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 Mission Statement:

Regent University’s department of Cinema-Television (CTV) exists to reclaim the power of “Story” to weave Christian values and enduring truths in infinitely fresh and relevant ways—using consummate craftsmanship and artistry to inspire, teach and entertain millions around the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

SSW 685 (MAD)
“TOPICS IN SCREENWRITING: NARRATIVE ADAPTATION”
SUMMER 2012 (MAY 28TH - JULY 29TH)
DISTANCE COURSE (ONLINE)
Lecture postings, MONDAYS & THURSDAYS By 5:00 PM (EASTERN)

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. Cut and paste this shaded section and email to your professor the first week of the course.

___________________
Student initials
SECTION 1 - OVERVIEW

YOUR INSTRUCTOR FOR THIS COURSE:

Instructor: Kevin R. Crawford, M.F.A., Ph.D. (ABD)
Telephone: (757) 647-9003
Fax: (757) 352-4336
Email: Kevicra@regent.edu
Office Hours: (By Appointment)
Office Location: COM 250

PERSONAL NOTE

Some time ago, I came to the realization that a script is more than just ‘a blueprint to a film.’ To truly be a successful manifestation of the form, a script needs to be a work of art in and of itself. It requires the same strict integrity of a poem or novel. A great script demands formal and structural elegance no matter how you approach the page.

Since the “golden era” in Hollywood many of the greats – Alfred Hitchcock, David O. Selznick, Irving Thalberg and others like them – sought to balance the Hollywood “equation” with pre-sold products and loyal audiences. Indeed, early Hollywood studios understood this as they made it their practice to constantly search out other media to locate stories – the publishing galleys, off-Broadway, true events, documentaries, poems, or a variety of other storytelling events.

Whether one considers the classical period or Hollywood today, the acquisition, use and packaging of pre-sold products adapted for film remains the key to balancing a large part of the industry equation. Students of the screen cannot hope to be equipped to compete in today’s rough and tumble industry, or to join the ranks of A-list professionals working in Hollywood without a firm grasp of the art of narrative adaptation. The business of film can be extremely painful, and amazingly joyful. As a professional in this business you will be stretched beyond your limitations of patience and endurance, and yet you will come out on the other side an accomplished leader.

My prayer for you this semester is that you will not only gain a better grasp of the art of narrative adaptation, but that you will be all the more inspired to write and create something worthy of professional pride.

COURSE DESCRIPTION

“Topics in Screenwriting: Narrative Adaptation” is an advanced-level script and screenwriting course that explores the ways teleplays, stage plays, and screenplays can be crafted using a variety of primary source materials. Through a multiple screenings, course exercises, and deep reading, it further examines what constitutes an adaptable piece of prose and, further, how that material can be transformed into teleplay, stage play, or screenplay format. Weight will be given to translation paradigms related to the use of prose fiction – that is, the movement from novel to film.

RATIONALE/COURSE OVERVIEW

What do Sin City, Casablanca, Uncle Vanya, and The Pelican Brief all have in common?

Whether comic books, novels, plays, or vintage films of yesteryear, the Hollywood “machine” has always been keenly interested in the acquisition, use and packaging of pre-sold products adapted for film. Oscar is given out for best adaptation to the screen from another medium. So, there is ample reason for us to study how narrative adaptation really works.
Through a variety of screenings, creative exercises, and assigned readings, we examine what constitutes an adaptable piece of prose and, further, how that material can be transformed into different mediums. Weight will be given to translation paradigms affecting prose fiction – that is, the movement from novel to big screen.

We will further break down each medium into its conventions and apply those conventions to the creation of a Treatment, Step Outline and Sample Scenes to match a full length stageplay, teleplay or screenplay.

We will end with a discussion of copyright, securing the option agreement, and other deal-making strategies for film adaptation.

Throughout the course we will consider how the Christian writer fits into the above system. This as all courses in the School of Communication & 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.

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 course readings. The schedule of readings is designed to keep you focused on multiple aspects of your intended project as everyone begins to move through the translation process.

