

**Regent University Mission Statement:**

Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a Biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

School of Communication & the Arts Mission Statement:

To prepare emerging and established Christian leaders to inspire, enrich and transform the media, the arts, and the academy through excellence and innovation in scholarship and practice.

COURSE SYLLABUS

**SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION**

SSW 614 (MAD)

“TOPICS IN SCREENWRITING: ADVANCED CINEMATIC WRITING”

SUMMER 2013 (MAY 27TH - JULY 28TH)

DISTANCE COURSE (ONLINE)

LECTURE POSTINGS, MONDAYS & THURSDAYS BY 5:00 PM (EASTERN)

COURSE INSTRUCTOR: DR. KEVIN CRAWFORD

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 – COURSE OVERVIEW

INSTRUCTOR INFORMATION:

Instructor: Kevin R. Crawford, M.F.A., Ph.D.

Telephone: (757) 647-9003

Fax: (757) 352-4336

Email: kevicra@regent.edu

Office Hours: (By Appointment)

Office Location: COM 250

SHORT BIO

I have been living in the Hampton Roads area now for approximately nine years. I am a working writer.

My vision as a writer and a teacher is to explore, incarnate and promote Truth by all the means God has placed at my disposal. Karl Barth used to say that every Christian needs “two conversions” – one to get out of the world, and one to get back into it in order to interact with the culture!

I am a longstanding member of the American Screenwriter’s Association and Member of the Writer’s Guild of America (Independent Writer’s Caucus). I graduated with a B.A. degree in Biblical Studies and Philosophy from Asbury University, the M.Div. degree in Philosophical Theology and Comparative Religion from Asbury Theological Seminary, the M.F.A. in writing for film and television from Regent University, and the Ph.D. in Media Communication also from Regent. My dissertation was on Christopher Nolan and temporality in film.

I also run my own entertainment/media consulting firm (Peloton Entertainment Group) in addition to my script coaching and a variety of other author/editorial services (w/K&T Literary) since 2007.

My motto: “Whoever tells the story, defines culture!”

COURSE DESCRIPTION

SSW 614 - “Topics in Screenwriting: Advanced Cinematic Writing” is a three (3) credit hour summer or semester-length advanced-level screenwriting course that offers a variety of tips, tools, and techniques for fine-tuning the screenplay. Course emphasis is upon writing more *cinematically* from the page with strong attention to the *rewriting* process, finding and eliminating flaws. Also, includes a survey of alternative scriptwriting elements designed to encourage writers to explore new ways of seeing their work, while stretching their skills. Ideally, students should have completed *at least one* full length screenplay or teleplay before undertaking this course. The course is designed to help students take existing projects to the next level instead of being left to rewrite on their own.

SCRIPTURE THEME

My heart is stirred by a **noble theme** as I recite my verses for the king; my tongue is the pen of a **skillful writer**. (Psalm 45:1)

INTEGRATION OF FAITH

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

PERSONAL NOTE

Many of our writing courses develop scripts to the treatment, step outline, or even first draft level. However, it is often left up for the individual student to rewrite on their own. This course was developed to help you take that project to the next level.

COURSE PREREQUISITES

Since this is an advanced writing class, I assume everyone has taken at least one scriptwriting course (e.g., must have taken SSW 510 *Story Structure for Stage and Screen* and/or SSW 612 *Writing for Feature Film*). Students should also have completed at least one full length screenplay or teleplay.

RATIONALE/COURSE OVERVIEW

I find that students sometimes misunderstand the nature of a summer seminar and hence often have wrong expectations (or worse none at all). Merriam-Webster defines a “seminar” as (1) a group of advanced students studying under a professor with each doing original work and all exchanging results through reports and discussions; and (2) a course of study pursued by a seminar, an advanced or graduate course often featuring informality and discussion.



Since this is a “topics-driven” seminar course, we will follow the above line of reasoning in two tracks. First, I am requiring that you read the assigned books *and* enter into the discussion of both your work and the work of others ... *in the light of your reading*. The schedule of readings is designed to keep you focused on multiple aspects of your script as everyone progresses through their rewrites.

The second track involves the specific issues that you are wrestling with in rewriting your film script. It is in this track that you will find the most freedom of “movement” within and around your script. The assignments are geared to each student’s individual needs. I may recommend various films (or assign actual screenplays) that I feel will be beneficial to you as you continue your rewrite. All of this is to help you make this version of the script as solid and (hopefully) as commercially viable as it can be.

