New York City College of Technology, CUNY

CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Proposal_Classification_Chart.pdf) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

|  |  |
| --- | --- |
| **Title of Proposal** | Writing for the Stage and Screen |
| **Date** | September 6, 2018; Revised on September 12, 2019 and November 6, 2019 |
| **Major or Minor** | Major |
| **Proposer’s Name** | Suzanne M. Miller and Patrick Corbett |
| **Department** | English |
| **Date of Departmental Meeting in which proposal was approved** | April 14, 2018 |
| **Department Chair Name** | Dr. Nina Bannett |
| **Department Chair Signature and Date** | C:\Users\NBannett\Documents\electronic signature.bmp  September 17, 2018 |
| **Academic Dean Name** | Dean Justin Vazquez-Poritz |
| **Academic Dean Signature and Date** | Picture 1  September 25, 2018 |
| **Brief Description of Proposal**  (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body.) | An introduction to writing dramatic stories for the stage and screen. Students will learn to analyze, write, and format dramatic stories using modern, conventional American techniques taken from a combination of readings on dramatic literature, method, and theory. Students will develop dramatic scenes from concept to completion, examine and use common industry practices, and study critical readings on the craft of creating original story ideas. |
| **Brief Rationale for Proposal**  (Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body.) | Many students come to City Tech with a strong interest in exploring self-expression through creative writing. Currently, the College has neither enough creative writing courses to meet student demand, nor a creative writing course focused on exploring the craft of the dramatic narrative. As survey results show (see Appendix), many City Tech students are interested in creating dramatic stories for performance on stage or in front of a camera. ENG 1143 provides students with a process-based approach for creating narrative structures in both genres. The course also teaches students to recognize narrative arcs, develop characters and dialogue, and use rhetorical tropes that exist in conventional American theater and film. Through a series of creative exercises, students will study and practice the dramatic writing process as they create short stage and screenplays. |
| **Proposal History**  (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | Departmental Curriculum Committee approval: (February 15, 2018)  Departmental Approval: (April 12, 2018)  Proposal revised: (September 12, 2019)  Revised proposal submitted to Curriculum Committee: (September 27, 2019)  Curriculum Sub-Committee Revisions: (November 6, 2019) |

Please include all appropriate documentation as indicated in the Curriculum Modification Checklist.

For each new course, please also complete the New Course Proposal and submit in this document.

Please submit this document as a single .doc or .rtf format. If some documents are unable to be converted to .doc, then please provide all documents archived into a single .zip file.

New York City College of Technology, CUNY

NEW COURSE PROPOSAL FORM

This form is used for all new course proposals. Attach this to the [Curriculum Modification Proposal Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-10-Curriculum_Modification_Proposal_Form.docx) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

|  |  |
| --- | --- |
| **Course Title** | Writing for the Stage and Screen |
| **Proposal Date** | February 21, 2018; Revised on September 12, 2019 and November 6, 2019 |
| **Proposer’s Name** | Suzanne M. Miller and Patrick Corbett |
| **Course Number** | ENG 1143 |
| **Course Credits, Hours** | 3 class hours, 3 credits |
| **Course Pre / Co-Requisites** | ENG 1101 |
| **Catalog Course Description** | An introduction to writing dramatic stories for the stage and screen. Students learn and practice creative processes and techniques associated with creating modern, conventional dramatic stories for theater and film. Students engage in the story development process to create original story ideas. Students will learn how to support story-craft with research and analysis of dramatic literature, method, and theory. Students will practice pitching story ideas to peers and writing dramatic scenes using act-based structure. |
| **Brief Rationale**  Provide a concise summary of why this course is important to the department, school or college. | Many students come to City Tech with a strong interest in exploring self-expression through creative writing. Currently, the College has neither enough creative writing courses to meet student demand, nor a creative writing course focused on exploring the craft of the dramatic narrative. As survey results show (see Appendix), many City Tech students are interested in creating dramatic stories for performance on stage or in front of a camera. ENG 1143 provides students with a process-based approach for creating narrative structures in both genres. The course also teaches students to recognize narrative arcs, develop characters and dialogue, and use rhetorical tropes that exist in conventional theater and film. Through a series of creative exercises, students will study and practice the dramatic writing process as they create short stage and screenplays. |
| **CUNY – Course Equivalencies**  Provide information about equivalent courses within CUNY, if any. | Three CUNY institutions offer similar credit-bearing course (see below). Of these, only LaGuardia offers a course to non-majors. No CUNY school offers a dual stage-writing and screenwriting course.Brooklyn CollegeFILM 1301 Screenwriting I: 4 hours; 3 credits   An introduction to the principles of screenwriting with special attention given to traditional cinematic narrative, plot and structure, scene design, and character development. Students learn by screening and discussing relevant short films, writing short screenwriting exercises, and completing a short screenplay.   Prerequisite or co-requisite: Film 1101. **Hunter College**  FILPL 27600 - Screen Writing I - The Short (W)  4 hours, 3 credits  The short fundamentals of writing for film; critiques of original student scripts. Pre-requisite: FILM 10100 and ENGL 12000; open to film/media majors only or permission by the instructor.  **LaGuardia Community College**  [HUC/ENG238: Screenwriting](https://www.youtube.com/watch?v=VGqave1dY6w)  [This is a course in the art and craft of writing a fictional narrative for the screen. Screenwriting genres and applications vary widely, yet every one reaches its audience through storytelling. Students examine the ways cinematic narratives show, rather than tell. Students then create their own 10-minute movie script. They explore scene and act structure, character development, dialogue, description, etc. Students learn professional standards for writing for the screen and how to use screenplay software.](https://www.youtube.com/watch?v=VGqave1dY6w) |
| **Intent to Submit as Common Core**  If this course is intended to fulfill one of the requirements in the common core, then indicate which area. | Creative Expression |
| **For Interdisciplinary Courses:**   * Date submitted to ID Committee for review * Date ID recommendation received   - Will all sections be offered as ID? Y/N | N/A |
| N/A |
| N/A |
| **Intent to Submit as a Writing Intensive Course** | Yes |

Please include all appropriate documentation as indicated in the NEW COURSE PROPOSAL Combine all information into a single document that is included in the Curriculum Modification Form.