The second track involves the specific issues that you are wrestling with in adapting your source material to film. It is in this track that you will find the most freedom of “movement” within and around the various processes of narrative adaptation we plan to cover. The assignments are geared to meeting student’s individual creative needs. However, I have recommended various films (or actual screenplays) that I feel will be beneficial to you as you develop your strategy and approach to your chosen source material. All of this is designed to help you make your adaptation as solid and (hopefully) as commercially viable as it can be.

**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)

**Cinema-Television Departmental Program Outcomes**

**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):**
o **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.

o **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.

o **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:

  o **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.

  o **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.

**Course (Topics in Screenwriting: Adaptation) Outcomes**

- Students will learn methods for engaging the Hollywood system in the acquisition, use, and packaging of pre-sold products adapted for film.

  o By completing assigned readings in this category.
  o By creating key scenes from their own feature-length screenplay in the genre of their choice that illustrates faithful, transformational, and basic idea adaptation.

- Students will be able to judge what constitutes an adaptable piece of prose.
By studying successful manifestations of the form, especially the ways scripts carry the same formal and structural elegance as a poem or novel.

By being challenged to research and “defend” the narrative and structural legitimacy of source materials chosen for potential adaptation through recognition of the limits and excesses of these forms.

- Students will better understand the dramatic structure of film, and be able to see ways of transforming a variety of potential primary source materials into the medium of film.
  - By completing assigned readings and screenings in this category.
  - By using the tips, tools, and techniques encountered in the course and receiving peer feedback on their work.

- Students will be able to research, structure and write film Treatments that “sell”.
  - By utilizing the examples of narrative structure provided in both the literature and films encountered/discussed in the course.
  - By discovering the kind of discipline it takes to apply creative ideas and make them work “on the page”.

- Students will discover how to visually outline and create from an industry-standard Step.
  - By completing all exercises and script work assigned.
  - By practicing the disciplines of the writing craft, first-hand, including and especially the process of visually planning their own creative work.

- Students will gain increased skill and familiarity working with Option Agreements and other deal-making strategies for film adaptation.
  - By tracking recent spec script sales within the film genres of their intended adaptation and learning how to position and set-up a project.
  - By examining actual contracts and discussing strategies and methods for rights acquisition and negotiation among emerging professionals looking to break-in.

**SECTION 2 – COURSE REQUIREMENTS**

**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 using 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!

COURSE MATERIALS

Required Materials:

Textbooks (see “Course Schedule” below for list of required readings)


**Note:** Students will also receive (by email attachment) a digital (.pdf) file copy of my 2005 screenplay adaptation of Kirk L. Martin’s *The Gravel Drive* on/about the third week of May, or after the class roster has been settled. Students are encouraged to have read both the novella and the screenplay by the end of the first week of June 2012.

**Required Software**

Every year I have students ask me about using *Celtx* Software and other “free-ware” programs available on the Internet. Other faculty may permit this, but here’s my policy:

I discourage use of all non-industry and public domain formats since they are unreliable, the formatting layout does not hold cross-platform, and I (mainly) want my students to become familiar with the software packages in use by professionals who work in Hollywood. 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.

Consequently, it is VERY important that students obtain access to ONE (1) “industry standard” screenwriting program in order to complete class requirements (writing of scripts). If you do not already own one of these programs, BELOW is a list of required software packages with options for you to choose from. I expect you to have access to one (1) of these programs by the time our course begins.

**MovieMagic Screenwriter 6 (or higher)**

- Order from the Writer’s Store online at: [http://www.writersstore.com/movie-magic-screenwriter-screenwriting-software](http://www.writersstore.com/movie-magic-screenwriter-screenwriting-software)
- **Cost to purchase: $99.00 (Academic & Military Edition)**
- This is an academic version of Movie Magic Screenwriter. After you have purchased this product you must provide proof of current full time enrollment in a college or university (or record of military service) before it will ship.
- 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.