SECTION 2 – COURSE EXPECTATIONS

COURSE OUTCOMES

By the time you finish this course, you should have accomplished these things:

- Students will complete a finished spec/first draft/re-write of an existing screenplay.
 - By moving scripts from the rough stage to polished draft with strong attention to the rewriting process, finding and eliminating flaws.
 - By mastering a variety of tips, tools, and techniques for fine-tuning the screenplay
- Students will come to recognize what constitutes a more marketable (saleable) screenplay with an eye toward attracting agency representation or management in today’s fast-paced spec market.
 - By completing assigned readings in this category.
 - By considering alternative scriptwriting elements designed to encourage writers to explore new ways of seeing their work, while stretching their skills.
 - By learning to view their own and fellow writer’s scripts as a “Hollywood Reader” sees them.
- Students will learn how to write to a schedule and be guided by self-imposed deadlines.
 - By meeting project feedback deadlines and working to complete the required status reports on their work.
 - By learning how to become their own best script doctor.
 - By completing assigned readings in this category.

- Students will learn how to write more cinematically (using sensory details in order to create not a read but an *experience* for the reader).
 - By completing assigned readings in this category.
 - By practicing various formal elements of visual (spec) writing.
 - By implementing a weekly BTHR (“Beating the Hollywood Reader”) checklist.
- Students will learn the value of “collaboration” by advancing their own and fellow writer’s projects.
 - By giving/receiving development “notes”.
 - ❖Writers awaiting feedback are often in a vulnerable position. But it doesn't mean one should obfuscate - it means learning how to deliver one’s opinion with kindness and professionalism expected in our industry.
 - Through the practice of peer feedback and learning to work with assigned writing partner(s).

REQUIRED COURSE MATERIALS

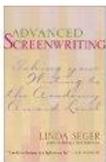
Students are responsible for acquiring the following books and materials for this course **before the first class meeting**: (see “Course Schedule” below for list of required readings)



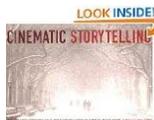
Dancyger, Ken, and Jeff Rush. *Alternative Scriptwriting: Successfully Breaking the Rules, 4th Edition*. Boston: Focal Press, 2006. **ISBN-13:** 978-0240808499



Kenning, Jennifer. *How to Be Your Own Script Doctor*. New York: Continuum, 2006. **ISBN-13:** 978-0826417473



Seger, Linda. *Advanced Screenwriting: Raising Your Script to the Academy Award Level*. Beverly Hills: Silman-James Press, 2003. **ISBN-13:** 978-1879505735



Van Sijll, Jennifer. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Studio City, CA: Michael Wiese Productions, 2005. **ISBN-13:** 978-1932907056

SOFTWARE

If you want to “work” in the industry, someday (as I am sure all of you do), then consider it an investment in **You, Inc.** It’s no different than buying animation, editing, and production, budgeting or scheduling software for your other courses. These are simply the tools of our trade.

It is *VERY important* that students obtain ONE (1) of the “industry standard” screenwriting program LISTED BELOW in order to complete class requirements (writing of scripts). If you do not already own one of these programs, *BELOW* is a list of software packages with various options for you to choose from.

I expect you to have access to one (1) of these programs by the time our course begins.



Celtx offers a great “free-ware” alternative for students.

- Go to <https://www.celtx.com/about.html> for information on how to order and download this “free” software. It takes only minutes to set up a free account. (Note: the desktop version of the program – **Celtx Plus** – is available for a nominal charge.)
- I highly recommend you purchase the **Celtx Plus** version (instead of the Cloud version which is “buggy” and cumbersome to use.)
- **NOTE:** since Celtx files do not play well with Blackboard – all **students who choose to use this software option will be required to convert all scriptwork to .PDF** before attaching/sending through Bb grading system. **FAIR WARNING:** if you send me a “native” Celtx file that I cannot open/read/grade you will receive a grade of ZERO “0” for that writing assignment and ... NO re-submit will be allowed.
- Go to <https://www.celtx.com/faq.html> for answers to frequently asked questions.



Script Wizard 10

- Full service script writing add-on to Microsoft© Word. (**PC only**). **Script Wizard 10 requires Microsoft Word 2000 or later (Mac version not yet 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:
- http://www.scriptwizardsoftware.com/sw_overview.php



MovieMagic Screenwriter 6 (or higher)

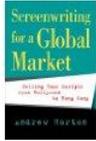
- Order from the Writer’s Store online at:
- <http://www.writersstore.com>
- MovieMagic development suite is now the software of choice at Amblin, Carolco, Disney, Fox, HBO, MGM/UA, NBC, New World, Orion, Paramount, Tri-Star, and Warner Bros.

