Be prepared to discuss/defend your selection. • 3 Boxing Match Concepts – submit to Bb. three (3) "workable" ideas for your final 10-min. script (a "boxing match" concept) (Johnson, Chap. 9).
Mar. 16 (Saturday) - NO CLASS THIS WEEK!	**SPRING BREAK!** **(Mar. 11 – 16)**	**NOTHING DUE:** **USE THIS TIME TO CATCH-UP OR WORK AHEAD**
9. Mar. 23 (Saturday)	**Scene Construction:** ***Writing The Discovery*** "The Dialogue: Learning from the Masters" (Excerpted on screen interview with…)	**Readings:** CSS – pp. 75 – 87 HAND – "Tips for Writing the Low Budget Screenplay" **Screening:** *When Harry Met Sally, Grosse Pointe Blank, et al.* **Assignment:** • Scene Exercise #1 (The Discovery) Due! (share in class) • Story Lab #2: Bring to Class a 3-5 Minute Clip (DVD/digital video) of effective Complication of Action (This can be any reversal; any climax within Act 2, any turning point or major complication) Be prepared to discuss/ defend your selection.
10. Mar. 30 (Saturday)	**Dialogue:** ***Writing The Decision*** "The Dialogue: Learning from the Masters" (Excerpted on screen interview with…)	**Readings:** CSS – pp. 89 - 97 **Assignment:** • Scene Exercise #2 (The Decision) Due! (share in class) • Story Lab #3: Bring to Class a 3-5 Minute Clip (DVD/digital video) of

		an effective Third act Climax from the film of your choice. Be prepared to discuss/ defend your selection.
11. Apr. 6 (Saturday) **INDIVIDUAL MEETINGS!** (w/Professor to discuss your project) ***BEGIN NEXT*** *week!* **Sign-up sheet in class or email the Professor!**	**Rules for Re-Writing:** ***The Improbable Connection*** "The Dialogue: Learning from the Masters" (Excerpted on screen interview with…)	**Readings:** CSS – pp. 111 - 122 **Screening:** *Kosher* (Johnson) **Assignment:** • Scene Exercise #3 (The Improbable Connection) Due! (share in class)
12. Apr. 13 (Saturday) **INDIVIDUAL MEETINGS!** (w/Professor to discuss your project) **Meet in BAL 2060** (Note: unless you are scheduled to meet with me … CLASS meets ONLINE!)	**Three Shorts That Make It Look Easy:** *Cillin'Out* *Tough Crowd* *Kosher*	**Readings:** CSS – pp. 139 - 166 **Activities:** (online attendance and statistics tracking-enabled!) Discuss *script to film* on-line … (you are required to post a 150-200 word review of each of the required films listed in column #2; please respond on the "Class Discussion Board") Individual Meetings … (option to discuss your 10-min. draft with the professor and/or go to the Lab)
13. Apr. 20 (Saturday) **INDIVIDUAL MEETINGS!** (w/Professor to discuss your project) **Meet in BAL 2060** (Note: unless you are scheduled to meet with me … CLASS meets ONLINE!)	**Three More Shorts That Make It Look Easy:** *My Josephine* *A Work in Progress* *Lena's Spaghetti*	**Readings:** CSS – pp. 167 - 218 **Activities:** (online attendance and statistics tracking-enabled!) Discuss *script to film* on-line … (you are required to post a 150-200 word review of each of the required films listed in column #2; please respond on the "Class Discussion Board") Individual Meetings … (option to discuss your 10-min. draft with the professor and/or go to the Lab)
14. Apr. 27 (Saturday) **INDIVIDUAL MEETINGS!** (w/Professor to discuss your project) **Meet in BAL 2060** (Note: unless you are scheduled to meet with	**The Final Three (That Make It Look Easy):** *Cool Breeze and Buzz* *The Making of a 'Killer Kite'* *Slow Dancin' Down the Aisles of the Quickcheck*	**Readings:** CSS – pp. 219 - 304 **Activities:** (online attendance and statistics tracking-enabled!) Discuss *script to film* on-line … (you are required to post a 150-200 word review of each of the required films listed in column #2; please respond on the "Class Discussion Board")

me … CLASS meets ONLINE!)		Individual Meetings … (option to discuss your 10-min. draft with the professor and/or go to the Lab)
15. May 4 (Saturday) **FINALS WEEK**	**General discussion and conclusion of the course:** *Schreiber Theory* **Marketing the Short Screenplay:** *American GEM*, Short Screenplay Contests, breaking-in, etc.	**Readings:** (none) **Assignment:** • Ten Minute (Boxing Match) Short Script – due by 5:00 pm today!

Last Updated: 1/2/2013
At times, due to unforeseen circumstances, course content may be subject to change.
Please check with your Professor to insure you have the most recently updated syllabus for this course.
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