**NEW COURSE PROPOSAL CHECK LIST**

Use this checklist to ensure that all required documentation has been included. You may wish to use this checklist as a table of contents within the new course proposal.

|  |  |
| --- | --- |
| **Completed NEW COURSE PROPOSAL FORM** | **Page #** |
| * Title, Number, Credits, Hours, Catalog course description | 3 |
| * Brief Rationale | 4 |
| * CUNY – Course Equivalencies | 4-5 |
| Completed [Library Resources and Information Literacy Form](https://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/curriculum_modification_library_form-rev3F16.doc) | 8-9 |
| **Course Outline**  Include within the outline the following. |  |
| Hours and Credits for Lecture and Labs  If hours exceed mandated Carnegie Hours, then rationale for this | 10 |
| Prerequisites/Co- requisites | 10 |
| Detailed Course Description | 12-18 |
| Course Specific Learning Outcome and Assessment Tables   * Discipline Specific * General Education Specific Learning Outcome and Assessment Tables | 13-14 |
| Example Weekly Course outline | 17-18 |
| Grade Policy and Procedure | 15-16 |
| Recommended Instructional Materials (Textbooks, lab supplies, etc) | 12-13 |
| Library resources and bibliography | 19-21 |
| **Course Need Assessment.**  Describe the need for this course. Include in your statement the following information. | 11 |
| Target Students who will take this course. Which programs or departments, and how many anticipated?  Documentation of student views (if applicable, e.g. non-required elective): **See Appendix for student surveys.** | 22-24 |
| Projected headcounts (fall/spring and day/evening) for each new or modified course. | 24 students |
| If additional physical resources are required (new space, modifications, equipment), description of these requirements. If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction. | N/A |
| Where does this course overlap with other courses, both within and outside of the department? **Humanities Dept., African American Studies Dept., and Entertainment Technology Dept. The English Dept. has consulted with faculty in all affected departments and incorporated suggestions into the course design.** | Does not overlap |
| Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? | Yes |
| If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. | N/A |
| **Course Design**  Describe how this course is designed. |  |
| Course Context (e.g. required, elective, capstone) | Elective |
| Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? | Lecture |
| Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture) | 12-13 |
| How does this course support Programmatic Learning Outcomes? | 11-12 |
| Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. | No |
| **Additional Forms for Specific Course Categories** |  |
| [Interdisciplinary Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/Application-for-Interdisciplinary-Course-Designation.docx) (if applicable) | N/A |
| Interdisciplinary Committee Recommendation (if applicable and if received)\*  \*Recommendation must be received before consideration by full Curriculum Committee | N/A |
| [Common Core (Liberal Arts) Intent to Submit](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/CommonCoreCourseSubmissionForm_4.2.12.doc) (if applicable) | 23-33 |
| Writing Intensive Form if course is intended to be a WIC (under development) |  |
| If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. | N/A |
| **(Additional materials for [Curricular Experiments](http://www.300jaystreet.com/college-council/curriculum_proposals/curricular-experiments))** |  |
| Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information). | N/A |
| Established Timeline for Curricular Experiment | N/A |

**ALL PROPOSAL CHECK LIST**

|  |  |
| --- | --- |
| Completed CURRICULUM MODIFICATION FORM including: | Page # |
| * Brief description of proposal | 1 |
| * Rationale for proposal | 2 |
| * Date of department meeting approving the modification | 1 |
| * Chair’s Signature | 1 |
| * Dean’s Signature | 1 |
| Evidence of consultation with affected departments  List of the programs that use this course as required or elective, and courses that use this as a prerequisite. | N/A |
| Documentation of Advisory Commission views (if applicable). | N/A |
| Completed [Chancellor’s Report Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Chancellor_Report_Quick_Reference_Guide1.doc). | 9 |

**EXISTING PROGRAM MODIFICATION PROPOSALS**

|  |  |
| --- | --- |
| Documentation indicating core curriculum requirements have been met for new programs/options or program changes. | N/A |
| Detailed rationale for each modification (this includes minor modifications) | N/A |

**LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION**

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline**.

**Course proposer:** please complete boxes 1-4. **Library faculty subject specialist:** please complete box 5.

|  |  |  |
| --- | --- | --- |
| **1** | **Title of proposal**  ENG 1143 – Writing for the Stage and Screen | **Department/Program**  English Department |
|  | **Proposed by** (include email & phone)  Suzanne M. Miller  [smmiller@citytech.cuny.edu](mailto:smmiller@citytech.cuny.edu) x5393  Patrick Corbett  [pcorbett@citytech.cuny.edu](mailto:pcorbett@citytech.cuny.edu) x5429 | **Expected date course(s) will be offered**  Spring 2020  # of students: 24 |

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| **2** | **The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?**  While there are a few OER materials on the market, dramatic writing is a subject for which many low-cost practitioner-developed resources and texts exist. |

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| **3** | **Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.**  Campbell, Joseph. *The Hero with a Thousand Faces (The Collected Works of Joseph Campbell).* New World Library, Third Edition, 2008. $15.60. ISBN-10: 1577315936  Field, Syd. *The Screenwriter's Workbook: Exercises and Step-by-Step Instructions for Creating a Successful Screenplay*. Delta, Revised Edition, 2006. $15.58. ISBN-10: 0385339046  Field, Syd. *Four Screenplays: Studies in the American Screenplay*. Delta, 1994. $14.40. ISBN-10: 0440504902  Hudes, Quira Alegría *Water by the Spoonful*. Theatre Communications Group, Revised Edition, 2017. $9.00. ISBN-10: 0822227150  McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting.* Regan Books, 1997. $24.21. ISBN-10: 0060391685  McKee, Robert. *Dialogue: The Art of Verbal Action for Page, Stage, and Screen.* Twelve, 2016. $23.79.  ISBN-10: 1455591912  Savran, David. *In Their Own Words:* *Contemporary American Playwrights*. Theatre Communications Group, 1993. $18.05. ISBN-0930452704  Scheer, Laurie. *The Writer's Advantage: A Toolkit for Mastering Your Genre.* Michael Wiese Productions, 2013. $12.25. ISBN-10: 1615931988 |
|  |  |

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| **4** | **Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**  Instructors will consult with library faculty in the development of instructional materials at the outset of the course. During the semester, the support of library faculty will be needed as instructors use media sources (as well as online and print sources) to provide examples to students as they develop their own creative work. |

