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 612-02
WRITING THE FEATURE FILM
SPRING 2013
COURSE TYPE: DISTANCE

MEETING LOCATION: IN BLACKBOARD
MEETING TIME: ANYTIME

COURSE INSTRUCTOR: DR. J. DENNIS BOUNDS

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.
SECTION 1 – COURSE OVERVIEW

INSTRUCTOR INFORMATION:

Instructor: Dr. J. Dennis Bounds
Telephone: 757-352-4134
Fax: 757-352-4275
E-mail: dennbou@regent.edu

In the subject line of your email, please include the course number (e.g. SSW 514) and have your full name in your email signature. Note: All students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS to facilitate communication between instructors and students.

Office Hours: Mondays & Thursdays 2:00-5:00 pm
Office Location: COM 260
Best time to contact me: During office hours.

I look forward to working with you in this course. The best ways to get in touch with me is by email, rather than by phone. Or you may come by my office hours to have a chat. If these hours do not work for you, we can usually work out an alternate day or time. I’m also available by Skype at jdennbou. Follow me on Twitter: @jdennbou

SHORT BIO

J. Dennis Bounds, Associate Professor of Cinema-TV, was born and raised in Louisiana. He earned his BA in Communications at Baylor University, Waco, TX, and his MA in Screenwriting and PhD in Critical-Cultural Studies of Cinema-TV at the University of Texas at Austin.

Bounds has worked as a videographer, cinematographer, reporter, producer, and director at two television stations in Texas. At his current post at Regent University, Bounds helped create and currently directs the Master of Fine Arts in Screenwriting.

Bounds has published articles, book chapters, and encyclopedia entries. His non-fiction book Perry Mason: The Authorship and Reproduction of a Popular Hero (Greenwood Press), serves as a key text on the character “Perry Mason” in literature, broadcasting and film. Bounds currently teaches in the areas of cinema and TV writing, history, theory and criticism. He lives in Chesapeake, VA, with his wife, Margaret, and dog, Marley.

COURSE DESCRIPTION

SSW 612 Feature Film Scriptwriting (3) Builds upon the skills of SSW 510 Story Structure for Stage and Screen. Skills course that guides from the idea through treatment and step-outline to a finished first draft and the marketing of both the script and the writer. Special consideration given to format, story narration and dialogue polishing.
Although it’s often the director or lead actor who is identified as the key success factor for a film, the real key participant is the screenwriter. Even a great director cannot make a great film with a bad script. It is in studying the craft of the screenwriter and writing (and rewriting) our scripts that we become better writers and facilitate better films. This class puts the focus on the screenwriter as originator of the idea, theme, mood and structure of the film.

In this course we will concentrate on the specifics of feature film scriptwriting, specifics which include story development, dialogue polishing and the all-encompassing format – to result in the first draft of a standard length, 90-110 page feature film screenplay. For those who have taken other graduate or undergraduate scriptwriting courses, this course will build upon that story structure work. For those for whom this will be the first scriptwriting course, you should not worry. This course will deal with basic format and narrative structure issues early on.

The first part will be given over primarily to lecture and analysis of format, story, plot, dialogue, and scene construction. The second part is primarily a workshop, wherein each student will regularly submit pages of his or her screenplay or prep work for the class to discuss.

During the second part of the course we will also do a scene-by-scene examination of the classic film *North by Northwest*. Screenings, both inside and outside of class, will supplement the lectures and class discussion. Since I teach a specialized “altered three-act formula,” the first draft of both your Beat Sheet and your final script will be submitted in four stages: Act I, Act II-A, Act II-B, and Act III.

Each Monday I will email the class when the postings are up in Blackboard. Once notified, you should go to the WEEK BY WEEK section and find the current week. Under OVERVIEW, I will present an opening topic introduction. You will be urged to then go read what is listed under the READINGS and explore the LECTURE NOTES Section. Some weeks will have particular scenes or sections of films for you to watch. They will be available for downloading under MEDIA.