**Script Wizard 10**
Full service script writing add-on to Microsoft® Word. (PC only). Tools to write, format, page break, scene number, edit, proof, print and deliver scripts via fax or email. Ideal for both professionals and students working in Microsoft Office environments.

- **Script Wizard 10 requires Microsoft Word 2000 or later;** PC versions only (Mac version is not supported). Will not run with “Works” word processor or “Starter” versions of Word. This is a Windows based add-on. You must have a fully licensed version of Microsoft Word already installed on your PC or this program will not work.
- Installs on all versions of Windows 2000, XP, Vista, Windows 7, or later (32 and 64 bit versions)
- **Cost to purchase:** $69.00
- Order from Script Wizard Software at:
- Order from The Writers Store at:
  - [http://www.writersstore.com/script-wizard](http://www.writersstore.com/script-wizard)

**Final Draft 8 (or higher)**

- Another great industry standard program!
- **Cost to purchase:** $99.00 (Academic & Military Edition)
- This is an academic version of Final Draft. After you have purchased this product you must provide proof of current full time enrollment in a college or university (or record of military service) before it will ship.
- Order from the Writer’s Store online at:
  - [http://www.writersstore.com/final-draft-screenwriting-software](http://www.writersstore.com/final-draft-screenwriting-software)

**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!

Also, "Demo" (Trial) Versions of MovieMagic and Final Draft software are no good because the files cannot be shared, uploaded to Bb. You must pay to license the product before you can create, share and upload files for grading purposes on Blackboard. Believe me other students have tried this – it does not work! Don’t let your grade suffer needlessly.

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!

**Additional Required Materials**

PowerPoint lectures, movie 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 the “Course Materials,” “Course Information,” and “Course Documents” menus at least twice weekly.

Since this is a distance learning course you will also need to secure a membership for the duration of the summer with Netflix Online ([http://www.netflix.com/](http://www.netflix.com/)) or perhaps your local Blockbuster Video in order to complete required screenings.
Important Note: It is the student’s responsibility to keep up with all assigned screenings – that is, you are encouraged to rent, buy, borrow, or otherwise obtain access to materials to be viewed in a *timely* manner. (See “Course Schedule” below for details and dates of all screenings.)

With over 7 million members worldwide, *NetFlix* offers full access to a library of over 90,000 DVD titles from classics to new releases to TV series. From more than 100 shipping points nationwide they can normally reach 95% of their members *within one-business day* delivery. In addition to receiving DVDs by mail, you can also choose to watch most movies online instantly. This new feature is included in your *NetFlix* membership at no additional charge.

**Recommended Resources:**

*Textbooks* (see “Course Schedule” below for list of required readings)


**COURSE REQUIREMENTS AND ASSIGNMENTS**

*BlackBoard Information*

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. Students must keep their e-mail address current in Blackboard. Further, all email boxes should be kept well 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. (Outside email may become lost in my SPAM folder!)

If you have problems and/or are not able to login, send an e-mail to helpdesk@regent.edu. Describe the problem in detail and include your full name, your Blackboard User Name, Password, Regent e-mail address, and telephone number(s). Or, for faster service, you can contact the Help Desk/IT department at 757.352.4076 if you are experiencing computer related problems.

**Assignments**

**A. Short Scene (10%)**

Students will write a short scene in full screenplay format worth 10% of the final grade. The short scene will be submitted early in the term as a learning exercise in which you practice translating a short piece of prose into proper screenplay format.

**B. Research Tools (10%)**

Students will provide at regular intervals of the course assigned research elements such as the 3-Act Summary/Breakdown for their intended script, “Defense” of source material to be adapted, and a short “Deal Sheet” exercise given at the end of the term in which students offer a 1-2 page summary covering at minimum of three (3) spec script sales within the film genre covering their adaptation (including who owns the rights to the source material, author’s name, author’s agent, contact information, etc.).

