

Term Information

Effective Term Autumn 2016

General Information

Course Bulletin Listing/Subject Area Film Studies
Fiscal Unit/Academic Org Film Studies - D0206
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4800
Course Title Story Development for Film and Television
Transcript Abbreviation St Dev Film TV
Course Description In this course, students will harness their pre-existing critical thinking skills and historical knowledge to develop a personal statement-of-purpose that enables them to generate and refine their own original film and television concepts for subsequent production projects.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Permission of instructor.
Exclusions Not available for students with credit for FS 4194 AU 14 or English 4800

Cross-Listings

Cross-Listings Cross-listed in English

Subject/CIP Code

Subject/CIP Code 50.0601
Subsidy Level Baccalaureate Course
Intended Rank Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students identify and analyze their own critical and creative influences.
- Students articulate the formal principles underlying their own theoretical perspective and apply these principles to the creation of their own original projects.
- Students articulate the formal principles underlying their own theoretical perspective.
- Students write treatments, script outlines, sample scenes, and other core development components.

Content Topic List

- Story development
- Film narrative

Attachments

- FS4800_Dev-Course-Syllabus.pdf
(Syllabus. Owner: Davidson, John Ellsworth)
- Film Studies Curricular Map 2015-2016.xls
(Other Supporting Documentation. Owner: Friedman, Ryan Jay)
- Concurrence from ACCAD.pdf
(Concurrence. Owner: Friedman, Ryan Jay)
- Concurrence from Department of Art.pdf
(Concurrence. Owner: Friedman, Ryan Jay)
- Concurrence from Department of Dance.pdf
(Concurrence. Owner: Friedman, Ryan Jay)
- Concurrence Department of Theatre.docx
(Concurrence. Owner: Friedman, Ryan Jay)
- Concurrence Request Department of Theatre.pdf
(Concurrence. Owner: Friedman, Ryan Jay)
- FS4800 Story Development for Film and Television.docx
(Syllabus. Owner: Friedman, Ryan Jay)
- Explanation of Changes to Sample Syllabus.docx: Changes to syllabus
(Other Supporting Documentation. Owner: Vankeerbergen, Bernadette Chantal)

Comments

- Please see my e-mail today. *(by Vankeerbergen, Bernadette Chantal on 01/22/2016 03:30 PM)*
- Are concurrences attached or are they buried? I don't see them. Sorry, please advise.

Concurrence from relevant departments is wise moving forward. ACCAD, English, Theatre, The Wex/

Hi John, as we discussed via email this course and the second one I will request to be revised need concurrence from Theatre (department) and ACCAD and Art (esp. Art and Tech) given the overlap / potential overlap with MIP. I also think that English would be a logical concurrence request given the screen writing option in English. This transparency in process will encourage good will and buy -in widely. *(by Heyse, Garrett Robert on 12/21/2015 10:49 PM)*

- The first syllabus listed above (the one with John Davidson indicated as "owner") is out of date and needs to be deleted. The one that I posted reflects the change made to the prerequisite and the course's cross-listing in English. *(by Friedman, Ryan Jay on 10/22/2015 10:46 AM)*
- This course has been discussed and approved by the Interdisciplinary Film Studies Committee (IFSC), which serves as the oversight body for Film Studies and comprises members from all relevant academic units and the Wexner Center. A subcommittee of key members from English, Theatre, the instructor of ACCAD 3350, and the Film Studies Program Coordinator developed this proposal and brought it to the full committee. It has been widely and thoroughly vetted

This course is to be listed in a Minor in Screenwriting that is currently in development; given the recent pause and possible re-directing of the Moving-Image Production initiative, the IFSC has decided to revisit the structure of that minor, and will submit it later in SP 15. There is no reason why this course proposal should wait for that submission. There is already clear demand and need for this course. *(by Davidson, John Ellsworth on 02/06/2015 03:52 AM)*

COURSE REQUEST
4800 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
01/26/2016