This will initiate that week’s discussions which will take place in the DISCUSSION BOARD section - which is located outside the WEEK BY WEEK. Each of you will respond to my question and begin commenting on my and your other classmates’ comments through “threaded discussions.” All assignments should be posted through the DISCUSSION section under the appropriate Threaded Discussion. The readings, screenings, and assignments should be finished before beginning the next week’s work – which starts on the Monday of the following week.

**NOTE:** I will strive to return your emailed questions within 48 hours weekdays. During the weekend, I won’t be regularly checking my email on Saturday and Sunday. So, if you send me an email question after 5 PM on Friday evening (Eastern Time Zone), I may not read it until Monday morning. Just keep this in mind when trying to contact me.

All submitted assignments should be in MS Word Document (.doc or .docx) or Rich Text File (.rtf) formats or in Movie Magic Screenwriter or Final Draft format. For those using Word, at the Microsoft Office website you can download a basic screenwriting template.
NOTE: Whatever formatting software you use, you are expected to know how to use it. That includes knowing how to save and print copies to turn in.

Further, all material should be emailed to me as an electronic copy. When emailing me your material, you should label your assignments with something that includes their last name and the type of assignment. For example, Jim Smith would submit his treatment as JSmith-treatment.doc (or JSmith-treatment.rtf). A file called “treatment.doc” will get lost when I copy it to my class file. Plus, any assignment will be returned in like kind (that is, I will return an attached Word file that is marked up with the Word Comment function and those submitted in Movie Magic Screenwriter and Final Draft formats using their own distinctive Note function).

If you desire to submit assignments to me as Adobie Acrobat .pdf files, be sure you can read comments inserted in those files. That will be how I return feedback—you will have to be able to read the feedback.

PREREQUISITES
None, but I do encourage students to take SSW 510 (Story Structure) and to that end, students may use the story they started in that course as a springboard for this one.

Theme Scripture:
“By the grace God has given me, I laid a foundation as an expert builder, and someone else is building on it. But each one should be careful how he builds.” 1 Corinthians 3:10

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, screenings and discussions in light of your own Christian faith.

SECTION 2 – COURSE EXPECTATIONS

COURSE OUTCOMES
Upon completion of this course, students should be able to:

- To examine the basic and enduring “Hollywood Standard” style in film and television screenwriting that is required of writers today
  - This will be done through reading the original scripts and scenes of representative but high-quality writing.
- To become well versed in the standard script format.
  - This will be demonstrated through regular submission by the student of scenes, acts, and a completed first draft.
- To demonstrate the ability to master and apply variations to that format and to script development as the need arises.
This is demonstrated through the painstaking story development process which will take the script from initial idea, to character development, story arc development, “Beat Sheet” structuring, and a completed first draft.

**REQUIRED MATERIALS**

Students are responsible for acquiring the following books and materials for this course **before the first class meeting**:


- Plus various handouts and the screenplay for *North by Northwest* will be posted under the **COURSE RESOURCES** section of Blackboard as the semester progresses.

**Note:** The School has partnered with the Regent Bookstore to have textbooks available for purchase for all students, including distance students. Items may be ordered using the secured online catalog found at [www.regentbookstore.net](http://www.regentbookstore.net).

- Daily access to the Internet and email

- Microsoft Office (Word, Excel, PowerPoint, etc.) version 2007 or later.

- The latest version of a web browser compatible with Blackboard and media players. For assistance, visit the links provided in the Helpful Resources section of the course in Blackboard or contact IT Helpdesk via their website, phone at 757-352-4076, or email at helpdesk@regent.edu.

- Additional materials (e.g., PowerPoint files, quizzes, media, and the like) will be provided via Blackboard. (see “Use of Blackboard” below for more information).

- Understand and adhere to the **Regent Honor Code** found in the Student Handbook. A persistent link can also be found in Blackboard’s “RU Resources” tab.

