COURSE INFORMATION FORM

DISCIPLINE  English
COURSE TITLE  Advanced Screenwriting
CR.HR  3  LECT HR.  3  LAB HR.  _______  CLIN/INTERN HR.  _______  CLOCK HR.  _______

CATALOG DESCRIPTION
Review of professional screenwriting standards; revision, registration, and professional submission of a completed full-length screenplay.

PREREQUISITES
ENGL 209

EXPECTED STUDENT OUTCOMES IN THE COURSE

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

1. Provide a revised, complete draft of a 90-120 page feature length screenplay for grading and marketing.
2. Review and demonstrate an understanding of screenwriting terminology, formatting, structure, and dialog.
3. Demonstrate an understanding of various screenplay marketing methods and legalities.
4. Examine, view, and critique professional screenplay revisions.
5. Critique and evaluate instructor-defined aspects of a professional film script revision.
6. Create and maintain a schedule for completing a revised draft of a feature length screenplay.
7. Identify and explain the primary professional issues, strategies, and considerations in screenwriting and revision.
8. Apply criteria used for evaluation and revision of screenwriting drafts.
9. Review and critically comment on peer writings in a workshop setting.
10. Register and submit for publication an original, completed and professionally revised 90-120 page manuscript.
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 (2, 3, 4, 5, 6, 9, 10)
2. Class discussion (1, 2, 3, 4, 5, 7, 8, 9)
3. Written constructive feedback to class members (4, 9)
4. Oral constructive feedback to class members in a workshop setting (4, 5, 7, 9)
5. Development and listing of evaluation and revision criteria for writing projects (2, 4, 5, 7, 8, 9)
6. Completion of text for publication (1, 6, 10)

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.

I. Seeing what you have
   A. The systematic reader analysis
   B. Second versus first drafts
   C. Troubleshooting techniques
   D. Act I: The rewrite of pages 1-30
   E. Sequencing, marginalia, visual opening
   F. Cinematic transitions
   G. Tightening dialog, changing point of view
   H. Revision as illustrated by film samples
   I. The polished draft: When is it done?
   J. Full-group and small-group analysis of Act I

II. Commercial value and marketability
   A. Story concept revisited
   B. Hierarchy of essential qualities for a successful screenplay
   C. Adaptations, borrowings, legalities
   D. Ignoring the statistics
   E. Act II: Part 1—the rewrite of pages 31-60
   F. Revision as illustrated by film samples
   G. Full-group and small-group analysis of Act II

III. Marketing yourself
   A. What, why, where, and how to copyright
   B. Professionalism: Query letter, sales pitch, synopsis, treatment
   C. Other “tricks”
   D. Networking vs. internetworking
E. The media: Familiarity with published material
F. Trade journal currency
G. Local opportunities
H. Act II: Part 2—the rewrite of pages 61-90
I. Revision as illustrated by film samples
J. Full-group and small-group analysis of Act II

IV. Marketing your screenplay
   A. Researching, selecting, and approaching agents—where and how
   B. Approaching movers and shakers—producers, stars, financiers
   C. Sale of your screenplay—how and how much
   D. Exclusivity, bonuses, royalties, ancillary rights, sequels
   E. Frequently asked questions and final suggestions
   F. Act III—the rewrite of pages 91-120
   G. Revision as illustrated by film samples
   H. Full-group and small-group analysis of Act III
   I. Moving on

V. Submission of completed, professionally revised screenplay for publication