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Davidson, John Ellsworth	01/05/2015 12:19 PM	Submitted for Approval
Approved	Davidson, John Ellsworth	01/05/2015 12:20 PM	Unit Approval
Revision Requested	Heysel, Garrett Robert	01/22/2015 09:12 PM	College Approval
Submitted	Davidson, John Ellsworth	02/06/2015 03:53 AM	Submitted for Approval
Approved	Davidson, John Ellsworth	02/06/2015 03:56 AM	Unit Approval
Revision Requested	Heysel, Garrett Robert	02/19/2015 08:51 PM	College Approval
Submitted	Friedman, Ryan Jay	10/20/2015 02:58 PM	Submitted for Approval
Approved	Friedman, Ryan Jay	10/20/2015 02:59 PM	Unit Approval
Revision Requested	Heysel, Garrett Robert	10/21/2015 08:49 PM	College Approval
Submitted	Friedman, Ryan Jay	10/22/2015 10:47 AM	Submitted for Approval
Approved	Friedman, Ryan Jay	10/24/2015 07:49 AM	Unit Approval
Approved	Heysel, Garrett Robert	10/29/2015 06:15 PM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	10/30/2015 08:30 AM	ASCCAO Approval
Submitted	Friedman, Ryan Jay	11/29/2015 04:03 PM	Submitted for Approval
Approved	Friedman, Ryan Jay	11/29/2015 04:24 PM	Unit Approval
Approved	Heysel, Garrett Robert	11/29/2015 08:56 PM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	12/08/2015 10:16 AM	ASCCAO Approval
Submitted	Friedman, Ryan Jay	12/09/2015 12:39 PM	Submitted for Approval
Revision Requested	Heysel, Garrett Robert	12/21/2015 10:49 PM	Unit Approval
Submitted	Friedman, Ryan Jay	01/15/2016 09:35 AM	Submitted for Approval
Approved	Friedman, Ryan Jay	01/15/2016 09:54 AM	Unit Approval
Approved	Heysel, Garrett Robert	01/20/2016 04:06 PM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/22/2016 03:30 PM	ASCCAO Approval
Submitted	Friedman, Ryan Jay	01/22/2016 03:37 PM	Submitted for Approval
Approved	Friedman, Ryan Jay	01/22/2016 03:38 PM	Unit Approval
Approved	Heysel, Garrett Robert	01/22/2016 07:00 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	01/22/2016 07:00 PM	ASCCAO Approval

Film Studies 4800
Story Development for Film and Television

INSTRUCTOR: Angus Fletcher
Prerequisite: Permission of Instructor

FORMAT: 1 x 160 minute meeting/week
Office Hours: TBD

COURSE DESCRIPTION

In this course, students will harness their pre-existing critical thinking skills and historical knowledge to develop a personal statement-of-purpose that enables them to generate and refine their own original film and television concepts for subsequent production projects.

Models for these statements of purpose will be drawn from four different filmic modes (documentary, animated, narrative, and experimental) and television genres (procedural, episodic, and situational), providing an academic bridge between the curricula of Film Studies and the practice of screenwriting. Cross-listed with English 4800.

METHOD OF INSTRUCTION

This is an intensive critical analysis course with an emphasis on original concept development. It requires the analysis of self-identified artistic influences and the refinement of original concepts to align them with theoretical principles.

LEARNING OUTCOMES

After completing this course students should be able to:

- * Identify and analyze their own critical and creative influences.
- * Articulate the formal principles underlying their own theoretical perspective.
- * Apply these principles to the creation of their own original film projects.
- * Write treatments, script outlines, sample scenes, and other core development components.

This course differs from other intermediate and advanced screenwriting courses offered at Ohio State in that its focus is less on writing than it is on making the conceptual decisions that precede writing.

READING: Required – Available at SBX

Robert Stam, *Film Theory: An Introduction* (Blackwell, 2008).
John Hill, *Oxford Guide to Film Studies* (Oxford UP, 2011).
Pam Cook and Meike Bernink, eds., *The Cinema Book* (British Film Insititue,1998).