**Recommended Course Materials:**

- **Magazines**
  - Creative Screenwriting
  - Script: Where Movies Begin
• Websites
  o For examples of screenplays to view for free, there are several. Here is one site I recommend (but be sure to only view .pdf copies – the others might be transcripts, which are not very useful): Simply Scripts. http://www.simplyscripts.com/

• Other resources such as writing style guides, Blackboard tutorials, University policies, IT Helpdesk, and information may be accessed via the “RU” and “Helpful Resources” tabs in Blackboard as well as in the Helpful Resources section of this course.

USE OF BLACKBOARD
Blackboard will be used to facilitate this course. Please keep the following in mind:

• All discussion posts should be scholarly in nature and respectful of colleagues.

• Students are expected to check the Announcements section of Blackboard each week beginning one week before the start of the course. Students are also expected to have verified that their computer hardware and software meet the requirements for online courses at Regent University before the first week of the term.

• Students must keep their e-mail address current in Genisys in order to receive communications from Blackboard and the instructor. Students are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor.

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.

SUBMISSION OF ASSIGNMENTS
Unless otherwise instructed, all assignments for this course must be submitted via the "Assignment Link" found in Blackboard. 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 (.docx) compliant with the MLA writing style guide.

• Scripts should be in Final Draft or Movie Magic software format.

Plus, any assignment will be returned in like kind (that is, I will return an attached Word file that is marked up with the Word Comment function and files in .pdf will be returned with notes added. Be sure that you have the latest version of Adobe Acrobat Reader for this course if you choose to submit your assignments in this form. And make sure you can access and read my comments.
And tragic it may be on many levels, losing computer access, a crashed computer or hard drive or anything of this sort will not excuse lack of participation in the course. Also, all monetary burdens for computer access are borne by the student.

Screenings:

We are all adults in this school. Any film or video I encourage you to study is purely for educational and instructive purposes to develop critical abilities -- rather than for entertainment. In the case that the film or video recommended is at the R rated level, I will offer a substitute at the PG-13 or lighter rating. All screenings that occur during class will be made available under MEDIA in the week it is assigned on Blackboard.

**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 Sunday. It is recommended that students give themselves a buffer of time before the deadline to allow for trouble-shooting should your upload attempt fail. Students should look at the assignment submission page to verify that the submission was successful.

*Late Assignments*

Unless stated by the me in class, all assignments are due on the date stated in the syllabus at the beginning of that class period. **Late assignments will be graded down one letter grade for each day they are late without an approved extension.** Except in cases of emergency, requests for extensions must be made to me at least twenty-four hours before the assignment is due. Be prepared to defend your reason why you need the extension. Remember, deadlines in the film business are taken very seriously. This class, in preparing students to work professionally will take the same attitude.

**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.

**METHOD OF EVALUATION**

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

Assignments:

1. **3 + 1 IDEAS:** You will bring in three (3) ideas in the form of one to two sentences that you feel would make a good screenplay. Then add one (1) outrageous idea that you think would be totally unworkable, but in some way interests you. You and I will choose between these four (or mixture from among these four) to turn into a screenplay.
2. **UNIVERSAL PREMISE & PREMISE:** You will submit the one story idea that will be developed into a screenplay.

3. **CHARACTER BIO:** You are encouraged to develop biographies of your major and supporting characters. You will turn in at least two (2) biographies for me to review: your protagonist and your antagonist.

4. **ALTERED THREE-ACT BREAKDOWN:** This is a preliminary breakdown of your story – a birds-eye view of the tale. You will be given a form on which you tell your story in four broad sections: Act I, Act II-A, Act II-B, & Act III.

5. **BEAT SHEETS:** This is your story presented in an engaging, present-tense, active-voice, prose form – broken into separate scenes. This is submitted in four parts: Act I, Act II-A, Act II-B, and Act III.