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| **5** | **Library Faculty Subject Specialist \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Comments and Recommendations**  I look forward to further developing library resources for the course once it is approved and scheduled to run. I am also willing to collaborate with the instructor(s) to teach an information literacy class, depending on the nature of research assignments in the course.  **Date August 21, 2018** |

**Chancellor Report Form**

**FORMAT FOR a New course**

**Section AIV: New Courses**

**AIV.1**

|  |  |
| --- | --- |
| **CUNYfirst Course ID** | ENG 1143—Writing for the Stage and Screen |
| **Department(s)** | **English** |
| **Career** | **[ x ] Undergraduate  [ ] Graduate** |
| **Academic Level** | **[ x ] Regular  [   ] Compensatory  [   ] Developmental  [   ] Remedial** |
| **Subject Area** | **English—Creative Writing** |
| **Course Prefix** | **ENG** |
| **Course Number** | **1143** |
| **Course Title** | **Writing for the Stage and Screen** |
| **Catalogue Description** | An introduction to writing dramatic stories for the stage and screen. Students learn and practice creative processes and techniques associated with creating modern, conventional dramatic stories for theater and film. Students engage in the story development process to create original story ideas. Students will learn how to support story-craft with research and analysis of dramatic literature, method, and theory. Students will practice pitching story ideas to peers and writing dramatic scenes using act-based structure. |
| **Rationale** | Many students come to City Tech with a strong interest in exploring self-expression through creative writing. Currently, the College has neither enough creative writing courses to meet student demand, nor a creative writing course focused on exploring the craft of the dramatic narrative. As survey results show (see Appendix), many City Tech students are interested in creating dramatic stories for performance on stage or in front of a camera. ENG 1143 provides students with a process-based approach for creating narrative structures in both genres. The course uses selected readings also teaches students to recognize narrative arcs, develop characters and dialogue, and use rhetorical tropes that exist in conventional American theater and film. Through a series of creative exercises, students will study and practice the dramatic writing process as they create short stage and screenplays. |
| **Pre/ Co Requisites** | **ENG 1101** |
| **Credits** | **3** |
| **Contact Hours** | **3** |
| **Liberal Arts** | **[ x ] Yes  [   ] No** |
| **Course Attribute (e.g. Writing Intensive, Honors, etc)** | **Writing Intensive** |
| **Course Applicability** | **[ ] Major**  **[ ] Gen Ed Required [x ] Gen Ed - Flexible [ ] Gen Ed - College Option**  **[ ] English Composition [ ] World Cultures College Option Detail\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **[ ] Mathematics [ ] US Experience in its Diversity**  **[ ] Science [ x ] Creative Expression**  **[ ] Individual and Society**  **[ ] Scientific World** |
| **Effective Term** | **Fall 2020** |

**Course Needs Assessment**

Many students come to City Tech with a strong interest in exploring self-expression through creative writing. Currently, the college has neither enough creative writing courses to meet student demand, nor a creative writing course focused on exploring the craft of conventional American dramatic narrative. ENG 1143 will provide students with a process-based approach and industry-specific methods for creating narrative structures in both genres. The course also teaches students to recognize narrative arcs, develop characters and dialogue, and use craft-specific methods, including dramatic analysis of rhetorical tropes in conventional American theater and film. Through a series of creative exercises, students will study and practice the dramatic writing process as they create short stage and screenplays.

As survey results show (see Appendix), many City Tech students are interested in creating dramatic stories for performance on stage or in front of a camera. Out of 185 ENG 1101 students polled, 83% indicated they believed the course should be a curricular offering, and 63% indicated their interest in taking it. Not only would the course be available to City Tech’s Professional and Technical writing students, one additional department (Entertainment Technology) plans to recommend the course as an elective to their students. The departments of African American Studies and Humanities see natural alignments with the existing curricular efforts. We anticipate the demand for ENG 1143 to be high enough to offer one section of the course per semester.

**New York City College of Technology**

**ENGL 1143—Writing for the Stage and Screen**

Professors: Suzanne M. Miller /Patrick Corbett

Offices: Namm 524 /Namm 520 Office Hours: TBD

Emails: SMMiller@Citytech.cuny.edu/Pcorbett@citytech.cuny.edu

**Course Description:**

An introduction to writing dramatic stories for the stage and screen. Students learn and practice creative processes and techniques associated with creating modern, conventional dramatic stories for theater and film. Students engage in the story development process to create original story ideas. Students will learn how to support story-craft with research and analysis of dramatic literature, method, and theory. Students will practice pitching story ideas to peers and writing dramatic scenes using act-based structure.

**Prerequisite:**

ENG 1101

**Required course materials:**

* An active Blackboard account
* A notebook dedicated to your creative work
* Texts (plays and screenplays) listed below:

**Required Texts (see list below).**Please bring the appropriate text to class, as we will refer to/read from the texts regularly during the class period. They are available at the campus bookstore, as well as from other vendors. Most of them are also available at City Tech's library, and at other CUNY libraries (FYI: you may use your City Tech ID to check out books from any CUNY library). Public libraries also have these texts in print versions and/or as e-books.

Dramatic Theory/Method

Egri, Lagos. *The Art of Dramatic Writing* Touchstone, Revised Edition, 1972.

ISBN-10: 0671213329

Field, Syd. *Screenplay:  The Foundations of Screenwriting*. Delta, Revised Edition, 2005. $13.44. ISBN-10: 0385339038

Vogler, Christopher. *The Writer’s Journey: Mythic Structure for Writers.* Michael Wiese Productions, 2007. $15.00. ISBN-10: 193290736X

Dramatic Literature

Akhtar, Ayad. *Disgraced.* Back Bay Books, 2013. $13.00 ISBN-13:978-01316324465

Andersson, Wes. *The Grand Budapest Hotel:  The Illustrated Screenplay.* Opus Books, 2014. $11.52. ASIN: B00IWROHY8 (Recommended)

Beauvoy, Simon. *Slumdog Millionaire:  The Shooting Script*. Newmarket Press, 2008. $10.99. ISBN-13: 978-1557048363

Parks, Suzan-Lori. *Topdog/Underdog*. Theatre Communications Group, 2001. $13.10.

ISBN-13: 978-1559362016

Shepard, Sam. *True West*. Samuel French, Acting Edition, 1981. $10.95.