NOTE: Please do not order your software from “shell companies” and software distributors like JourneyEd.com, since they don’t actually warehouse the products they sell. They use middle-men and other suppliers who are notorious for taking your money and NOT sending you the software for up to 6-8 weeks!

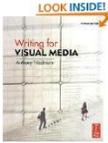
I also suggest your **order early and set aside time** to become familiar with the features and benefits of your formatting software. These programs are not difficult to master (on a basics level), but a day spent with the program *before* the course begins should boost your confidence immensely. **Thanks for taking care of this ahead of time, along with your textbook orders!**

NOTE: **Final Draft users ...** *Final Draft* is another great program ... but it has “**known issues**” with Blackboard and Mac OS X Mountain Lion, therefore, I require all scripts written in *Final Draft* (.fdx, fdr. file format, whether Mac or PC) to be **converted to .PDF before** attaching/sending through Bb grading system. **FAIR WARNING:** if you send me a “native” .FDR/.FDX file that I cannot open/read/grade you will receive a grade of ZERO “0” for that writing assignment and ... NO re-submit will be allowed.

RECOMMENDED COURSE MATERIALS



Horton, Andrew. *Screenwriting for a Global Market: Selling Your Scripts from Hollywood to Hong Kong*. University of California Press, 2004. **ISBN-13:** 978-0520240216



Friedman, Anthony. *Writing for Visual Media, Third Edition*. Boston: Focal Press, 2010. **ISBN:** 978-0240812359

SUGGESTED READING

Magazines: *Creative Screenwriting*
Scr(i)pt: Where Story Begins

Trades/Reference:

Hollywood Representation Directory (www.hcdonline.com).

- Hollywood Creative Directory now offers our four premier directories in one integrated database for a low monthly subscription of only \$19.95/mo.
- You can also log on to the directory free of charge through the Regent University Library at "Databases" ("Communication & the Arts", click "Hollywood Creative Directory" and follow the login instructions).

The Hollywood Reporter (www.HollywoodReporter.com)

- You can also log on to the *Reporter* through the Regent University Library at "Full Text Journal Finder" (search "Hollywood Reporter" and follow the login instructions).

ADDITIONAL MATERIALS

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. Please get in the habit of checking your "Course Resources," "Week-by-Week" menus often.

SCREENINGS

We are all adults in this school. Any film or movie I encourage you to study is purely for educational and instructive purposes to develop critical abilities – rather than for entertainment. In the case that visual media recommended is at the R-rated level, and you politely indicate to me that you are having problem, I will offer a substitute at the PG-13 or lighter rating (if available). Or, if not, I will assign an outside essay or other academic work (such as a position paper) in place of the screening.

That said as Christians we must be careful to remember: 1) not even the Bible, itself, "pulls the shades" on the blemishes of its characters – in other words, realism is there for an apparent purpose, and not to gloss over the radical depravity of the human heart (Jer. 17:9); 2) if we "whitewash" human sin and try to "sentimentalize" the gospel, people in the world will challenge our dishonesty and may even make light of the "answers" we offer. Sin is serious business – it cost the sinless Son of God His life on a cross. For these reasons, truth does not change according to our ability to stomach it emotionally. Indeed, the Bible is filled with PG-13, R, and even (what some might call) X-rated material (i.e., rape, incest, murder, adultery, dismembered concubines, etc.).

Of course our purpose as Christian writers is not to "glamorize" human sin, or to dwell upon it. But as Catholic novelist Flannery O'Connor was fond of saying: "the message of redemption is of no effect in a world without any memory of the violence of human sin" (*Mystery and Manners*). In other words, for O'Connor the gospel must become bad news before it is good news, etc.

Christian writer and film critic Ken Gire hears God speak in the most unlikely places in his millennial offering, *Reflections On The Movies*, where he proposes there is often far more at stake than our offended sensibilities when it comes to film and art, "... I would rather be told an R-rated truth than a G-rated lie" (35). In other words, for Gire, it is not a G-rated world that we live in and yet our God is present to speak in/through everything.

A WORD ABOUT ONLINE LEARNING

First, let me congratulate you on your decision to tackle this course "online" and during the summer. I am a firm believer of the anecdotal evidence that more learning often occurs on-line than on-campus, so *kudos* to each of you!