6. **PITCH:** This involves a three sentence presentation of your script. You will submit your pitch as an audio file, by phone, or (if you live close to campus) in person. You will be graded on delivery, enthusiasm, knowledge of your story, and answers to my questions and suggestions. Each of you will be in one of two groups. You will pitch your story at least twice.

7. **ACT I:** The full first draft of the first act. It includes The Inciting Incident and The Act I Turning Point. (Roughly, the first 30 pages of the screenplay comprise Act I.)

8. **ACT II-A:** The full first draft of the first half of the second act. It ends on The Point-Of-No-Return. (Roughly, the first 45-60 pages of the screenplay comprise Acts I & II-A.)

9. **ACT II-B:** The full first draft of the second half of the second act. (Roughly, Act II-B runs from the middle of the script to The Darkest Moment.)

10. **ACT III:** The resolution of the story. (The Rest of the Script.)

11. **REGENT/HOLLYWOOD SPEAKER SERIES:** At times during the semester we will have guest speakers coming to the Virginia Beach campus representing the film and television industries. Those who live in the area are expected to attend **at least three** of these presentations and write a one-page reaction paper to turn in one week after each presentation. Those distance students who are unable to come to the campus may instead write a one-page reaction paper based on viewing any “Making of” documentary on filmmaking.

    Note: before you submit the paper, **make sure you clear the artifact with me.**

12. **PARTICIPATION:** This is the somewhat subjective part of your grade and will be based on my opinion of your performance during the course. A part of this will be the regular submission of pages and scenes from your drafts over the course of the semester.
for review by the class and evaluation by the instructor. Further, the frequency and quality of your postings will weigh heavily on this portion of your grade.

You are also encouraged to take advantage of the writing prompts that I will email to you.

EXTRA CREDIT

1. QUERY LETTER: A sample letter written to solicit representation by an Agent.

2. SYNOPSIS: A 1-2 page outline of your story used to sell the script.

EVALUATION AND GRADING

Assignments will be graded as follows:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 + 1 IDEAS</td>
<td>5%</td>
<td>Jan 13</td>
</tr>
<tr>
<td>UNIVERSAL PREMISE &amp; PREMISE</td>
<td>5%</td>
<td>Jan 27</td>
</tr>
<tr>
<td>3-ACT BREAKDOWN</td>
<td>5%</td>
<td>Feb 3</td>
</tr>
<tr>
<td>CHARACTER BIOS</td>
<td>5%</td>
<td>Feb 3</td>
</tr>
<tr>
<td>BEAT SHEET FOR ACT I</td>
<td>5%</td>
<td>Feb 10</td>
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<tr>
<td>ACT I</td>
<td>10%</td>
<td>Feb 24</td>
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<tr>
<td>BEAT SHEET FOR ACT II-A</td>
<td>5%</td>
<td>Mar 3</td>
</tr>
<tr>
<td>ACT II-A</td>
<td>10%</td>
<td>Mar 24</td>
</tr>
<tr>
<td>BEAT SHEET FOR ACT II-B</td>
<td>5%</td>
<td>Mar 31</td>
</tr>
<tr>
<td>ACT II-B</td>
<td>10%</td>
<td>Apr 14</td>
</tr>
<tr>
<td>BEAT SHEET FOR ACT III</td>
<td>5%</td>
<td>Apr 21</td>
</tr>
<tr>
<td>ACT III</td>
<td>10%</td>
<td>Apr 26</td>
</tr>
<tr>
<td>PITCHING (TWO TRIES)</td>
<td>5%</td>
<td>Apr 7, 14, 21, 24</td>
</tr>
<tr>
<td>REGENCY/HOLLYWOOD SPEAKER SERIES</td>
<td>5%</td>
<td>No later than Apr 26</td>
</tr>
<tr>
<td>PARTICIPATION</td>
<td>10%</td>
<td>Ongoing</td>
</tr>
<tr>
<td>TOTAL:</td>
<td>100%</td>
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</table>

EXTRA CREDIT:

<table>
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<tr>
<th>QUERY LETTER</th>
<th>10%</th>
<th>Apr 26</th>
</tr>
</thead>
<tbody>
<tr>
<td>SYNOPSIS</td>
<td>10%</td>
<td>Apr 26</td>
</tr>
</tbody>
</table>

Grading Rubric for Scriptwriting Courses:

A level (A or A-) = your writing quality, creativity, and story content meet or exceed my intent for the assignment.

