

CURRICULUM GUIDELINES

A: Division: INSTRUCTIONAL

Date:

September 22, 1999

**B: Department/ PROGRAM AREA: LANGUAGE, LITERATURE AND PERFORMING ARTS
CREATIVE WRITING**

New Course

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Revision

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If Revision, Section(s) Revised: Q

Date Last Revised:

January 26, 1998

C: Creative Writing 200

D:

Writing for Film

E:

3

Subject & Course No.

Descriptive Title

Semester Credits

F: Calendar Description:

Screenwriting, more than any other form of creative writing, is both artistic and technical. It requires a flair for dialogue, a familiarity with the film media, and an ability to work with life experience in a visual way. In this course, students will study the art of writing dialogue as well as the technique of structuring film scripts. The course will focus on the writing of concepts, outlines, treatments and scenes. The goal of this course is to write scripts with literary integrity. The emphasis in the course will be on student work which will be discussed in a workshop.

G: Allocation of Contact Hours to Types of Instruction/Learning Settings

Primary Methods of Instructional Delivery and/or Learning Settings:

Workshop

Number of Contact Hours: (per week / semester for each descriptor)

2 x 2

Number of Weeks per Semester: 14

H: Course Prerequisites:

One of Creative Writing 102, 103

I. Course Corequisites:

None

J. Course for which this Course is a Prerequisite:

K. Maximum Class Size:

21

L: PLEASE INDICATE:

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Non-Credit

College Credit Non-Transfer

College Credit Transfer:

Requested

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Granted

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SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)

M: Course Objectives/Learning Outcomes**General Objectives:**

The student will learn about the art of dialogue and character development for film. He/she will study the three-act structure of feature films. Feature length and short film will be screened so that the student will come to appreciate the qualities that make certain screenplays artistic successes, not merely box office successes. The student will learn to translate life experiences into scenes, adaptations, and exercises for presentation in the workshop.

Specific Objectives:**Pre-writing:**

1. The student will learn to recognize the cinematic potential of life experience.
2. The student will learn how to develop a concept for a feature film.
3. The student will become familiar with the film media. He/she will study the importance of the visual picture, sound and action.
4. The student will study the film writing format and become familiar with technical shooting terms and scene breakdown.
5. The student will learn about the three-act structure of feature film scripts.
6. The student will participate in workshop exercises re: dialogue and character arc.

Writing:

1. The student will learn about the art of adapting fiction to film. He/she will write several scenes based on an excerpt from a short story or novel (eg: Catch 22, A Passage to India), and later examine how the writer and director of that film wrote and shot these scenes.
2. The student will learn to write a detailed outline and character sheet for a feature film project.
3. The student will develop screenwriting skills by writing scenes for an original film idea.
4. The student will learn to expand a treatment into a first draft.

Revising:

1. The student will learn to analyze the value of workshop evaluations and suggestions in the development of screenplays.
2. The student will learn to incorporate workshop evaluations and suggestions from his/her instructor and peers in his/her revisions.
3. The student will learn to prepare a professional-looking screenplay manuscript.

N: Course Content**Students will study:**

1. Student manuscripts.
2. Professional sample outlines, treatments and manuscripts.
3. Videotapes of feature-length and short films.

O: Methods of Instruction

This course will employ the workshop to examine student manuscripts. There will be frequent workshop readings and performances of student work. Films and videos will be screened as a teaching aid.

P: Textbooks and Materials to be Purchased by Students

The following text are required:

Making A Good Script Great, by Linda Seger
The screenplay, Moonstruck, by John Patrick Shandley

Q: Means of Assessment

The assignments will be as follows:

1. A two-page concept for a feature film.
2. An adaptation of a piece of fiction.
3. A dialogue-based scene accompanied by a character sheet.
4. A detailed outline for a screenplay along with 10 to 12 pages of scenes from that script.
5. Participation in workshop. Students failing to attend more than 80% of the workshops will receive a 0 in Class Participation. Leaving at the break is considered half an absence.

R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Course Designer(s)

Education Council/Curriculum Committee Representative

Dean/Director

Registrar