**C. Treatment (20%)**

Students will write a ‘short-story’ version of their proposed screenplay worth 20% of the final grade. Most adaptations are sold at the treatment level. The treatment is a semi-dramatized, present-tense, active-voice preliminary structuring of the story. It will often resemble a short story, but not quite. Target length: 8-10 pages.

**D. Sample Scenes (20%)**

Students will offer sample key scenes worth 20% of their final grade. These are key dramatic moments from your script that illustrate (1) “Faithful” adaptation, (2) “Transformational” adaptation and (3) “Basic Idea” adaptation from the source.

**E. Step Outline (20%)**

Students will create a full-length step outline for the script worth 20% of the final grade. This is an industry standard outline of the screenplay. The biggest difference between a step outline and a treatment is the length and the format. The treatment looks and reads sort-of like a short story or novella and may contain bits and pieces of dialogue for effect. The step outline, however, is longer (usually 25-30 pages for a full length movie) broken down into discrete scenes, often with slug lines, and contains no dialogue. Writing the step outline is a crucial part of the craft of screenwriting. Here is where you plan your film – scene by scene, in terms of its intended dramatic effect – and consider what you want to show your audience. It includes no dialogue, just descriptions of what we see and hear.

**F. Course Participation (20%)** –
This involves keeping up with the readings and screenings, including doing the annotated character lists (Weeks 3B – 6B) and engaging fully in the discussions. Twice per week I will post a lecture and/or series of discussion questions on the “Discussion Board” in Bb (Monday and Thursday afternoons normally by 5:00pm). Your participation grade comes largely from your participation in these bi-weekly discussions. Use the syllabus (below) and my lectures as a guide for what to expect.

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 Original work, students must also offer a Response Post to at least two 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.

Please know that I monitor all discussion threads each week 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 that 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.

Since this is an online education course, you must log into Bb a minimum of twice per week in order to meet State Education Requirements. Discussion and debate are crucial for the successful integration of scholarly & artistic materials. Other students depend on your participation in the form of online dialogue.

**SECTION 3 – POLICIES AND PROCEDURES**

**SUBMISSION OF ASSIGNMENTS**

All assignments (unless otherwise instructed) for this course should ALWAYS be submitted via Assignment Manager as an attachment – that way it comes straight into my grade book. Directions how to use the Assignment Manager can be found under “Tutorials.” (See the “Assignments” section of Blackboard for further instructions.) Bring hard copy to class as noted in the Syllabus.

**NOTE:** if for some strange reason *Bb goes down* (read: university-wide-outage) on the day your assignment comes due, please email as an attachment direct to: Kevicra@regent.edu clearly labeling the assignment. Do this only as a last resort. I received hundreds of staff and student emails every week. Email is not a safe way to track assignments.
Except for your script work, all submitted assignments should be in Microsoft WORD (.doc and .docx) or Rich Text File (.rtf). No other file types will be accepted. If you send me a file that I cannot read, I will automatically enter a grade of “0” for that assignment. Plus, any assignment will be returned in like kind with my comments at the bottom or using the “mark-up” features available for that program. Post these by Bb attachment USING the “View and Complete Assignment” link UNDER the “Assignments” menu in Bb, and bring hard copies to class as instructed in the syllabus. (See “Course Schedule” below for details.)

Every assignment must have your name on it, and, if it is more than one page, each page should have your last name and the page number in the upper right-hand corner; for example: “Smith 2, Smith 3,” etc. To do that, you will need to know how to use the “Header and Footer” option under the “View” button in Microsoft Word, or your particular screenwriting program of choice. (Note: Email “tagging” is not a guarantee that the assignment received will be easily identifiable, especially if pages become separated during reading, so please get into the habit of writing your name on every page of every assignment!)

Further, in posting material, each student should label their assignments with something that includes their last name and the type of assignment. For example, Jim Smith would submit his synopsis as JSmith-synopsis.doc (or JSmith-synopsis.rtf). A no-name file called “synopsis.doc” will get lost when I copy it to my class files for reading/grading.