B level (B+, B, or B-) = your writing quality, creativity, and story content meet the average level of what is expected for this assignment.
C level (C+, C, or C-) = your writing quality, creativity, and story content are barely meeting what is expected for this assignment.

D level (D+, D, or D-) = your writing quality, creativity, and story content barely meet part of what is expected for this assignment.

F = your writing quality, creativity, and story content don’t meet any part of what is expected for this assignment.

Note: Within each grade level, “+” or “-“ or just the letter grade are given based upon my feeling of the potential of the writer’s chances to improve from this point on.

The following grading scale will be used:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Score</th>
<th>Quality Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>96-100</td>
<td>4.00</td>
</tr>
<tr>
<td>A-</td>
<td>93-95</td>
<td>3.67</td>
</tr>
<tr>
<td>B+</td>
<td>90-92</td>
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</tr>
<tr>
<td>B</td>
<td>85-89</td>
<td>3.00</td>
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<tr>
<td>B-</td>
<td>81-84</td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>78-80</td>
<td>2.33</td>
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SECTION 3 – SCHEDULE AND EVALUATION

COURSE SCHEDULE

The schedule below includes the due dates for all assignments in this course. It is recommended that you place this Course Schedule in a convenient place and refer to it each week of the course. You need to follow it closely, as late assignments may be subject to a grade reduction.

Monday marks the beginning of the week for this course. Therefore, unless otherwise stated in Blackboard, assignments for each week must be submitted no later than Sunday, 11:59 pm (Eastern time) of each week.

UNIT 1 PREPARING TO WRITE
Week 1: January 7 to January 13

Introduction to the Course -- Or: Where Do Filmmakers Get Their Ideas?

Introduction & Syllabus
Where Do They Get Those Ideas?

3+1 IDEAS DUE JANUARY 13TH BY 11:59 PM EASTERN TIME ZONE

Week 2: January 14 to January 20

Format: The “Look” of a Screenplay / The Premise & The Universal Premise
Format: The "Look" of a Screenplay
Narratives & Narrativity: What Goes Into the Making of a Screenplay

READINGS
Horton = Introduction
Ch. 1 - The Feast of Becoming: Carnival and Character
Ch. 4 - Beyond the Classical Hollywood Structure

Handout: Script Resources (posted in COURSE RESOURCES section)

Egri = Introduction
Forward
Preface

Trottier = Book I: How to Write a Screenplay -- A Primer
How stories work
Situation, conflict, and resolution -- the flow of the Story
The low-down on high concept
Story-layering, plot, and genre

Book II: About this workbook
Step 1 -- Summon your Muse
Step 2 -- Dream up your movie idea
Step 3 -- Develop your core story

Book III: Proper Formatting Technique -- A Style Guide
How to use this guide to craft a compelling and professional screenplay
Sample script (with cross-reference codes)
Formatting in a nutshell
Overall screenplay appearance
Headings (sluglines)
Week 3: January 21 to January 27

**Structuring your Screenplay / The Altered Three-Act Breakdown**

Go over Format Issues

**READINGS**

Egri = II Character 1 - The Bone Structure  
II Character 2 – Environment  
II Character 3 - The Dialectical Approach  
IV General 10 - What is Art? -- A Dialogue  
IV General 11 - When You Write a Play  
IV General 12 - How to Get Ideas  
Trottier = Book I: How to Write a Screenplay -- A Primer  
Ten keys to creating captivating characters  
Theme  
Dialogue, subtext, and exposition  
How to make a scene  
Suspense, comedy, and television

**UNIVERSAL PREMISE & PREMISE DUE JANUARY 27th BY 11:59 PM EASTERN TIME ZONE**

**UNIT 2 -- WRITING THE FIRST ACT**

Week 4: January 28 to February 3

**The Step Outline / The First Five Pages**

Writing the Step Outline/Beat Sheet: one act at a time.