READING: Recommended

Hannah Patterson, *The Cinema of Terrence Malick* (Wallflower, 2007).
R. Barton Palmer, *Joel and Ethan Coen* (University of Illinois, 2004).
David Lynch, *Lynch on Lynch* (Faber, 2005).
Rosenthal, Alan and John Corner, editors. *New Challenges for the Documentary*, Second Edition, Manchester University Press, 2005.
David Cronenberg, *Cronenberg on Cronenberg* (Faber, 2007).
Scott Macdonald, *Critical Cinema: Interviews with Independent Filmmakers* (University of California, 2008).
Karen Paik, *To Infinity and Beyond! The Story of Pixar Animation Studios* (Pixar, 2007).

Class Cancellation Policy: In the unlikely event of class cancellation due to emergency, I will contact you via

email and request that a note be placed on the door. In addition, I will post to CARMEN as soon as possible what will be expected of you for our next class meeting.

EVALUATION

<i>Artistic Statement-of-Purpose</i>	30%
Five to Eight double-spaced typed pages. Must identify three formal elements and illustrate with specific examples.	
<i>Concept with Critical Justification</i>	30%
One paragraph Original Concept and one page Critical Justification.	
<i>Production Blueprint with Critical Justification</i>	40%
Three to five page Outline, three to five page Sample Scene, and one page Critical Justification.	

All due dates are final. Late work will not be accepted.

IMPORTANT NOTE: Some of the screenplays discussed in this class may contain sexually graphic scenes and/or violent subject matter.

ATTENDANCE POLICY:

Your attendance at each class meetings is required. You are allowed to miss one meeting (for any reason) without penalty. Each subsequent absence beyond these two will result in a five-point reduction of your overall grade for the course.

ACADEMIC MISCONDUCT:

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://studentlife.osu.edu/pdfs/csc_12-31-07.pdf).

ACCOMODATION OF STUDENTS WITH DISABILITIES

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/>.

INTRODUCTION: THE MAJOR MODES OF FILM PRODUCTION

Week 1: Course Introduction

The four modes of Film Production: Documentary, Narrative, Experimental, Animation. The three genres of Television Production: Procedural, Episodic, Situational. Discussion of the Relationship between Critical Analysis and Intentional Filmmaking.

Readings:

Stam, Introduction and Part 1.

PART ONE: CRITICAL INTENTIONS

Week 2: Positive Analysis

Students will identify what they consider to be an artistically compelling scene or passage from a film they have viewed in one of their previous Film Studies courses. They will then provide an analysis of its core formal elements.

Readings:

Hill, Introduction.

Week Three: Comparative Analysis.

Students will identify a second scene or passage from own independent experience that they consider to be artistically compelling. They will provide an analysis of at least three formal features that this scene shares with the first one.

Readings:

Cook, Chapters One and Two.

Week Four: Negative Analysis.

Students will identify a third scene or passage that they do not consider to be compelling. They will provide an analysis of at least three formal features that this scene shares with the first two.

Readings:

Cook, Chapters Four and Seven.

Week Five: Artistic Creed.

Students will identify at least three formal features shared by scenes one and two but not by three. They will fashion these into an Artistic Statement of Purpose illustrated by sourced examples from existing films.

Readings:

Self-directed reading in Stam, Hill, Cook, and Recommended Texts.

Assignment One: Submit Artistic Statement of Purpose (5-8 pages).

PART TWO: ORIGINAL CONCEPTS

Week Six: Concept Generation.

Students will generate three different film concepts, providing at least two elements (plot, character, tone, symbolic logic, situation, instigating incident, etc...) for each.

Week Seven: Concept Refinement.

Students will evaluate the three concepts in light of their artistic statement of purpose. They will then identify moments of formal alignment and separation.

Week Eight: Concept Development.

Students will one of the three concepts and enrich it with additional elements, maintaining formal alignment and eliminating formal separation.

Assignment Two: Submit Concept with Critical Justification.

PART THREE: PRODUCTION DEVELOPMENT

Week Eight: Element Development One.

Students will develop an extended treatment of one of their core elements, maintaining formal alignment and eliminating formal separation.

Week Nine: Element Development Two.

Students will develop an extended treatment of a second of their core elements, maintaining formal alignment and eliminating formal separation.

