### COURSE INFORMATION FORM

<table>
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<tr>
<th>DISCIPLINE</th>
<th>English</th>
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<tr>
<td>COURSE TITLE</td>
<td>Creative Writing: Screenwriting</td>
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<td>CR.HR</td>
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<td>LECT HR</td>
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### CATALOG DESCRIPTION

Instruction and practice of the elements, format, professional development, and marketing of a complete 90-120 page feature length screenplay based on an original idea.

### PREREQUISITES

English 101 Composition and Reading I

### EXPECTED STUDENT OUTCOMES IN THE COURSE

Upon completion of this course, the student will be able to:

1. Demonstrate an understanding of screenwriting terminology, formatting, and structure.
2. Critique and evaluate instructor-defined aspects of a professional film script.
3. Create and maintain a schedule for completing a draft of a feature length screenplay.
4. Identify and explain the primary professional issues, strategies, and considerations in screenwriting.
5. Develop and apply criteria used for evaluation and revision of screenwriting drafts.
6. Review and critically comment on peer writings in a workshop setting.
7. Create a complete draft of a 90-120 page feature length screenplay.
CLASS-LEVEL ASSESSMENT MEASURES

Student accomplishment of expected student outcomes will be assessed using the following measures. (Identify which measures are used to assess which outcomes.)

1. In-class and out-of-class writing exercises (1, 2, 3, 4, 6, 7)
2. Class discussion (1, 2, 3, 4, 6, 7)
3. Written constructive feedback to class members (1, 2, 3, 4, 5, 6, 7)
4. Oral constructive feedback to class members in a workshop setting (1, 2, 3, 6, 7)
5. Development and listing of evaluation and revision criteria for writing projects (1, 3, 5)
6. Completion of text for publication (1, 7)

PROGRAM-LEVEL OUTCOMES ADDRESSED

General Education Outcomes
Specify which general education outcomes, if any, are substantially addressed by the course by completing the “Course/Program Assessment Matrix” to show the relationship between course and program outcomes and assessment measures.

Occupational Program Outcomes
Specify which occupational program outcomes, if any, are substantially addressed by the course by completing the “Course/Program Assessment Matrix” to show the relationship between course and program outcomes to assessment measures.
Individual instructors may order this outline as fits the needs of their individual courses. In addition, they may place more emphasis on some areas than on others. What is assured is that this particular list is covered in the course. Other topics may be added to a course as the instructor sees fit, and as time and interest allow. An *asterisk can be used to mark an item as optional.

The course has a lecture/discussion, web-enhanced peer editing, and workshop component. The ratio of classroom lecture/workshop depends on individual class needs. Class time will mostly be used for discussion of scripts in progress. Discussion will be both peer group and full-class for student work in progress.

I. Overview
   A. The pragmatics of screenwriting
   B. Six script types (author, director/producer, studio, set/scene shot, legal, published)
   C. The working/proposal author script
   D. Screenwriting terminology
   E. Script outlining techniques
   F. Standard industry formatting
   G. Web and word processing formatting packages

II. Getting started
   A. Sources/Strategies for good original ideas
   B. Comic vs. Dramatic
   C. Thinking visually
   D. What no movie can succeed without
   E. Creating the subject
   F. Stories, plots, and subplots
   G. The back story
   H. The one sentence story idea
   I. The three-sentence concept
   J. The four page treatment
   K. The full script

III. Developing the characters
   A. Character
   B. Character environment
   C. Character situation and back story
D. External and internal motivation  
E. Dramatic need  
F. Character and action  
G. Writing character biography cards  
H. Dialogue and interaction  

IV. Structuring the screenplay  
A. Blueprint for screenplay structure  
B. Drama acts and screenplay acts  
C. Creating screenplay acts  
D. The perfect 3-act screenplay: set-up, confrontation, resolution  
E. Scene cards  
F. Scenes vs. shots  
G. Moving the story ahead through dialogue  
H. Acts, plot points, and pinches  
I. The hook  
J. Midpoint  
K. The Problem and Complication(s)  
L. Sub-dramatic context  
M. Experimenting with multiple endings  

V. Approaching the rewrite  
A. The agent’s test: Pages 1-10  
B. Rewriting tools  
C. Script marketing strategies