ISBN-13: 978-0573617287

Wilson, August. *Fences*, Plume. 1986. $12.60 ISBN-13:978-0452264014

**Learning outcomes:**

|  |  |
| --- | --- |
| **Course Learning Outcomes** | **Assessment Measures** |
| **Acquire** and **use** the vocabulary of the standard elements of drama, the structure and features of act-based plays and films (page formatting, narrative features, and genre characteristics, etc.) | **Evaluate** the comprehension of how dramatic stories are constructed by by testing recognition of genre-specific features and assessing comprehension of vocabulary essential to the art of dramatic writing. |
| **Identify** and **explain** the structure and basic elements of story development, such as common tropes, plot devices, and narrative arcs, commonly used in conventional American theater and film. | **Evaluate** the dramatic structure, characters, formatting elements, and story features through producing “coverage” (i.e., written critical/creative analysesof exemplar stage and screen plays (*Slumdog Millionaire* or *Grand Budapest Hotel;*,*TopDog/Underdog* or *True West*). |
| **Develop** and **write** dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays. | **Evaluate** evidence of creative process and written dramatic scenes for screenplays and stage plays using low-stakes craft exercises in the creation of elements of dramatic scenes and summative assessment of final written plays. |
| **Research and analyze** dramatic stories of interest from within the repertoire of modern conventional and unconventional American dramatic writing and develop story ideas from this work. | **Evaluate** the ability to write short synopses, analyses, and proposals (i.e., coverages, treatments, and pitches) using a range of dramatic texts as source material to develop new story ideas. **Evaluate** the ability to research and discuss dramatic traditions that exist outside the American mainstream. |
| **Collaborate** with peers to provide written and oral feedback to one another on screenplays and stage plays. | **Evaluate** the oral delivery of treatments and pitches for screenplay and stage play ideas through group presentation and participation (including in-class discussion, peer review, and informal in-class group activities). |

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| **General Education Learning Outcomes** | **Assessment Measures** |
| **KNOWLEDGE: Breadth of Knowledge:**  Identify and explain the range of features and subtleties associated with creating stories within subgenres of dramatic writing. | **Assess** the ability to identify elements of drama and standard plot devices in the creation of dramatic works (short, composed critical reading and writing tasks focusing on identifying dramatic devices and elements within the assigned screenplays and stage-plays). |
| **SKILLS: Communication:** Outline, draft, and revise dramatic scenes for screenplays and stage plays as well as other assignments related to the production of dramatic writing. | **Assess** the ability to communicate using written and oral language in essays, weekly critical responses, in-class writing, and in-class group activities. |
| **INTEGRATION: Information Literacies:**  Research events and study elements and forms of playwriting and screenwriting. Write plays and screenplays that reflect an understanding of the dramatic arc, and show control over plot and character development. | **Assess** the effective use of industry standard templates when creating dramatic stories; **assess** the ability to apply Freytag’s dramatic arc (using discipline-specific conventions) when creating dramatic stories. |
| **VALUES, ETHICS, AND RELATIONSHIPS: Global/Multicultural Orientation:** Study existing scripts and create original stories for stage and screen to engage common human experiences from various perspectives (i.e., through the eyes of various characters and audiences). Apply a range of creative and critical techniques to build empathy (as readers and writers) with characters who exist both within and outside of the students’ personal experiences. | **Assess** the creation and understanding of diverse orientations and perspectives of narrative characters through analyses within an intersectional framework. **Assess** the ability to develop believable, diverse, and complex characters (via creative writing exercises), understand cultural themes and critiques of existing scripts (via critical responses), and comprehend the dramatic process as a whole (via in-class writing assignments, discussions, and creative/critical workshops of peer writing). |

**Pedagogical strategies**

* Discussions, demonstrations, and lectures on topics related to principles of dramatic writing.
* Readings of screenplays and stage plays, viewing of films and plays, and reading/viewing of relevant non-fiction works related to dramatic writing. These will include texts and media listed on the course outline. Additional texts and media will be uploaded to OpenLab/Blackboard or linked to from their course sites.
* Individually researched and composed dramatic writing projects (including several contiguous scenes of screenplay and one act of stage play).
* Group projects (including writing a screenplay and stage play scene with read-throughs).
* Online-learning management systems (according to instructor preference, this might include the use of Blackboard or OpenLab for a variety of pedagogical purposes).
* Writing assignments (this includes in-class and out-of-class writing assignments of screenplay and stage play development genres such as loglines, treatments, pitches, and beat sheets).
* Screenwriting software (freely available MS Word templates) to allow students to work with industry standard templates and affordable authorship tools.

**Grade Policy and Procedure**

**Low Stakes Assignments: Critical Reading and Writing Tasks (weekly homework assignments):  15%**

* Identifying Premise
* Identifying Plot Points
* Identifying Stakes
* Identifying Rising Action, Climax, and Resolution
* Character analysis

**Low Stakes Assignments: Craft Exercises (weekly assignments, in-class and**

**online):  15%**

* Forming a Premise
* Creating Plot Points
* Creating Stakes
* Creating characters (bone structure exercises)
* Dialogue exercises

**High Stakes Assignments: Putting it all together: 35%**

* Reading and analysis (screenplays & stage plays): 10%
* Original researched story treatment: 5%
* 10-12 page researched, drafted, and revised script (screen): 10%
* “Three Short Scenes” (stage): 5%
* Mini-research project/presentation: 5%

**Portfolio: 15%**

**\*Class engagement: 20%**

*\* Class engagement grade consists of the effort you put into the following: on-time attendance, in-class writing assignments and journals, group work and peer review, and class etiquette.*

**Grading Assignments:**

**Creative writing** will be graded on the following:

* On-time submission of the assignment.
* Adhering to the assignment prompt (i.e. following directions).
* Effort: focusing your energy during in-class writing time on the assignment; putting work into the assignment outside of class (revising it, adjusting it etc.).

**Expository writing** will be graded using the following rubric:

* Assignment guidelines are followed: 25%
* Reason for writing the piece (your thesis) is clearly presented, and support from the corresponding text (if required) is given: 25%
* Grammar/spelling/punctuation: 25%
* Cohesion and sentence structure (the piece makes sense and flows logically): 25%

**Part of your class engagement grade is based on being prepared for class:**

* Be ready to discuss the day’s reading.
* Submit assignments on time.
* Pay attention to announcements that are sent to you via Blackboard.
* Do not use electronic devices during class, unless we are engaged in a writing workshop (in this case, laptops, tablets, and phones are allowed).
* Follow basic etiquette (see below).