Week Ten: Treatment Development.

Students will expand their two core elements into a rough treatment for the whole project.

Week Eleven: Outline Development.

Students will expand their rough treatment into a full outline.

Week Twelve: Scene Development.

Students will select a core scene from their treatment (typically the opening scene, the penultimate scene, or a major turning point), and write a rough draft.

Week Thirteen: Critical Analysis of Scene.

Students will evaluate their sample scenes in light of their Artistic Statement of Purposes. They will then identify moments of formal alignment and separation.

Week Fourteen: Critical Revision of Scene.

Students will revise their sample scenes in light of their critical analyses, increasing formal alignment and eliminating formal separation.

Assignment Three: Submit Outline and Sample Scene with Critical Justification.

Grading Rubrics

Assignment One: Artistic Statement of Purpose

A five to eight page articulation of the three formal principles identified through your Positive, Comparative, and Negative Analyses, illustrated with sourced examples.

Qualitative Criteria

- Originality. Are the three formal principles found together in pre-existing films and screenplays, or is their association original to you?
- Ambition. In performing your analyses, did you select commonly associated films and screenplays, or did you compare works that previous scholars have not?
- Cohesion. In articulating your three formal principles, did you simply list them, or did you identify a deeper organic logic that binds them together?

Quantitative Criteria

- Three distinct formal principles must be identified.
- Results from Positive, Negative, and Comparative Analyses must be discussed.
- At least Two sourced examples must be provided for each formal principle.

Assignment Two: Concept with Critical Justification

A brief summary of your Original Film Concept with a one-page Critical Justification that connects it to the three formal principles articulated in Assignment One.

Qualitative Criteria

- Originality. Does your Original Concept borrow heavily from your influences, or does it make its own distinct innovation?
- Ambition. Does your Original Concept follow mechanically from your formal principles, or does it stretch them to discover new possibilities?
- Cohesion. Does your Original Concept feel Frankensteined together, or does it possess its own organic coherence?

Quantitative Criteria

- Your Original Concept must possess the core features associated with your chosen Film Mode (Documentary, Narrative, Animation, Experimental) or TV Genre (Episodic, Procedural, Situational).
- In your Critical Justification, you must explain how your Original Concept satisfies all three of your formal principles.
- In your Critical Justification, you must provide at least four examples of details/ideas that you rejected or revised to strengthen the alignment of your Original Concept with your formal principles.

Assignment Three: Submit Outline and Sample Scene with Critical Justification.

A three to five page Outline, a three to five page Sample Scene, and a one-page Critical

Justification that connects it to the three formal principles articulated in Assignment One.

Qualitative Criteria

- Originality. Do your Outline and Sample Scene borrow heavily from your influences, or does it make its own distinct innovation?
- Ambition. Do your Outline and Sample Scene follow mechanically from your formal principles, or does it stretch them to discover new possibilities?
- Cohesion. Do your Outline and Sample Scene feel Frankensteined together, or do they possess their own organic coherence?

Quantitative Criteria

- Your Outline and Sample Scene must possess the core features associated with your chosen Film Modes (Documentary, Narrative, Animation, Experimental) or TV Genres (Episodic, Procedural, Situational).
- In your Critical Justification, you must explain how your Outline and Sample Scene satisfy all three of your formal principles.
- In your Critical Justification, you must provide at least four examples of details/ideas that you rejected or revised to strengthen the alignment of your Outline and Sample Scene with your formal principle.

Explanation of Changes to Sample Syllabus for FS/English 4800:

(1) I modified the language in the first paragraph of the course description, removing the confusing reference to “previous Film Studies and/or English courses.” That language was a vestige of the course’s initially carrying specific prerequisites, which, for logistical reasons, had previously been dropped (in favor of admission by permission of instructor).

(2) I eliminated the references in the Course Description to “subsequent production courses,” “moving image production,” and “film production.” The linkage between story development and production is important to Prof. Fletcher’s vision for the course, so it still receives some mention here. But the description leaves open when/where/how such hypothetical production projects might ultimately be conducted, so as not to imply that the course is either part of the proposed MIP curriculum or limited to MIP Majors.

