

The Ohio State University
Colleges of the Arts and Sciences New Course Request

FilmStudies

Academic Unit

FLM ST

Book 3 Listing (e.g., Portuguese)

690 Advanced Screenwriting

Number Title

Adv. Screenwriting

U G

05

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter

Spring X

Year 2009

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): An intensive writing course in which each student completes a feature-length

screenplay based on work previously completed in Film Studies 680.

Quarter offered: SU, AU, WI, SP

Distribution of class time/contact hours: 1 x 3

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): yes

Prerequisite(s): Film Studies 680 and Permission of Director

Exclusion or limiting clause: Class limit 8

Repeatable to a maximum of 5 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What course is last in the series? _____

Honors Statement: Yes No

GEC: Yes No

Admission Condition

Off-Campus: Yes No

EM: Yes No

Course: Yes No

Embedded Honors Statement: Yes No

Service Learning Course*: Yes No *To learn more about this option, please visit

<http://artsandsciences.osu.edu/currofc/>

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code 500504 Subsidy Level (V, G, T, B, M, D, or P) Level D

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

Many film studies majors desire a focus area concentration (15 hours) in screenwriting. This proposal will add the third and final course in the focus area progression (the other two standard courses are Theatre 636 and Film Studies 680).

FS690 is designed for and intended to serve FS students with this focus area develop a finished final portfolio.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one):

Required on major(s)/minor(s) A choice on major(s)/minors(s)

An elective within major(s)/minor(s) A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 This course is foreseen in Film Studies' annual report to the Executive Dean and in its assessment plan. FTEs will pay for the instructor to staff this course.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: NA

6. Expected section size: 8 Proposed number of sections per year: 1-2

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
 Not Applicable
 This course was discussed with Theatre in the context of approval for FS 680.

9. **Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.**

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  **ACADEMIC UNIT CHAIR/DIRECTOR** Printed Name John E. Davidson Date 07/07/08

4. **After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.**

5. **COLLEGE CURRICULUM COMMITTEE** Printed Name Date

6. **ARTS AND SCIENCES EXECUTIVE DEAN** Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. **ACADEMIC AFFAIRS** Printed Name Date

Film Studies 690
ADVANCED SCREENWRITING
Proposed Course Syllabus

Class Location and Times: TBD
Instructor: Andy Rose
Contact Info: rose.928@osu.edu
Office Location and Hours: TBD

COURSE DESCRIPTION

This seminar is a continuation of the intermediate screenwriting course, previously offered as Film Studies 694. Over the ten-week quarter, each student will take the completed First Act written in the preceding class and develop it further into a properly formatted, three-act, feature-length screenplay. You will continue to work on creating distinct dramatic structure, well-rounded characters, meaningful themes, and natural dialogue. This course requires that a significant number of script pages be written on schedule every couple of weeks. These pages will be read by your fellow students between classes and orally critiqued by the group when we convene.

In addition, each student will create a totally new premise and logline for a second original movie and will pitch the entire three-act story to the class. You will also have two short writing assignments. In the first, you will practice writing a scene based on a given situation (unrelated to your scripts) to compare how different writers attack the same base material. In the second, you will rewrite a deficiently written scene to help practice your rewriting skills. A lot of material must be written and read in a relatively short amount of time in this class – but tight schedules and rigid deadlines are the norm in the film industry.

COURSE OBJECTIVES

By the time this class is over, you will:

- Complete a professionally-written, feature-length screenplay.
- Further develop your individual voice as a writer.
- See how important a good outline is to the writing of a script.
- Understand how to work under deadlines and overcome writer's block.
- Become more comfortable and skilled in pitching a story to a producer.
- Be able to identify potential problems in another writer's script and provide suggestions on how to fix them.
- Realize that a good screenplay requires lots of rewriting and the input of many other people who are involved in your project.

COURSE REQUIREMENTS

Though we will only meet once a week, you will be required to do a significant amount of writing and reading at home. Be sure to allot the necessary time into your schedule. Four graded assignments must be completed during the quarter, along with pages from each act due on specific dates. Material turned in late will lower your grade. Also required will be an in-class oral pitch of a new original story. Your assignments are as follows:

1) **SECTIONS OF SCRIPT** – Sections of each act must be completed and delivered to your classmates on specific class dates. These pages have to be read by the next class where you will provide constructive criticism to your fellow writers, and receive it as well. These pages will not be graded, but they must be handed in and distributed in a timely fashion.

2) **ORIGINAL SCENE** – I will give you a set of characters and a situation. You are to write a short scene (3 - 4 pages) using your skills and creativity. Once completed, we will share these scenes amongst each other to see how different writers interpreted the same base material. Note: There is no right or wrong way to do this assignment.

3) **REWRITE SCENE** – I will give you a completed scene that simply doesn't work. Your job is to rewrite the pages, preserving the intent of the scene but making it read a whole lot better.

4) **ORAL PITCH** – Create a logline for a new movie you would someday like to write. Then develop it into a three-act story and pitch it to the class. This is not a written assignment, but you may want to use written notes. I want to see that there is a complete movie here with a beginning, middle, and end.

5) **COMPLETED SCREENPLAY** – This is your final exam. It should be no less than 100 pages, no more than 120. Make sure it is properly formatted without any spelling errors or typos. You should have been constantly rewriting this during the quarter, based on the critiques you have received from me and your fellow classmates.

7) **ATTENDANCE AND PARTICIPATION** – As we will meet just once a week, attendance is imperative. Missing class means you will miss feedback on your pages as well as deny others your opinion of their work. I understand people get sick or have emergencies to attend to, but any absences must be explained to me immediately before or after the missed class or it will lower your grade. In addition, you will receive script pages from your classmates several times during the quarter. These must be read and critiqued before the next time we meet.