The First Five Pages: Why they’re so important.


Handout: *North by Northwest* – Ernest Lehman, Scr.  
(Read the first act)

SCREEN
North by Northwest (Act 1)

CHARACTER BIOS & ALTERED 3 ACT BREAKDOWN DUE FEBRUARY 3RD BY 11:59 PM EASTERN TIME ZONE

Week 5: February 4 to February 10

Character: Identities, Function, & Motivation

Character: Identities, Function, & Motivation

READINGS
Horton = Ch. 2 - Varieties of Voices Within Character
Egri = I Premise

II Character 4 - Character Growth
II Character 5 - Strength of Will in a Character
II Character 6 - Plot or Character -- Which?
II Character 7 - Characters Plotting Their Own Way
II Character 8 - Pivotal Character
II Character 9 - The Antagonist
II Character 10 –Orchestration
II Character 11 -Unity of Opposites

ACT I BEAT SHEET DUE FEBRUARY 10TH BY 11:59 PM EASTERN TIME ZONE

Week 6: February 11 to February 17

Shaping the Character-Centered Plot

Shaping the Character Centered Plot
Confrontations and Transitions

READINGS
Horton = Ch. 3 -Five Not-So-Easy Pieces: Analysis of Character-Centered Scripts
Ch. 5 -Developing a Character-Centered Narrative

Egri = III Conflict 1 - Origin of Action
III Conflict 2 - Cause and Effect
III Conflict 3 - Static
III Conflict 4 - Jumping
III Conflict 5 - Rising
III Conflict 6 - Movement
Week 7: February 18 to February 24

Conflict & Flow: The Treatment/Step-Outline Stage

Conflict & Flow: The Treatment/Step-Outline Stage
Scenes and Sequences

READINGS
Egri = III Conflict 7 - Foreshadowing Conflict
III Conflict 8 - Point of Attack
III Conflict 9 - Transition
III Conflict 10 - Crisis, Climax, Resolution

IV General 6 - Entrances and Exits

Handout: North by Northwest – Ernest Lehman, Scr.
(Read the second act)

Screenplay Resources: the Treatment

SCREEN
North by Northwest (Act I-A)

ACT I FIRST DRAFT DUE FEBRUARY 24TH BY 11:59 PM EASTERN TIME ZONE

UNIT 3 -- WRITING ACT II-A (THE FIRST HALF OF THE SECOND ACT)

Week 8: February 25 to March 3

“Dialogue,” he said.
### Dialogue

**READINGS**

Egri = IV General 1 - Obligatory Scene  
IV General 2 - Exposition  
IV General 3 - Dialogue

**SCREEN**

Selected Dialogue Scenes

**ACT III-A BEAT SHEET DUE MARCH 3RD BY 11:59 PM EASTERN TIME ZONE**

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**Week 9: March 4 to March 10**

**Spring Break / Modular Week**

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**Week 10: March 11 to March 17**

**Developing a Plan -- Working out the Bugs**

- Developing a Plan -- Working out the Bugs  
  Beginning the Draft: Introductory Points

**READINGS**

Egri = IV General 4 - Experimentation  
IV General 5 - The Timeliness of a Play  
IV General 14 - Conclusion

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**Week 11: March 18 to March 24**

**Revising your Characters**

- Revising your Characters

**READINGS**

Horton = Ch. 7 - Prelude to a Screenplay  
Appendix A - Coverage  
Appendix B - Self-Critiques
ACT II-A FIRST DRAFT DUE MARCH 24TH BY 11:59 PM EASTERN TIME ZONE