(3) For similar reasons, we changed the title to “Story Development for Film and Television,” picking what seems like the preferred and most descriptive option.

(4) I added a line under “Learning Outcomes,” which addresses the question of how this course differs from existing course offerings in screenwriting.

(5) I eliminated the anomalous word, “genera,” substituting it for “modes” when used to refer to the major types of film (documentary, narrative, animation, experimental) and for “genres” when used to refer to the basic kinds of serial television shows.

(6) Under “Week 8,” the statement, “Students will...” was missing the main verb, so I added “choose,” which seems most logical in context.

**The Ohio State University
College of the Arts and Sciences Concurrence Form**

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. **An e-mail may be substituted for this form.**

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Proposal to review

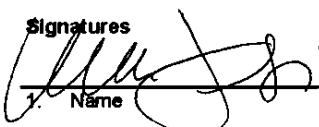
Film Studies/English 4800, Story Development for Film and Television

Initiating Academic Unit	Course Number	Course Title
New course		December 10, 2015
Type of Proposal (New, Change, Withdrawal, or other)		Date request sent
ACCAD		December 28, 2015
Academic Unit Asked to Review		Date response needed

B. Response from the Academic Unit reviewing

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

Over the past several weeks Film Studies has adequately addressed all of the questions raised about content and verbiage in the syllabus. ACCAD supports the new course request for Story Development for Film and Television with the changes as submitted by Prof. Ryan Friedman.

Signatures			
	Director	ACCAD	1/14/2016
1. Name	Position	Unit	Date
2. Name	Position	Unit	Date
3. Name	Position	Unit	Date



Re: concurrence request

Harvey, Rebecca

To: Friedman, Ryan

Cc: Beebe, Roger W.

Tuesday, December 22, 2015 9:52 AM

- You replied on 12/23/2015 8:33 AM.

Thanks Ryan -

Concurrence from Art is granted. Thanks for the revisions. I do understand the potential linking to MIP causing a problem as I have had my curriculum stalled for similar concerns. I think the blocking of solid curricular development in favor of the possibilities of a yet undetermined program is counterproductive on many levels.

Best,

RH



Rebecca Harvey

Professor, Chair

College of the Arts and Sciences

Department of Art

258 Hopkins Hall 128 N Oval Mall

Columbus, OH 43210-1319

614.292.5072 Office / 614.292.1674 Fax

harvey.113@osu.edu / art.osu.edu

From: <Friedman>, Ryan <friedman.193@osu.edu>

Date: Thursday, December 17, 2015 8:47 AM

To: Rebecca Harvey <harvey.113@osu.edu>

Cc: "Beebe, Roger W." <beebe.77@osu.edu>

Subject: RE: concurrence request

Rebecca:

I needed to follow up with you about my request for concurrence for the proposed FS/English 4800 course, as I've already received and addressed some significant feedback from other units. The updated sample syllabus is attached, and I've included a list of the specific changes I've made (with brief explanations for each) below this message--if you're interested in all of the fine detail. The main thing is this: both Theatre and Design were concerned with the way in which the proposed course seemed to link itself to the MIP initiative. (Roger raised the same issue with me, so I'm copying him on this message.) Since I was not involved in the early stages of conceptualizing this course--John Davidson worked with Angus Fletcher on it--I can't say exactly what the thinking was about linking the course to MIP. But I do share Roger's and others' concerns that it's misleading to describe the course as somehow part of the MIP curriculum. So as not to make this concurrence process an MIP planning session by proxy, it seems sensible and expedient to drop that language; hence why we've backed way off all of the talk about production in the syllabus. I do



Re: concurrence request

Hadley, Susan

To: Friedman, Ryan

Sunday, January 03, 2016 3:22 PM

- You replied on 1/3/2016 3:24 PM.