Since this is an **online learning** experience (and may be new to some of you), I thought I'd offer some "**rules of thumb**" to ensure success:

1. Before you do anything else, please make a hard copy of this syllabus and keep it near your computer for reference. While it may not be "inspired," it constitutes your "bible" for the course. Having a *readily* available hard copy of the syllabus in your work area will make it easy for you to turn quickly for answers **vs. leaving it "buried" in the digital "wasteland"** of your laptop or PC. I find that 99.99% of questions students generally ask are already covered in the syllabus. So ... please ... READ ... carefully.
2. This is an electronic classroom, not a series of individual study modules. In other words, you don't just "sign-in" whenever you feel like it. Although you are free to work at your own pace, *we move steadily through this course together*. So plan to check your Regent email and the course website in Bb (Blackboard) at least twice-weekly (on Mondays and Thursdays). Blackboard is accessible via the MyRegent Portal (<http://my.regent.edu>), where you check your Regent email, Genisys account, etc. BE SURE to completely familiarize yourself with the layout of the course in Blackboard (all menus).
3. All of your important documents (e.g., your major assignments) may be sent to me in one of two ways:
 - a. Via the "Assignment Manager" window provided in the "Assignments" (Week-by-Week) menu. (See link: "[View/Complete Assignment](#)"), or by
 - b. Dropping ("attaching") a **CLEARLY LABELED** copy to me utilizing the Blackboard email feature.

I much prefer **the first method (a.)**, since **your assignment comes directly into my grade book for comment and feedback**. I recognize that these processes may not work flawlessly and that any process may take a little bit of experimentation at first. Take heart! All mechanical and electronic "glitches" can be worked out – eventually. One of the components of my life philosophy is expressed in the following sentence "NOTHING IS SIMPLE." This is especially true with technologically driven experiences. "Simply" *expect* that things may not work at first. Become more resilient. Grow in patience. You will be a better person. Be a scholarly pilgrim and faithful scribe.

4. Keep up with the recommended readings and required postings each week. It's a "cinch-by-the-inch," but "hard-by-the-yard!" We live in a world where nearly everything takes longer than it does, so be diligent. Please don't wait until the last possible minute to try and cram everything in – you will enjoy the course a lot more! Screenwriters aren't late or they aren't screenwriters for very long.

USE OF BLACKBOARD

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

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

Students complete their weekly assignments as posted/directed in Blackboard. Students are expected to check the **Announcements** section of Blackboard each week beginning two weeks before the start of the course.

EMAILING YOUR INSTRUCTOR

Students must keep their e-mail address current AND under “quota” by regularly archiving or emptying unanswered mail, mail left in message folders, etc. **Students are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor.** Please use your regent.edu address, as it appears in [GENISYS](#), when corresponding with your professor.

The only email address I will use to communicate with you is your official RU email account – check that account regularly. I answer emails in the order in which they are received. However, since I receive as many as one hundred + 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 an error response from the RU Server or Blackboard, 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 RU email platform I will not answer you – this is due to FERPA legislation and campus Internet security requirements. **Do not correspond with me or send attachments through .hotmail, .gmail, .yahoo or other outside email systems.** Always use the regent.edu and/or RU Bb “Communication” platform.

Further the subject line of all **e-mail messages** related to this course should include the course number (e.g., SSW 614) and the name of the student (Example, SSW 614_JohnSmith; SSW 614_MaryJones). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response.

ATTENDANCE AND PARTICIPATION

Attendance and active participation is required in order to complete this course.

Note: International students should consult the [Office of International Student Services](#) before registering for a Distance or Modular course.

Regent University recognizes the importance of class attendance and participation for students' learning. While attendance alone does not guarantee learning, engagement with the class through regular attendance and participation is essential to learning, both to the individual student and to the class itself as all benefit by others' contributions. At Regent University, class attendance, understood as the act of being present, is considered to be separate from participating in the class, understood as active engagement through discussion and other forms of interaction. Both are valuable to student learning.

Like other institutions of higher education, Regent University is required to maintain accurate attendance records by the U.S. Department of Education.

Attendance is tracked weekly. **For any week (7 days from Monday to Sunday) in which a student does not attend class time or, for online classes, log into the course in Blackboard at least twice-weekly, the student will be marked absent in the Blackboard grade book.** The standard by which a final date of attendance in the class is measured will be the last date on which the online student logs into the course in Blackboard or the on campus attends the on-campus class for a course, whichever is more recent. Students should be aware that this date could affect their financial aid and financial obligations.