All script work must be created and sent to me in MovieMagic (.scw and .mmsw), ScriptWizard (.doc and .docx), or FinalDraft (.fdx and .fdx) file format, as specified above under required software. Please do not send me files in Adobe Reader (.pdf), as these cannot be marked and edited on screen. All other file types will be returned to you with a grade of “0”. Special note to FinalDraft users: in the past Bb upgrades have created problems with the .fdx file type – the reason is unknown to me (at this time), but the proper work-around is to convert your script work to .fcf (file conversion format) under “File” “Save As” before attaching and sending through Bb.

**Attendance & Participation Policy**

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 or, for online courses, participate in academic activities (at least twice-weekly) for the course in Blackboard, 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 engages in academic activity for the course in Blackboard or the on-campus student attends the on-campus class for a course, whichever is more recent. “Academic activity” includes submitting an assignment, taking an exam or tutorial, engaging in computer-assisted instruction, participating in online discussion about academic matters, or initiating contact with a faculty member to discuss academic matters concerning the course. 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.

It is important that you attend each class and come prepared to discuss the readings, screenings, playlists, and assignments given. All class assignments must be completed in order to pass the course. If an emergency arises and you cannot be here, please let me know in advance. If God has called you to be a student, that “calling” is a reflection upon Him. For the School of Communication and the Arts major, this includes both regular attendance and punctuality. There are no “cuts.” Consequently, 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.

**UNIVERSITY WITHDRAWAL**

Students who wish to withdraw voluntarily from the university during a term shall meet with the dean of the school or his/her designee and secure school approval on the withdrawal form. Students must satisfy all financial obligations before leaving campus or they will not receive transcripts or be allowed to re-enroll. Grades of W (Withdraw) or WF (Withdraw Failing) shall be placed on the students’ transcripts for the courses in which they were enrolled.

The grade W (Withdraw) will be posted on the transcript for all standard courses taken during the term if the student withdraws before the mid-point of the term; a grade of WF (Withdraw Failing) will be posted thereafter. Withdrawal from courses taught in non-standard formats (i.e., modular cluster courses, etc.) will result in either a W or WF on the transcript, depending on the withdrawal deadline determined by the individual school. On-campus students who have not physically attended any classes for which they are registered that term, or online students who have not participated in any academic activities by the end of the add/drop period will, in accordance with university practice, be assumed to have unofficially withdrawn and will be administratively withdrawn. “Academic activity” includes submitting an assignment, taking an exam or tutorial, engaging in computer-assisted instruction, participating in online discussion about academic matters, or initiating contact with a faculty member to discuss academic matters concerning the course.

For students who leave the university during the term or for students who are suspended for disciplinary reasons, a grade of W or WF will be recorded on the transcript for the courses in which the students were enrolled. The regular refund policy applies for a student suspended for disciplinary reasons.

See the Withdrawal and Return of Title IV Funds Policy in the Financial Aid section of your Graduate Catalog for more information.

**INSTRUCTOR’S POSTED POLICY FOR RECEIVING LATE OR MISSED WORK**

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 full 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.

When handing in an assignment, always be sure to retain one copy just in case the material should “mysteriously” disappear en route from you to me. Late assignments will be assessed a ten percent (10%) grade reduction per calendar day from the date the assignment is due, unless the instructor explicitly grants an extension due to unusual circumstances. Meeting assignment deadlines and class participation is a substantial portion of your total grade and is important to your personal and professional development.

NOTE: As tragic as it may be, on many levels, losing computer access – a crashed computer hard drive, or “thumb drive” – 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.

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@regent.edu and cc: (carbon copy) me as professor (kevicra@regent.edu). Typically, the problem is your web browser. Historically, Internet Explorer (IE-8/IE-9) does not “play well” with Blackboard. The easy fix is to simply submit your work using a more stable web browser such as Safari, Mozilla, or Firefox. 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 full credit for any late assignments.

NOTE: the DATES of your reported outage or problem w/Blackboard Support and/or Regent IT … MUST also match the late assignment date(s) in question.