Ryan, You still have concurrence from Dance, with the revised syllabus going forward. Thanks for the update,

Susan

On Wed, Dec 30, 2015 at 4:15 PM, Friedman, Ryan <friedman.193@osu.edu> wrote:

Hi Susan:

Thanks so much for getting back to me and for granting your department's concurrence on this course proposal. I'm glad to hear that you and Mitchell are enthusiastic about the course.

With apologies for complicating things a bit, I have to update you on a slight hitch in the process. A couple of other units expressed concern about the language in the sample syllabus regarding the link between this screenwriting course and other course offerings in production. Specifically, there was a sense that the syllabus made assumptions about the major in moving-image production (MIP) that might prove false once that major is established. So, in consultation with Angus Fletcher (who created the course), I've revised the syllabus to remove the troublesome language about production/MIP. The updated syllabus is attached. (I do hope that, as Mitchell said, the course will become part of the MIP curriculum one day. But since that curriculum is still being discussed, it proved more expedient to disentangle this course proposal from the larger, ongoing discussion about MIP, for the time being.)

Because the substance of the course remains the same, I don't imagine that these changes will cause you to reconsider your concurrence. But it seemed only fair to give you a chance to see the revised syllabus and to reaffirm (or reconsider) your support for the proposal accordingly. Let me know if you have any questions or need any further explanation. With this new wrinkle in the process, the timeline has extended a bit: I'm hoping to get concurrences to the curriculum committee by the end of next week.

Sorry to have to prolong this process; thanks again for your help,
Ryan

Ryan Jay Friedman
Director, Film Studies Program
Associate Professor of English
The Ohio State University
Hagerty Hall 150
Columbus, OH 43210

From: Hadley, Susan
Sent: Monday, December 14, 2015 8:35 PM
To: Friedman, Ryan
Subject: Re: concurrence request

Ryan



RE: concurrence request

Friedman, Ryan

To: Ferris, Lesley

Cc: Palazzi, Maria

Tuesday, January 05, 2016 9:31 PM

Lesley and Maria:

Sorry to bother you all during break, but just wanted to send a quick reminder that I'm hoping to hear back from you about the concurrence--by next Wed. the 13th, if possible.

Thanks!

Ryan

From: Friedman, Ryan

Sent: Thursday, December 17, 2015 8:35 AM

To: Ferris, Lesley; Parrott, Janet

Cc: Palazzi, Maria

Subject: RE: concurrence request

Lesley, Janet, and Maria:

I'm writing to pass along an updated sample syllabus for FS/English 4800. In consultation with Angus Fletcher, I've revised the document to address the feedback that Janet and Maria provided. Here is a list of the specific changes I've made, with a brief explanation for each:

- (1) I modified the language in the first paragraph of the course description, removing the confusing reference to "previous Film Studies and/or English courses." That language was a vestige of the course's initially carrying specific prerequisites, which, for logistical reasons, had previously been dropped (in favor of admission by permission of instructor).
- (2) I eliminated the references in the Course Description to "subsequent production courses," "moving image production," and "film production." The linkage between story development and production is important to Prof. Fletcher's vision for the course, so it still receives some mention here. But the description leaves open when/where/how such hypothetical production projects might ultimately be conducted, so as not to imply that the course is either part of the proposed MIP curriculum or limited to MIP Majors.
- (3) For similar reasons, we changed the title to "Story Development for Film and Television," picking what seems like the preferred and most descriptive option.
- (4) I added a line under "Learning Outcomes," which addresses the question of how this course differs from existing course offerings in screenwriting.
- (5) I eliminated the anomalous word, "genera," substituting it for "modes" when used to refer to the major types of film (documentary, narrative, animation, experimental) and for "genres" when used to refer to the basic kinds of serial television shows.
- (6) Under "Week 8," the statement, "Students will..." was missing the main verb, so I added "choose," which seems most logical in context.

As the attached email string (“Concurrence Request Department of Theatre”) indicates, I had an initial conversation with Theatre Department Chair Lesely Ferris regarding concurrence on Film Studies/English 4800. She and other colleague from the department raised questions about the sample syllabus, which I attempted to address. I did not receive a final response from Theatre before the extended deadline (January 13) that I had offered passed. Therefore, concurrence is assumed.