Normally, expectations for participation—such as those for quality work in the group discussions (including those in Blackboard)--differ from the minimal requirements for attendance. Thus, at the

instructor's discretion, a student who is present or absent might lose participation points. Instructors determine whether students may gain back lost participation points (for example, through additional work). Students should be aware that instructors follow their **posted policy for receiving late work** from students (**see below**). Work turned in late (papers, discussion board posts, etc.) could result in the loss of participation points or other components of the final course grade. Instructors are responsible to maintain accurate records regarding attendance and to follow course policies for grading student work, including students' participation. Students are responsible to attend and participate in class and to follow campus policies. **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 absence from class.

ONLINE PARTICIPATION

Twice per week I will post a lecture, series of discussion questions, checklist, or other techniques for you to comment on and apply to the re-writing process (Monday and Thursday afternoons normally by 5:00pm). Your participation grade comes largely from your participation in these weekly discussions. Use the syllabus as a guide for what to expect. (See "Class Schedule" below.)

Your discussions and assigned posting are due as follows:

- Please **respond to ALL Monday posts and assigned work by Thursday, midnight** of the same week.
- Please **respond to ALL Thursday posts and assigned work by Sunday, midnight** of that weekend.

In addition to posting your own work, students must also offer a **Response Post** to at least two (2) other student's Original Posts (bi-weekly) during the course. These posts should be 50-150 words in length and should be posted no later than Thursday or Sunday midnight as indicated above.

Student comments should be respectful and supportive even when given in defense of an opposing view. Beyond giving/receiving "creative" feedback, one of the goals of this course is to provide students with the opportunity to learn how to give and receive criticism appropriately; or, in other words, how to take "notes" as we call it in this business. The ideal post will be courteous even when critical of a fellow writer's creative choices. Also, I want you to be "solution-oriented". If you find that a particular tip, tool, or technique was helpful to you – whether it came from the readings, notes, or my lectures – please share this with the class.

Please know that I monitor *all* discussion threads and I may enter the discussions, at any time. However, when I choose not to enter the discussion by writing my own post, be assured that it is not because I have not read your posts. I *always* monitor discussion threads, whether my name appears in them or not, in order that by the end of the course I have a firm grasp of the quality of your discussion contributions. Also, Blackboard allows me to call up a quantitative review of each individual's contributions to threaded discussions, so it is a relatively easy matter to determine this gross quantitative aspect of your achievement by course end. I'm saying here that it is important for you keep up on discussions and that they will be monitored by me.

Your participation will be a significant part of your course grade. Besides, it is frustrating when the rest of the course members must go back to old discussion threads just because one or two persons did not keep up on reading or bother to make discussion responses when they were due.

ASSIGNMENTS

A. Project Status Report: (worth 25% of your final grade)

This is a serious evaluation of your own work to this point. It includes all work you have done so far (i.e., the working title, logline, tagline, synopsis, genre, any development history, latest draft, etc.), and a plan for what you will need to do to take the script to the next level. For example: from outline to treatment phase, from rough to first draft, scene-work, edit and polish, etc. (See "**Class Schedule**" below)

B. Participation: (worth 25% of your final grade)

Since the success of this course depends upon regular writing and rewriting, I am expecting that you stay on a regular schedule of writing, self-evaluation and critique. This will also involve keeping up with the assigned readings and commenting on each other's work.

C. Finished Draft: (worth 50% of your final grade)

At the end of the course you will turn in a finished draft. Ideally, this should be a first or subsequent draft of a *full-length* screenplay (90-120 pages). Since this is an *advanced writing* course, I do not have time to teach you formatting. But I expect *all screenplays* to be submitted in *flawless industry standard* format upon completion. A poorly formatted script will be marked at least one full letter grade lower. [\[Note: if you have any doubts about how to write in spec screenplay format, I suggest getting a copy of Dave Trottier's *The Screenwriter's Bible: A Complete Guide To Writing, Formatting, and Selling Your Script, 5th Edition*. Los Angeles, CA: Silman-James Press, 2010. ISBN-13: 978-1935247029\].](#) **Final Scripts are due: Sunday, July 28th 2013 by 5:00 pm.**

SUBMISSION OF ASSIGNMENTS

Unless otherwise instructed, all assignments for this course must be submitted via the "Assignment Link" found in Blackboard. (Directions how to use Assignment links can be found under "Help" tab and "Tutorials." See also the "Assignments" section of Blackboard for more detailed instructions.)