**Etiquette in and out of the classroom:**

* Respect your classmates: listen to them when they are talking.
* Do not eat during class. You may bring in beverages, but be sure to take bottles, cans, and cups with you when you leave.
* Do not sleep during class. If you are not feeling well, please inform me that you need to leave due to illness.
* Please turn off cell phones (or place in airplane mode) before class starts.
* If you are absent, please do not email me to find out what you missed. Email a fellow student for notes, check the syllabus for the next class assignment, and check Blackboard for announcements. If you miss a class, **it is a very good idea** to talk to me in person during the next class – or to come to my office hours – so that we can discuss what you missed, but I will not send you a summary via email.

**Writing Assignments:**

This is a creative writing class, therefore, you will be expected to do the following:

* Complete a significant amount of writing outside of class on your own time.
* Be prepared to write in class on a regular basis.
* Read aloud and collaboratively “workshop” assignments during the class.
* Read silently and aloud the works of published authors.

**New York City College of Technology Policy on Academic Integrity**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion. The complete text of the College policy on Academic Integrity may be found in the catalog.  **Plagiarism (turning in work that is not your own) will not be tolerated:**

Plagiarism is a serious offense and will be handled according to City Tech’s policy on academic integrity. See the policy statement. Simply put, if you plagiarize you risk failing the class and being “written up.” (See “Academic Dishonesty” form posted on Blackboard.)

**Accessibility Statement**

Accessibility Statement City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies, and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state, and/or city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility and/or would like to seek accommodation services and/or academic adjustments, please contact the Student Accessibility Center (SAC) at 300 Jay Street. Room L-237; telephone: 718-260-5143; WWW: http://www.citytech.cuny.edu/accessibility/.

**Instructor’s Responsibilities**

As your professor, I commit to communicating openly and frequently with you about this

course. I will maintain a professional and safe learning environment that adheres to the

policies of the college. You can expect a reply to your inquiry, be it via e-mail, through

online discussions, voicemail, or in person, within 24 hours. If you have a problem with this

class, my evaluation of your performance, or any other aspect of our professional

relationship, please reach out to me to discuss your concerns.

**Course Outline**

|  |  |  |
| --- | --- | --- |
| Week | Activity/Assignment Due | Materials Needed |
| 1 | In-class: Overview  In-class writing assignment |  |
| 1 | Read for class: Syd Fields & Lagos Egri (hand-out) | Syd Fields  Lagos Egri (hand-out) |
| 2 | Due for class: Writing assignment— “Identifying Premise” | Syd Fields  Lagos Egri (hand-out) |
| 2 | Read for class: *Grand Budapest Hotel*  In-class group exercise: identifying plot points | Syd Fields  *Grand Budapest Hotel* |
| 3 | Read for class: Vogler  Due for class: 2-3 page scene exercise: “Creating Stakes”  In-class: Hero’s Journey writing workshop | Christopher Vogler |
| 3 | S Due for class: Vogler  I In-class: Continue Hero’s Journey writing workshop | Christopher Vogler |
| 4 | Due: Hero’s Journey exercise (bring printed copies)  In class: Peer Workshop using Critical Response Format | Printed draft of exercise (number of copies TBD) |
| 4 | Hero’s Journey peer review workshop continued | Printed draft of exercise (number of copies TBD) |

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| --- | --- | --- | --- |
| 5 | In-class revisions based on peer-review feedback |  |  |
| 5 | Read for class: *Bend It Like Beckham* | *Bend It Like Beckham* |  |
| 6 | *Bend It Like Beckham* cont’d.  In class : Treatment workshop | *Bend It Like Beckham* |  |
| 6 | In class: Researching pitches |  |  |
| 7 | Read for class: *Fences* by August Wilson  Due for class: Story Treatment Exercise | August Wilson *(Fences*)  Story Treatment Exercise |  |
| 7 | Discussion of *Fences* | August Wilson (*Fences*) |  |
| 8 | *Fences*: Examining and Writing Monologues | August Wilson (*Fences*) |  |
| 8 | Scene work: *Fences* | Egr August Wilson |  |
| 9 | ”Bone Structure” | Lagos Egri |  |
| 9 | Read for Class: *True West*  In- class:  *True West* discussion and Dialogue Workshop | *True West (* Sam Shepard) |  |
| 10 | For class: “Adjusting Status”  In- class writing exercise: “Creating Plot.”  *Note: This is the end of the withdrawal period: it is the last day to withdraw from a class and receive a “W” grade (instead if a “WU”)* | *True West* |  |
| 11 | Read for class: *Top/Dog Underdog (Scenes 1-4)*  In class: Status exercise (performative) and Status exercise (writing) | *Topdog/Underdog* (Parks) |  |
| 11 | Read for class: Finish reading *Topdog/Underdog*  In class: Watch *Top Dog Diaries* and work on “Sibling Scenes” | *Topdog/Underdog* |  |
| 12 | Reading from Egri (premise)  In-class group work: apply Egri’s premise theory to all work read for class so far and to individual screenplay treatments. | Egri |  |
| 12 | Read for class: *Disgraced* (Akhtar)  In class: Read scenes from *Disgraced* | Akhtar |  |
| 13 | Due in class: “Three Short Scenes”  In-class: Peer Review Workshop (“Three Short Scenes”) | Egri |  |
| 13 | Discussion: Theater and film as political act  Meet in library to do in-class research about the unexpected role theater has played society |  |  |
| 14 | Discussion: Theater and film as political act continued |  |  |
| 14 | Mini-research paper or presentation due: theater and film as political act | Mini-research paper or presentation |  |
| 15 | Workshop final pieces | Final pieces |  |
| 15 | Workshop final pieces  Due: Portfolios (on Blackboard by 5pm) | Portfolios |  |

**BIBLIOGRAPHY**

**Screenwriting Guides**

Chamberlain, Jill. *The Nutshell Technique:  Crack the Secret of Successful Screenwriting*. University of Texas Press, 2016.

Drake, Diane. *Get Your Story Straight:  A Step-by-Step Guide to Screenwriting by a Million-Dollar Screenwriter*. Reel Life Publishing, 2016.

Hauge, Michael. *Writing Screenplays That Sell, New Twentieth Anniversary Edition:  The Complete Guide to Turning Story Concepts into Movie and Television Deals*. Collins Reference, 2011.