**University Academic Honor Code**

Students are on their honor to complete assignments with honesty and integrity. Academic dishonesty involves intentionally or unintentionally stealing the intellectual property of others. Students are expected to be familiar with the university’s policy on academic integrity found in both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.

Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature. This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

**Emailing Your Instructor**

The subject line of all e-mail messages related to this course should include the course number (e.g., SSW614) and the name of the student (Example, SSW614_JohnSmith). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include (“sign”) their first and last name at the end of all e-mail messages. Because
instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up-to-date in GENISYS. Please do not correspond with me or send attachments through Hotmail, Gmail, Yahoo, or other outside email systems. Always use the regent.edu and/or Bb “Communication” platform.

SECTION 4 – SCHEDULE AND EVALUATION

EVALUATION AND GRADING

A. Assignments will be graded as follows:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Scene Exercise</td>
<td>10%</td>
</tr>
<tr>
<td>Research Tools</td>
<td>10%</td>
</tr>
<tr>
<td>Treatment</td>
<td>20%</td>
</tr>
<tr>
<td>Key Scenes</td>
<td>20%</td>
</tr>
<tr>
<td>Step Outline</td>
<td>20%</td>
</tr>
<tr>
<td>Course Participation</td>
<td>20%</td>
</tr>
<tr>
<td>TOTAL:</td>
<td>100%</td>
</tr>
</tbody>
</table>

B. The grading scale:

<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>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>93-95</td>
<td>3.67</td>
</tr>
<tr>
<td>B+</td>
<td>90-92</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>85-89</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>81-84</td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>76-80</td>
<td>2.33</td>
</tr>
<tr>
<td>C</td>
<td>74-77</td>
<td>2.00</td>
</tr>
<tr>
<td>C-</td>
<td>71-73</td>
<td>1.67</td>
</tr>
<tr>
<td>D+</td>
<td>67-70</td>
<td>1.33</td>
</tr>
<tr>
<td>D</td>
<td>64-66</td>
<td>1.00</td>
</tr>
<tr>
<td>D-</td>
<td>60-63</td>
<td>0.67</td>
</tr>
<tr>
<td>F</td>
<td>00-59</td>
<td>0.00</td>
</tr>
</tbody>
</table>

COURSE SCHEDULE (WEEK-BY-WEEK)

PRINT A COPY OF THIS SCHEDULE AND KEEP IT NEAR YOUR WORKSPACE/DESK, ENTER IT INTO YOUR BLACKBERRY, PDA, OR OTHER ELECTRONIC CALENDAR DEVICE.

USE THIS NEXT SECTION TO ORDER YOUR NETFLIX QUE, ETC.
**LEGEND:**

Chekov = *Uncle Vanya*
Harrison = *Adaptations*
Martin = *The Gravel Drive*
Seger = *The Art of Adaptation*
Handout = These will be posted on Blackboard for downloading along with my bi-weekly lectures and other notes. (eHandouts will typically post under “Course Materials” and “Course Documents”)