All files should be submitted using the following naming convention:

YourName_AssignmentName (e.g. John Smith_Essay 1)

- Papers should be in **MS Word** format (.doc/.docx) compliant with the **MLA writing style guide**. If you send me a file that I *cannot* read, I will automatically enter a grade of "0" for that assignment.
- Scripts should be in **MovieMagic** (.scw/.mmsw), **ScriptWizard** (.doc/.docx) software format. **NOTE: IF you are using *Celtx* or *Final Draft* (as noted above) you must CONVERT ALL SCRIPT WORK TO .PDF before attaching/sending through Blackboard.** All other file types will be returned to you with a grade of "0".

Unless otherwise stated in Blackboard, no assignment will be accepted if submitted via any method other than Blackboard. Assignments are due no later than **11:59 pm** on the day of the day of the week specified in the syllabus (see "Course Schedule" below) or as noted on Blackboard. It is recommended that students give themselves a buffer of time before the deadline to allow for troubleshooting should your upload attempt fail. Students should look at the assignment submission page to verify that the submission was successful.

LATE ASSIGNMENTS

Screenwriters aren't late or they aren't screenwriters for very long. Meeting assignment deadlines and class participation is a substantial portion of your total grade and is important to your personal and professional development.

Work not submitted *within four (4) days* of the assignment due date will be normally 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 credit only under extenuating circumstances. Timely communication with me is of paramount importance, if you are experiencing setback or difficulty.

NOTE: The Department of Cinema-Television is holding its Summer Film shoot during the first half of our course. While on campus and local area students are encouraged to participate, **please be advised that**

involvement with the summer film project *will not excuse* you from regular *and* timely participation in our course.

NOTE: Technical difficulties when submitting to Blackboard will not be accepted unless documented by the IT Help Desk. The IT Help Desk is your first point of contact for problems with Blackboard. Deadline extensions will be allowed only when a system issue occurring on Blackboard's side is documented by Regent University IT department.

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 **Blackboard support** bboardsupport@regent.edu and/or **Regent IT helpdesk** helpdesk@regent.edu. As tragic as it may be, on many levels, losing computer access – a crashed computer hard drive, or other problems, including Internet Access – will not excuse lack of participation in the course. All monetary burden and responsibility for computer equipment, maintenance, and viable online (Internet) access are borne by the student. In any case, I will require email copies of any/all problems reported and matching replies from our Regent Support Staff in order to offer you credit for any late assignments. Be advised the correspondence dates of your reported outage or problem MUST also match the late assignment date(s) in question.

METHOD OF EVALUATION

The final grade for the course will reflect mastery of course content and quality of thought as expressed in the following major assignments:

Assignment	Weight
PROJECT STATUS REPORT (Parts 1 & 2)	25%
PARTICIPATION (Wkly Discussion + Feedback Assignment)	25%
FINISHED DRAFT	50%
TOTAL:	100%

The following grading scale will be used:

Grade	Percentage Score	Quality Points
A	96-100	4.00
A-	93-95	3.67
B+	90-92	3.33
B	85-89	3.00
B-	81-84	2.67
C+	78-80	2.33
C	75-77	2.00
C-	71-75	1.67
D+	68-70	1.33
D	65-68	1.00
D-	60-65	0.07
F	0-59	0.00

SECTION 3 – COURSE SCHEDULE

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: (READINGS)

S = *Advanced Screenwriting* by Seger
 K = *How To Be Your Own Script Doctor* by Kenning
 V = *Cinematic Storytelling* by Van Sijll
 D & R = *Alternative Scriptwriting* by Dancyger and Rush

Optional Readings: (as assigned/student discretion)
 H = *Screenwriting for a Global Market* by Horton
 F = *Writing for Visual Media* by Friedman.

DATES	TOPICS/ASSIGNMENTS	READINGS/POSTINGS
Week 1A Monday, May 27	Introduction to the Course	<p>Welcome: Stop by the Discussion Forum (under “Community”), and introduce yourself to everyone. Post a picture of yourself and an introductory message. Like a “facebook” page, our “Community” forum should give your classmates a snapshot of who you are, and where you are in the “writer’s journey,” etc. I trust I will see everybody up there by the end of this week.</p>
Week 1B Thursday, May 30	Storytelling Basics I: Review status of your project. “Beating the Hollywood Reader” (BTHR) Checklist #1: The Idea <p>TURN IN PROJECT STATUS REPORT: Part 1.</p>	S = Ch. 1 A Realistic Tale Well-Told K = Introduction; Part I Prepping for Script Surgery D & R = Ch. 24 Rewriting V = Introduction F = at your leisure/option
Week 2A Monday, Jun. 3	Storytelling Basics II: Review status of your project. BTHR Checklist #2: Structure Part 1	S = Ch. 2 A Cinematic Tale Well-Told V = Chs. 1-3 D & R = Ch. 1 Beyond the Rules F = at your leisure/option