King, Scott. *Finish the Script! A College Screenwriting Course in Book Form.* Majestic Arts, 2013.

Schock, Michael Welles. *Screenwriting and The Unified Theory of Narrative:  Part I -- The Unified Narrative Structure*. Scriptmonk Industries, 2015.

Schock, Michael Welles. *Screenwriting and The Unified Theory of Narrative:  Part II -- Genre, Pattern & The Concept of Total Meaning*. Scriptmonk Industries, 2016.

**Screenwriting and Story Development Software**

“Final Draft.” Final Draft, 10, A Cast & Crew Entertainment Company, [www.finaldraft.com/](http://www.finaldraft.com/). $249.00.

“Movie Magic Screenwriter.” Movie Magic Screenwriter, 6, Write Brothers, [www.screenplay.org](http://www.screenplay.org). $124.95

“Scrivener.” Scrivener, Literature & Latte, [www.literatureandlatte.com/](http://www.literatureandlatte.com/). $38.25.

**Screenplays / Films**

Affleck, Ben, Matt Damon, & Gus Van Sant. *Good Will Hunting*: A Screenplay. Miramax, 1998.

Almodovar, Pedro. *The Flower of My Secret*, Sony Pictures Classic. 1995.

Ball, Alan. *American Beauty*: *The Shooting Script*. New Market Press, 1999.

Campion, Jane. *The Piano*, Miramax. 1993.

Chadha, Gurinder. *Bend It Like Beckham*, Twentieth Century Fox. 2002.

Chu, Jon M. *Crazy Rich Asians*, Warner Bros. 2018.

Diablo, Cody, & Ivan Reitman*. Juno*: *The Shooting Script*. New Market Press, 2008.

Henzell, Perry. *The Harder They Come*, International Films. 1972.

Holofcener, Nicole. *Lovely and Amazing,* Lions Gate Films. 2001.

Jacoby, Oren. *Stage on Screen: The Topdog Diaries*, Independent Television Service. 2002.

Jonze, Spike. *Being John Malkovich,* USA Films. 1999.

Kaufman, Charlie, Michel Gondry, & Rob Feld. *Eternal Sunshine of the Spotless Mind:  The Shooting Script*. New Market Press, 2004.

Lee, Spike. *Do the Right Thing*. Universal Pictures. 1989.

Lee, Spike. *She’s Gotta Have It,* Island Pictures. 1986.

Leigh, Mike. *Secrets and Lies*, Channel Four Films. 1996.

Payne, Alexander, & Jim Taylor. *Sideways: The Shooting Script*. New Market Press, 2004.

Singleton, John. *Boyz in the Hood,*Columbia Pictures.1991.

Towne, Robert. *Chinatown and the Last Detail: Two Screenplays*. Grove Press, 1997.

**Playwriting and Other Resources**

Baldwin, James. *Giovanni’s Room*. Vintage Books, 1956.

Bogart, Anne and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Theatre Communications Group, 2005.

Egri, Lagos. *The Art of Dramatic Writing*: Simon & Schuster, 1960.

Jacobus, Lee A. (editor). *The Compact Bedford Introduction to Drama*, 7th edition. Bedford/St. Martin’s. 2012.

Lamott, Anne. *Bird by Bird, Some Instructions on Writing and Life*. Anchor, 1995.

Savran, David*. In Their Own Words: Contemporary American Playwrights.* Theatre Communications Group. 1988.

**Stage Plays**

Akhtar, Ayad. *Disgraced.* Back Bay Books, 2013.

Brook, Peter. *The Empty Space*: Touchstone, 1995.

Fornes, Marie Irene. Fefu and Her Friends. PAJ Books. 1990.

Hansberry, Lorraine. *A Raisin in the Sun*, Mass Market Paperback, 2004.

Hudes, Quiara Alegría, *Water by the Spoonful*. Theatre Communications Group, 2012

Miller, Arthur. *Death of a Salesman*: Penguin Books, 1976.

Parks, Suzan-Lori. *Topdog/Underdog*. Theater Communications Group, 2001.

Reza, Yasmina. *Art*. Faber & Faber, 1996.

Shakespeare, William. *Othello*. Penguin Books, 1996.

Vogel, Paula. *How I Learned to Drive. Dramatic Play Service*, 1998.

Wilson, August*. Fences*: Plume: 1986.

**Appendix:**

**Student Interest Survey -- Fall 2017 (surveyed ENG 1101 students)**

ENG 1143 -- Writing for the Stage and Screen

**Question 1**

Do you think students at City Tech should be given the opportunity take a 3-credit course that teaches them to develop a basic dramatic story? Students would have the opportunity to read and create stories using techniques, dramatic structures, and narrative concepts commonly found in stories created for the stage and film screen.

Yes

No

Maybe

Comments:

**Question 2**

To fulfill your GenEd/Major requirements, would you consider taking a 3-credit course that explores how stories are created for the stage and film screens, and then practice the techniques and methods that allow you to create your own?

Yes

No

Maybe

Comments:

**Student Interest Survey Results**

**ENG 1143, Writing for the Stage and Screen**

11 Sections, 185 students

**Question 1:** Do you think students at City Tech should be given the opportunity take a 3-credit course that teaches them to develop a basic dramatic story? Students would have the opportunity to read and create stories using techniques, dramatic structures, and narrative concepts commonly found in stories created for the stage and film screen

Yes: 154 Maybe: 20 No: 11

**Yes Comments**:

* Would love to have a chance for 3 credits.
* Fantastic Idea!
* This sounds like a good class for students who are interested in film.
* Possible ID class with performance creation—create your own show with a team.
* I’m an ENT students and this would be awesome to take.
* This can create new writers. I for one always wanted to learn how to creates a story professionally.
* Might help students express themselves and also get a good grade which could boost up their GPA.
* A great opportunity to express their writing skills and create emotions for characters.
* Yes and No for those who are interested.
* If that is what other students are looking for.
* Great for cinematography student. Useful for those who shoot YouTube videos as a Vlog. The class may be in demand.
* For a fact!
* I learnt there are ways of promote creative writing by reading poet’s work.
* YeSSSS…….Pleaseeeeee.
* As an elective.
* Some students might be interested so that would be a beneficial if that’s something they want.
* I would take a course like this!
* Sound like a cool class, using creativity like that.
* But I don’t think it should be a 3-credit. I think maybe a 4 credit. You should get more credit for an English class.
* I think this fits more into film making than English, although putting Creative Writing in English courses does sound fun.
* Please!
* Could be fundamental to a lot of writing courses.