GRADING CRITERIA

Your final grade will be based primarily on the quality of your finished screenplay, as well as the above listed assignments. I don't require Oscar-winning material from young screenwriting students, but I do expect to see well-structured, properly formatted pages with imaginative plotlines and interesting characters who speak realistically. Also important to your grade is the hard-work and dedication you put into this class. This will be reflected by the insight you give your fellow students, along with the way you incorporate their suggestions. Final grades will be determined in the following manner:

Completed Screenplay – 50% of grade
Original Scene – 10% of grade
Rewrite of Scene – 10% of grade
Oral Pitch – 15% of grade
Attendance and Participation – 15% of grade

GRADE MEANINGS

A: Great work! Your storylines and characters are fresh and intriguing, and your execution is excellent. Your work was always presented on time and you had insightful suggestions on your classmates' scripts. You've got what it takes to be a professional screenwriter. All you need now is a little luck.

B: Good work! Your finished script may not be at the professional level yet, but you're making progress and showing a lot of promise. Your critiques were good but perhaps could have used a bit more thought. Keep writing. With persistence you'll continue to get better.

C: Acceptable work. You did what was required but didn't show a lot of creativity or enthusiasm. Some of your pages were handed in late and you didn't have a whole lot of useful suggestions for your classmates. You may still find work in the film industry, but it probably won't be as a screenwriter.

D: No one should get this grade. You rarely completed your pages on time, never finished your script in its entirety, and missed too many classes. In all likelihood, your only future in the film business will be the nine bucks you pay to see a movie.

E: You're on my class roster but I don't believe we've met.

RESOURCES

Recommended Text: The Screenwriter's Workbook, by Syd Field (2006).

Handouts will be distributed throughout the quarter.

COURSE SCHEDULE

(All page numbers are estimates, based on a 110 page final script)

CLASS NUMBER	ASSIGNMENT
<p>CLASS 1 Review syllabus.</p> <p>Familiarize class with the story you're writing.</p> <p>Distribute copies of Act 1 to classmates.</p> <p>Brief review of three-act structure.</p> <p>Receive Original Scene assignment.</p>	<p>CLASS 1 Write Step Outline of Act 2 for Class 2.</p> <p>Begin writing first half of Act 2 (pgs. 25-55) up to Turning Point 3, due Class 3.</p> <p>Write Original Scene assignment for Class 2.</p>
<p>CLASS 2 Class critiques Act 1.</p> <p>Class critiques Step Outline of Act 2.</p> <p>Turn in Original Scene assignment.</p>	<p>CLASS 2 Continue writing first half of Act 2, due next class, incorporating class notes from your outline.</p> <p>Start to prepare new pitches for Class 7.</p>
<p>CLASS 3 Review Original Scene assignment.</p> <p>Distribute copies of first half of Act 2 to class.</p>	<p>CLASS 3 Begin writing second half of Act 2 (pgs. 55-85) up to Turning Point 4, due Class 6.</p> <p>Write Step Outline of Act 3 for Class 5.</p>
<p>CLASS 4 Class critiques first half of Act 2.</p>	<p>CLASS 4 Finish writing Act 2, due Class 6, incorporating class notes.</p> <p>Write Rewrite Scene assignment for Class 5.</p>
<p>CLASS 5 Distribute Step Outline of Act 3 to class. Critique it in class.</p> <p>Turn in Rewrite Scene assignment.</p>	<p>CLASS 5 Continue writing Act 2, due next class.</p> <p>New pitches presented for Class 7.</p>

<p>CLASS 6 Review Rewrite Scene assignment.</p> <p>Distribute copies of second half of Act 2 to class.</p> <p>-----</p> <p>CLASS 7 Class critiques second half of Act 2.</p> <p>Begin pitches of original new stories.</p> <p>-----</p> <p>CLASS 8 Finish pitches of original new stories.</p> <p>Distribute copies of Act 3 to class.</p> <p>-----</p> <p>CLASS 9 Class critiques Act 3.</p> <p>-----</p> <p>CLASS 10 Turn in completed script.</p> <p>Compose query letters. Discuss marketing your screenplay.</p>	<p>CLASS 6 Begin writing Act 3 (pgs. 85-110), due Class 8.</p> <p>-----</p> <p>CLASS 7 Begin rewriting second half of Act 2, incorporating class notes.</p> <p>Finish Act 3, due next class.</p> <p>-----</p> <p>CLASS 8 Continue writing and rewriting entire script.</p> <p>-----</p> <p>CLASS 9 Rewrite Act 3, incorporating class notes.</p> <p>-----</p> <p>CLASS 10 Have a good summer.</p>
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ACADEMIC INTEGRITY STATEMENT

Academic Integrity means earning credit honestly through your own efforts. Academic Integrity should be the number one priority for students, as the punishments for violating it are severe and embarrassing.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

The most common forms of academic dishonesty are the following:

1. **Plagiarism.** Plagiarism is the act of taking ideas, writings, or visual art of another person, including a tutor, and presenting them as your own. In writing, this could take the form of word-for-word copying, paraphrasing, or even taking the structure of someone else's work and presenting it as your own. This includes material available on the internet. In visual arts, this could take the form of copying ideas, actual structures, or entire works and presenting them as your own. If unsure, take the work to your instructor or a tutor and ask for help.
2. **Cheating on Exams.** This could take the form of having someone else take the exam for you, looking on someone else's paper or letting someone look on yours, using electronic devices, and taking crib notes into the exam.
3. **Cheating on Assignments.** This could be copying another person's work, working too closely with a tutor or another student, giving your work to another student, splitting tasks on an assignment that is not CLEARLY designed as a collaborative one, turning in the same work for two different classes, and buying or borrowing papers.

DISABILITY STATEMENT

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

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