<p>Week 2B Thursday, Jun. 6</p>	<p>Story Flow BTHR Checklist #3: Structure Part 2 TURN IN PROJECT STATUS REPORT: Part 2.</p>	<p>S = Ch. 3 Keep it Moving, Moving, Moving V = Chs. 4-5 D & R = Ch. 2 Structure H = Ch. 10 Building a Screenplay: A Five-Act Paradigm, or, What Syd Field Didn't Tell You F = at your leisure/option Send your "Project Status Report" (Parts 1 & 2) to the Instructor <u>and</u> post copies on Bb to the two (2) writers assigned to review your work.</p>
<p>Week 3A Monday, Jun. 10</p>	<p>Scenework: Basics BTHR Checklist #4: Scenes Part 1</p>	<p>S = Ch. 4 Making a Scene K = Ch. 3 Operation Scene D & R = Ch. 3 Critique of Restorative Three-Act Form V = Ch. 8 F = at your leisure/option</p>
<p>Week 3B Thursday, Jun. 13</p>	<p>Scenework: Reversals BTHR Checklist #5: Scenes Part 2</p>	<p>S = Ch. 5 Twists and Turns; Secrets and Lies K = Ch. 4 Operation Premise and Theme D & R = Ch. 4 Counter-Structure V = Ch. 9 F = at your leisure/option</p>

<p>Week 4A Monday, Jun. 17</p>	<p>The Spine of the Story BTHR Checklist #6: Formatting</p>	<p>S = Ch. 6 What's It Really About K = Ch. 6 Operation Structure and Plot V = Ch. 10 D & R = Ch. 6 Narrative and Anti-Narrative: The Case of the Two Stevens: The Work of Steven Spielberg and Steven Soderbergh F = at your leisure/option</p>
<p>Week 4B Thursday, Jun. 20</p>	<p>Scenework: Exposition BTHR Checklist #7: Description TURN IN "FEEDBACK ASSIGNMENT" ...</p>	<p>S = Ch. 7 Show, Don't Tell V = Chs. 11-12 D & R = Chs. 7-9 Working with and Against Genre F = at your leisure/option Send your "feedback assignment" to the Instructor <u>and</u> post copies to the two (2) writers assigned for you to review.</p>
<p>Week 5A Monday, June 24</p>	<p>Character Development I BTHR Checklist #8: Characters Part 1</p>	<p>S = Ch. 8 There's More to a Character Than Meets the Eye K = Ch. 5 Operation Character V = Chs. 13-14 D & R = Ch. 12 Reframing the Active/Passive Character Distinction F = at your leisure/option</p>
<p>Week 5B Thursday, June 27</p>	<p>Character Development II BTHR Checklist #9: Characters Part 2</p>	<p>S = Ch. 9 - Do Your Characters Change and Grow? V = Chs. 15-16 D & R = Ch. 13 Stretching the Limits of Character Identification F = at your leisure/option</p>

<p>July 1 - 7</p>	<p>4th of JULY BREAK -- NO CLASS THIS WEEK!</p>	<p>Nothing Due – Use this time to rest, catch up on readings, or work ahead.</p>
<p>Week 6A Monday, July 8</p>	<p>Dialogue Devices BTHR Checklist #10: Dialogue</p>	<p>S = Ch. 10 - Say it Well D & R = Ch. 15 Subtext, Action, and Character F = at your leisure/option</p>
<p>Week 6B Thursday, July 11</p>	<p>Your Writing Voice BTHR Checklist #11: Execution</p>	<p>S = Ch. 11 - Creating a Style K = Part III Cosmetic Surgery V = Ch. 17 D & R = Ch. 21 Dramatic Voice/Narrative Voice; Ch. 23 Writing the Narrative Voice H = Ch. 3 Eight Worldwide Projects Up Close F = at your leisure/option</p>
<p>Week 7A Monday, July 15</p>	<p>Knowing Your Audience BTHR Checklist #12: Professionalism</p>	<p>S = Ch. 12 - Roar of the Crowd K = Part IV Sterilized Tools for Stitching Your Script Back Up D & R = Ch. 16 The Primacy of Character Over Action: The Non-American Screenplay H = Ch. 9 Lew Hunter's Worldwide Screenwriting 434 F = at your leisure/option</p>
<p>Week 7B Thursday, July 18</p>	<p>BTHR Checklist #13: The Industry Part 1</p>	<p>D & R = Ch. 25 Adaptations from Contemporary Literature H = Ch. 11 "I Want Movies to Surprise, Stimulate, and Shock Audiences": An Interview with Terry Gilliam F = at your leisure/option</p>