UNIT THREE -- WRITING ACT II-B (THE SECOND HALF OF THE SECOND ACT)

Week 12: March 25 to March 31

Revelation & Enigma / Preparing to Pitch

Revelation and Enigma  
Pitching  
Preparation to Pitch  
Scene work

READINGS
Horton = Ch. 6 - Pitching  
Trottier = Book V: How to Sell your Script -- A Marketing Plan  
How to pitch without striking out  
Handout: The Pitch  
Handout: North by Northwest – Ernest Lehman, Scr.  
(Read Act II-B)

SCREEN
North by Northwest (Act II-B)

ACT II-B BEAT SHEET DUE MARCH 31ST BY 11:59 PM EASTERN TIME ZONE

Week 13: April 1 to April 7

The First through Third Acts: Things to Know

Pitches and Scene work  
Writing the Third Act

PITCHES DUE (FIRST ROUND!) DUE THIS WEEK

READINGS
Handout: North by Northwest – Ernest Lehman, Scr.  
(Read Act III)
SCREEN

North by Northwest (Act III)

Week 14: April 8 to April 14

Revisiting your Structure / The Purpose of the Synopsis

- Pitches and Scene work
- Revisiting your Structure
- Synopsis

READINGS
- Trottier = Book V: How to Sell your Script -- A Marketing Plan
  - Crafting the query
  - [skip to…]
  - Synopses, one-sheets, treatments, and outlines

PITCHES DUE (FIRST ROUND!) DUE THIS WEEK

ACT II-B FIRST DRAFT DUE APRIL 14TH BY 11:59 PM EASTERN TIME ZONE

UNIT FIVE -- WRITING ACT III (FINISHING THE DRAFT)

Week 15: April 15 to April 21

Scenework

- Pitches and Scene work

PITCHES (REVISED) DUE THIS WEEK

ACT III BEAT SHEET DUE APRIL 21ST BY 5 PM EASTERN TIME ZONE

Week 16: April 22 to April 27

Summary of Course: What to do next / Agents and Producers

Regent University, SSW 612-02 WRITING THE FEATURE FILM Course Syllabus
Pitches and Scene work

PITCHES (REVISED) DUE THIS WEEK

Summary of Course
What to do next
Agents and Producers

READINGS

Horton = Ch. 10 - From Rewrite to Screen: An Overview of Options
Ch. 11 - Live Writers Talking: Screenwriting 2000 and Beyond

Trottier = Book IV: Writing & Revising your Breakthrough Script -- A Script Consultant’s View
The spec-script -- your key to breaking in
Key principles and exercises in revising scenes
When to break formatting rules
The first ten pages

Book V: How to Sell your Script -- A Marketing Plan
Five steps to selling your work
1. Protect your work
2. Prepare your script for market
3. Assemble your selling tools
4. Create your strategic marketing plan
5. Implement your plan
How to find an agent
[and skip to…]
How to sell your script without an agent
Television Markets
How to break into Hollywood when you live in Peoria
A personal challenge

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April 26
(Friday)

ACTS I, II-A, II-B, and III (Your Completed First Draft) Due By 5pm - Eastern Time Zone
Also, any extra-credit items are due this day if you want them counted to affect your grade.
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:
1. Christian Worldview Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.

2. Professional Artistry Students will articulate their personal artistic “voice” and mastery of the production process as evidenced by excellence in their creative works.

3. 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.

MA in Communication:
1. Christian World-View Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.

2. Academics Students will demonstrate knowledge of relevant communication theories related to the study of film & television.

3. 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.
o **Directing**: In storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.

o **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.

o **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.

**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.*

*Last updated: 11/5/2012*

Regent University
1000 Regent University Drive, Virginia Beach, VA, 23464
Phone (888) 718-1222
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