**Maybe Comments:**

* I personally do not have a strong opinion.

**No Comments:**

* I think English class is enough to develop this.

**Question 2:** To full fill your GenEd/Major requirements, would you consider taking a 3-credit course that explores how stories are created for the stage and film screens, and then practice the techniques and methods that allow you to create your own?

Yes: 114 Maybe: 31 No: 41

**Yes Comments:**

* Would love to have a chance for 3 credits.
* Also, perhaps teaching writing for a novel.
* Sure, if it seems interesting.
* Watching movies or plays always fascinated me so learning how they come up with it is even better.
* Maybe one day you will want to write about a past event.
* I am not ready for creating a long story yet.
* It’s a great proposal. Students need a creative outlet and since we attend a technology school it seems feasible and fun.
* Only if the class is going to put on their own show.
* This would be very beneficial for students who are interested in theater/filming and for other who are not, it might influence them as well.
* Please!

**No Comments:**

* Personally not interested in plays.
* I learned how to develop stories in English.

**Maybe Comments:**

* I personally do not have a strong opinion.
* I am not fully interest as described but it might get my interest once involved in the class.
* Dramatic play writes might be a bit too much of a niche.
* The theater class is creative so partner up with that class.
* Again, leaning to a yes, since it could be a great class, fun but yet tedious.
* I would take this course before some other English courses depending on other subjects and schedules.

**CUNY Common Core   
Course Submission Form**

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 contact hours unless the college is seeking a waiver for another type of Math or Science course that meets major requirements. Colleges may submit courses to the Course Review Committee at any time. Courses must also receive local campus governance approval for inclusion in the Common Core.

|  |  |  |
| --- | --- | --- |
| **College** | New York City College of Technology | |
| **Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)** | ENG 1143 | |
| **Course Title** | Writing for the Stage and Screen | |
| **Department(s)** | English | |
| **Discipline** | Creative Writing | |
| **Credits** | 3 | |
| **Contact Hours** | 3 | |
| **Pre-requisites (if none, enter N/A)** | ENG 1101 | |
| **Co-requisites (if none, enter N/A)** |  | |
| **Catalogue Description** | An introduction to writing dramatic stories for the stage and screen. Students learn and practice creative processes and techniques associated with creating modern, conventional dramatic stories for theater and film. Students engage in the story development process to create original story ideas. Students will learn how to support story-craft with research and analysis of dramatic theory, method, and literature. Students will practice pitching story ideas to peers and writing dramatic scenes using act-based structure. | |
| **Special Features (e.g., linked courses)** |  | |
| **Sample Syllabus** | Syllabus must be included with submission, 5 pages max recommended | |
| **Indicate the status of this course being nominated:**  current course revision of current course a new course being proposed | | |
| **CUNY COMMON CORE Location**  **Please check below the area of the Common Core for which the course is being submitted. (Select only one.)** | | |
| Required  English Composition  Mathematical and Quantitative Reasoning  Life and Physical Sciences | | Flexible  World Cultures and Global Issues Individual and Society  US Experience in its Diversity Scientific World  Creative Expression |
| **Waivers for Math and Science Courses with more than 3 credits and 3 contact hours**  Waivers for courses with more than 3 credits and 3 contact hours will only be accepted in the required areas of “Mathematical and Quantitative Reasoning” and “Life and Physical Sciences.” Three credit/3-contact hour courses must also be available in these areas. | | |
| **If you would like to request a waiver please check here:** | | Waiver requested |
| **If waiver requested:**  Please provide a brief explanation for why the course will not be 3 credits and 3 contact hours. | |  |

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| --- | --- |
| **Learning Outcomes**  **In the left column explain the course assignments and activities that will address the learning outcomes in the right column.** | |
| 1. **Required Core (12 credits)** | |
| **A. English Composition:** Six credits  A course in this area must meet all the learning outcomes in the right column. A student will: | |
|  | * Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence. |
|  | * Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts. |
|  | * Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources. |
|  | * Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media. |
|  | * Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation. |
| **B. Mathematical and Quantitative Reasoning:** Three credits  A course in this area must meet all the learning outcomes in the right column. A student will: | |
|  | * Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs, or tables. |
|  | * Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems. |
|  | * Represent quantitative problems expressed in natural language in a suitable mathematical format. |
|  | * Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form. |
|  | * Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation. |
|  | * Apply mathematical methods to problems in other fields of study. |

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| **C. Life and Physical Sciences:** Three credits  A course in this area must meet all the learning outcomes in the right column. A student will: | |
|  | * Identify and apply the fundamental concepts and methods of a life or physical science. |
|  | * Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis, and data presentation. |
|  | * Use the tools of a scientific discipline to carry out collaborative laboratory investigations. |
|  | * Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report. |
|  | * Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data. |
| **II. Flexible Core** **(18 credits)**  Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field. | |
| **A. World Cultures and Global Issues** | |
| A Flexible Core course must meet the three learning outcomes in the right column. | |
|  | * Gather, interpret, and assess information from a variety of sources and points of view. |
|  | * Evaluate evidence and arguments critically or analytically. |
|  | * Produce well-reasoned written or oral arguments using evidence to support conclusions. |
| A course in this area (II.A) must meet at least three of the additional learning outcomes in the right column. A student will: | |
|  | * Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature. |
|  | * Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view. |
|  | * Analyze the historical development of one or more non-U.S. societies. |
|  | * Analyze the significance of one or more major movements that have shaped the world's societies. |
|  | * Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies. |
|  | * Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own. |