<p>Week 8A Monday, July 22</p>	<p>BTHR Checklist #14: The Industry Part 2 (Marketing and Selling your script)</p>	<p>D & R = Chs. 26-27 Personal Scriptwriting: The Edge ... Beyond the Edge</p> <p>H = Fade Out: Conclusions, New Beginnings; Appendix 5. Finding an Agent, Producer, or Guardian Angel</p> <p>F = at your leisure/option</p>
<p>Week 8B Thursday, July 25</p>	<p>Final Thoughts on Rewriting</p>	<p>F = at your leisure/option</p>
<p>July 28th (Sun. by 5 PM)</p>	<p>COMPLETED full-length DRAFT of your Screenplay is DUE ...</p>	<p>(No extensions: worked graded on what is completed by this date)</p>

SECTION 4 – PROGRAM GOALS

SCHOOL OF COMMUNICATION AND THE ARTS MISSION STATEMENT

To prepare emerging and established Christian leaders to inspire, enrich and transform the media, the arts, and the academy through excellence and innovation in scholarship and practice.

PROGRAM GOALS FOR THE DEPARTMENT OF CINEMA-TELEVISION.

MFA IN CINEMA-TELEVISION:

- **Christian Worldview** Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.
- **Professional Artistry** Students will articulate their personal artistic “voice” and mastery of the production process as evidenced by excellence in their creative works.
- **Techniques** (*within majors*):
 - **Producing:** Students will demonstrate mastery of cinema and television producing, which includes the development of leadership and stewardship skills within a spiritual, social, cultural, and global framework.
 - **Directing:** Students will demonstrate mastery of cinema and television directing, in storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.
 - **Script & Screenwriting:** The student will demonstrate mastery of script & screenwriting for television, cinema, & stage-plays, in idea, story, & character development, narrative strategies, format & scene construction, pitching & marketing, and the application of Christian leadership to the script & screenwriting process.

MA IN COMMUNICATION:

- **Christian World-View** Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.

- **Academics** Students will demonstrate knowledge of relevant communication theories related to the study of film & television.
- **Artistic Practice** (*within concentrations*) Students will demonstrate proficiency and excellence in the rigorous exploration and application within their chosen artistic concentration:
 - **Producing:** In the logistics of a film/TV production, including story and production development, pre-production, scheduling & budgeting, legal issues & business development, post-production, distribution, and the application of Christian leadership to the producing process.
 - **Directing:** In storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.
 - **Editing:** In post-production – including non-linear, story structure, workflow, acquisition, sound design, compositing, media formats & technology, graphics, mastering, production process, and the application of Christian leadership in the post-production process.
 - **Critical Studies:** In the historical-critical analysis of film and television. This will include mastery of classical, contemporary, and international research methods, critical writing, understanding and application of relevant theory and histories (national and international) – all combined with an understanding of the Christian world-view.
 - **Script & Screenwriting:** In idea, story, & character development, narrative strategies, format & scene construction, pitching & marketing, and the application of Christian leadership to the script & screenwriting process.

SECTION 5 – UNIVERSITY POLICIES

Students should become familiar with *all* university policies as outlined in the [Student Handbook](#) including:

- Disability services (Note: Requests for accommodation must first be submitted through [Disability Services](#)).
- Regent Honor Code (as an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.)
- Withdrawing from a course or the University
- Discipline policies

A link to the Student Handbook can also be found in Blackboard's "RU Resources" tab along with links to University Library, Student Services, University Bookstore, academic writing assistance resources, and more.

Blackboard's "Help" tab provides additional resources including:

- Blackboard tutorials
- IT Help Desk contact information

STUDENT COURSE EVALUATION

Students have the opportunity to provide feedback throughout the course through e-mail, telephone, and on-campus appointments. Near the end of the course, students will complete an anonymous online course evaluation form. Since the results contribute to improving course design and presentation, it is important that students be honest and constructive in their evaluations. Students will receive an e-mail

reminder from the University when it is time to complete these evaluations. Please take time to provide this input. **Students can access the online evaluation system at:**

<http://eval.regent.edu/regent/survey/students.cfm>

If you have questions about the online evaluation please contact evaluation@regent.edu.

This syllabus is subject to change without notice.

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