<table>
<thead>
<tr>
<th>DATES</th>
<th>TOPIC</th>
<th>READINGS &amp; ASSIGNMENTS</th>
</tr>
</thead>
</table>
| Week 1A       | Introduction to the Course; highlights from the syllabus, what is the difference between prose fiction, the stageplay, the teleplay, and the screenplay; Christianity and the adaptive process; Define “theatre” “television” “film”; Discuss Main problems of adaptation | Readings: Seger: Introduction  
Homepage: Create a “homepage” using the form under the “user tools tab.” Post your picture and an introductory message. Like a “face-book” page, your blackboard homepage should give your classmates a snapshot of who you are, and where you are in the “writer’s journey,” etc. (Btw: The photo is not an option.) I trust I will see everybody up there by the end of this week. Note: this is part of your online class participation grade week! |
| Monday, May 28|                                                                                                                                                                                                          |                                                                                        |
| Week 1B       | Types and Directions in Adaptation Format: The “Look” of a Screenplay; Narratives & Narrativity: What Goes Into the Making of a Screenplay, etc.                                                               | Readings: Harrison: Introduction; Part One: The Directors (pp. 1-14); Rear Window (pp. 67-94)  
Seger: Part One (all)  
Handout: “Basic” Script Formatting Guidelines (see “Course Materials” in Bb)  
Viewings: *Rear Window* (1954)                                                                 |                                                                                        |
| Thursday, May 31|                                                                                                                                                                                                       |                                                                                        |
| Week 2A                          | Characters and Plot in Adaptation | **Readings:**  
Seger: Part Two; ch. 10  
**Due:**  
Select source material and be  
prepared to defend your choice on  
Monday of next week.  
Short Scene – Formatting  
Exercise (see “Assignment” link  
in Bb) |
|---------------------------------|-----------------------------------|--------------------------------------------------|
| Week 2B                         | Choosing the Right Source         | **Readings:**  
Martin: *The Gravel Drive* (whole  
book)  
**Screenplay:**  
*The Gravel Drive* (Made for TV  
Film)  
**Due:**  
Comment on the novel adaptation  
of *The Gravel Drive*; in your  
opinion, does it succeed? Do you  
agree with the choices made by  
the screenwriter? What unique  
problems were present in the  
translation of Kirk Martin’s  
ovella to screen – i.e., journal  
format, story spine, action, plot,  
etc.? |
| Week 3A                         | Characters—Who will make the cut? | **Readings:**  
Harrison: *The Killers* (pp. 421-429)  
**Viewings:**  
*The Killers* (1946)  
**Due:**  
Post your choice of source  
material to be adapted.  
Summarize the project, including  
your overall approach; defend  
your selection of this material in  
light of your reading of Seger, et  
al. (1-4pgs.) |
| Week 3B | Thursday, June 14 | The Spine of the Story – Why Was It Adapted in the First Place? | **Readings:**  
Harrison: “Your Arkansas Traveler” (pp. 38-66)  
**Viewings:**  
*Face in the Crowd* (1957)  
**Due:**  
Post a 3-Act Breakdown of your source material (1-4pgs).  
Post Annotated Character List with “defenses” |
|---|---|---|---|
| Week 4A | Monday, June 18 | Adapting a play  
The Step Outline/Treatment Variation on the Theme | **Readings:**  
Handout: The Treatment and the Step Outline  
*Uncle Vanya* (whole play)  
**Viewings:**  
*Vanya on 42nd Street* (1995)  
**Due:**  
Post Annotated Character List with “defenses” |
| Week 4B | Thursday, June 21 | The non-Hollywood film | **Readings:**  
Harrison: Part X: World Film (pp. 524-532); “In the Grove” (pp. 533-539)  
**Viewings:**  
*Rashomon* (1951)  
**Due:**  
Post Annotated Character List with “defenses” |
| Week 5A | Handling Conflict: The Key to Story | **Readings:** Harrison: Part II: Science Fiction (pp. 95-103); “Minority Report” (pp. 119-151)  
**Viewings:** Minority Report (2002)  
**Due:** Post Annotated Character List with “defenses”  
Post your Treatment via the “Assignment Manager” in Bb and attach a copy to the “Discussion Board” threads - we will read and discuss each other’s Treatments online |
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Monday, June 25</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Week 5B | Transitions | **Readings:** Harrison: Part IV: Westerns (pp. 209-217); “This is What it Means to Say Phoenix, Arizona” (pp. 244-253)  
**Viewings:** Smoke Signals (1998)  
**Due:** Post Annotated Character List with “defenses”  
Turn in a scene from Act 1 of your treatment (illustrating “inspired by” adaptation) via the “Assignment Manager” link provided. |
<p>| Thursday, June 28 |  |  |
| Week 6A | No Class July 2-9, 2012 (4th of July Holidays!) | <strong>NOTHING DUE -- Use this time to catch up on readings, work ahead.</strong> |</p>
<table>
<thead>
<tr>
<th>Week 6B</th>
<th>Raising the Stakes: The Stair-step of Suspense</th>
<th><strong>Readings:</strong> Harrison: Part VI: Five All-But-Lost Stories (pp. 273-283); “Tomorrow” (pp.347-360);</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday, July 12</td>
<td></td>
<td><strong>Viewings:</strong> Tomorrow (1972)</td>
</tr>
<tr>
<td><strong>Due:</strong></td>
<td>Post Annotated Character List with “defenses”</td>
<td><strong>Due:</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 7A</th>
<th>Scene-work</th>
<th><strong>Due:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, July 16</td>
<td></td>
<td>Turn in a scene from Act 2 of your treatment (illustrating “faithful” adaptation)</td>
</tr>
<tr>
<td><strong>Viewings:</strong></td>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 7B</th>
<th>The Home Stretch – what more is there to do?</th>
<th><strong>Due:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday, July 19</td>
<td></td>
<td>Turn in Act 1 of the Step Outline for review.</td>
</tr>
<tr>
<td><strong>Viewings:</strong></td>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 8A</th>
<th>The Art of the Draft – Beginning the First Draft</th>
<th><strong>Readings:</strong> Seger: ch. 9.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, July 23</td>
<td></td>
<td><strong>Viewings:</strong> None</td>
</tr>
<tr>
<td><strong>Due:</strong></td>
<td></td>
<td>Turn in a scene from Act 3 (illustrating “transformational” adaptation)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Turn in “Deal Sheets” (1-2 pgs.) covering three spec script sales in your genre, and who owns the rights to your material (author, author’s agent, contact information, etc.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 8B</th>
<th>Wrap up on the “biz” side; contracts, collaboration; Option; Copyright; rewrites; deal-making, etc.</th>
<th><strong>Final Due Date for the Step Outline is Sunday!</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday, July 26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course-end Sunday, July 29</td>
<td>All remaining work due!</td>
<td>Due: Final Step Outline due by 5pm</td>
</tr>
</tbody>
</table>

**UNIVERSITY POLICIES AND RESOURCES**

Please review the following links and summaries for important information on University policies:

- [Academic Calendar/Registrar Information](#)
- [Bookstore](#)
- [Honor/Plagiarism Policy](#)
- [Regent Library](#)
- [Student Services](#) (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- [Technical Support – University Helpdesk](#)
- [Disability Statement](#) – the student is responsible for contacting the assistant director of Student Services at 757.352.4486 to request accommodations, provide necessary documentation, and make arrangement with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regard to disability services. The site also has resources for faculty to become better informed of their responsibilities toward the disabled students in their classes. [www.regent.edu/admin/stusrv/student_life/disabilities.cfm](http://www.regent.edu/admin/stusrv/student_life/disabilities.cfm)

**Extensions**

Unless stated by the instructor 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 as indicated above without an approved extension.** Except in cases of extreme emergency, requests for extensions must be made to the instructor, at least (24) 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.

**Incomplete Grades**

Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown and shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP on pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course. In progress grades can only be given for independent studies, internships, practica, portfolios, theses and dissertations.

No incompletes for “lack of time” will be offered for SSW 614. Part of the discipline of obtaining a college or university education is the ability to plan deadlines for required work and to meet them.
I consider assigning a grade of “incomplete” only when the following conditions are satisfied: (a) the student has completed a substantial majority of the work required for the course (75%); (b) there is an acute, severe, and unforeseen emergency that involves either the student or a member of the student’s immediate family, an emergency that—in the judgment of any reasonably objective person—renders the student completely incapable of finishing the remaining work in a timely manner; and (c) prior to this emergency, the student’s academic standing in this course has been good (i.e., at least at the “B” level). Under no circumstances will I assign such a grade because of procrastination or neglect on the student’s part.

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, and you politely indicate to me that you are having problem, I will offer a substitute at the PG-13 or lighter rating.

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.

Student Course Evaluation

Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. In addition, such evaluation leads to the continual improvement of courses and student learning. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system