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| **B. U.S. Experience in its Diversity**  A Flexible Core course must meet the three learning outcomes in the right column. | |
|  | * Gather, interpret, and assess information from a variety of sources and points of view. |
|  | * Evaluate evidence and arguments critically or analytically. |
|  | * Produce well-reasoned written or oral arguments using evidence to support conclusions. |
| A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will: | |
|  | * Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature. |
|  | * Analyze and explain one or more major themes of U.S. history from more than one informed perspective. |
|  | * Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States. |
|  | * Explain and evaluate the role of the United States in international relations. |
|  | * Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy. |
|  | * Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation. |
| **C. Creative Expression** | |
| A Flexible Core course must meet the three learning outcomes in the right column. | |
| Read a variety of dramatic stories and perspectives on the creation of dramatic stories. Assess the views and opinions presented through these sources and apply ideas relevant to class projects and individual creative interests. | * Gather, interpret, and assess information from a variety of sources and points of view. |
| Critique peers’ dramatic stories and their narrative elements by applying frameworks, concepts, and gleaned from practice-oriented readings. | * Evaluate evidence and arguments critically or analytically. |
| Use critical writing tasks to produce and then analyze dramatic stories. Develop strong and well-reasoned arguments regarding the effectiveness of these stories and the narrative elements in particular contexts and with specific audiences. | * Produce well-reasoned written or oral arguments using evidence to support conclusions. |
| A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will: | |
| Recognize key genre-based features of dramatic writing and the fundamentals of the dramatic writing process through reading and applied critique. | * Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater. |
|  | * Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them. |
| Practice the process and mechanics of dramatic story construction and reflect on these principles through writing assignments and in-class discussion. | * Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed. |
| Create dramatic narrative projects for both stage and screen plays demonstrating the tools, processes, and skills necessary to create a dramatic story within a particular context. | * Demonstrate knowledge of the skills involved in the creative process. |
| Use software-based tools and templates to guide and format the creation of dramatic stories. | * Use appropriate technologies to conduct research and to communicate. |

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| **D. Individual and Society**  A Flexible Core course must meet the three learning outcomes in the right column. | |
|  | * Gather, interpret, and assess information from a variety of sources and points of view. |
|  | * Evaluate evidence and arguments critically or analytically. |
|  | * Produce well-reasoned written or oral arguments using evidence to support conclusions. |
| A course in this area (II.D) must meet at least three of the additional learning outcomes in the right column. A student will: | |
|  | * Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology. |
|  | * Examine how an individual's place in society affects experiences, values, or choices. |
|  | * Articulate and assess ethical views and their underlying premises. |
|  | * Articulate ethical uses of data and other information resources to respond to problems and questions. |
|  | * Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making. |
| **E. Scientific World**  A Flexible Core course must meet the three learning outcomes in the right column. | |
|  | * Gather, interpret, and assess information from a variety of sources and points of view. |
|  | * Evaluate evidence and arguments critically or analytically. |
|  | * Produce well-reasoned written or oral arguments using evidence to support conclusions. |
| A course in this area (II.E) must meet at least three of the additional learning outcomes in the right column. A student will: | |
|  | * Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the scientific world, including, but not limited to: computer science, history of science, life and physical sciences, linguistics, logic, mathematics, psychology, statistics, and technology-related studies. |
|  | * Demonstrate how tools of science, mathematics, technology, or formal analysis can be used to analyze problems and develop solutions. |
|  | * Articulate and evaluate the empirical evidence supporting a scientific or formal theory. |
|  | * Articulate and evaluate the impact of technologies and scientific discoveries on the contemporary world, such as issues of personal privacy, security, or ethical responsibilities. |
|  | * Understand the scientific principles underlying matters of policy or public concern in which science plays a role. |

**New York City College of Technology**

**ENGL 1143—Writing for the Stage and Screen**

Professors: Suzanne M. Miller /Patrick Corbett

Offices: Namm 524 /Namm 520 Office Hours: TBD

Emails: SMMiller@Citytech.cuny.edu/Pcorbett@citytech.cuny.edu

**Course Description:**

An introduction to writing dramatic stories for the stage and screen. Students learn and practice creative processes and techniques associated with creating modern, conventional dramatic stories for theater and film. Students engage in the story development process to create original story ideas. Students will learn how to support story-craft with research and analysis of dramatic literature, method, and theory. Students will practice pitching story ideas to peers and writing dramatic scenes using act-based structure.

**Prerequisite:**

ENG 1101

**Required course materials:**

* An active Blackboard account
* A notebook dedicated to your creative work
* Texts (plays and screenplays) listed below:

**Required Texts (see list below).**Please bring the appropriate text to class, as we will refer to/read from the texts regularly during the class period. They are available at the campus bookstore, as well as from other vendors. Most of them are also available at City Tech's library, and at other CUNY libraries (FYI: you may use your City Tech ID to check out books from any CUNY library). Public libraries also have these texts in print versions and/or as e-books.

**Dramatic Theory/Method**

Egri, Lagos. *The Art of Dramatic Writing* Touchstone, Revised Edition, 1972.

ISBN-10: 0671213329

Field, Syd. *Screenplay:  The Foundations of Screenwriting*. Delta, Revised Edition, 2005. $13.44. ISBN-10: 0385339038

Vogler, Christopher. *The Writer’s Journey: Mythic Structure for Writers.* Michael Wiese Productions, 2007. $15.00. ISBN-10: 193290736X

**Dramatic Literature**

Akhtar, Ayad. *Disgraced.* Back Bay Books, 2013. $13.00 ISBN-13:978-01316324465

Andersson, Wes. *The Grand Budapest Hotel:  The Illustrated Screenplay.* Opus Books, 2014. $11.52. ASIN: B00IWROHY8 (Recommended)

Beauvoy, Simon. *Slumdog Millionaire:  The Shooting Script*. Newmarket Press, 2008. $10.99. ISBN-13: 978-1557048363

Parks, Suzan-Lori. *Topdog/Underdog*. Theatre Communications Group, 2001. $13.10.

ISBN-13: 978-1559362016

Shepard, Sam. *True West*. Samuel French, Acting Edition, 1981. $10.95.

ISBN-13: 978-0573617287

Wilson, August. *Fences*, Plume. 1986. $12.60 ISBN-13:978-0452264014

**Learning outcomes:**

|  |  |
| --- | --- |
| **Course Learning Outcomes** | **Assessment Measures** |
| **Acquire** and **use** the vocabulary of the standard elements of drama, the structure and features of act-based plays and films (page formatting, narrative features, and genre characteristics, etc.) | **Evaluate** the comprehension of how dramatic stories are constructed by by testing recognition of genre-specific features and assessing comprehension of vocabulary essential to the art of dramatic writing. |
| **Identify** and **explain** the structure and basic elements of story development, such as common tropes, plot devices, and narrative arcs, commonly used in conventional American theater and film. | **Evaluate** the dramatic structure, characters, formatting elements, and story features through producing “coverage” (i.e., written critical/creative analysesof exemplar stage and screen plays (*Slumdog Millionaire* or *Grand Budapest Hotel;*,*TopDog/Underdog* or *True West*). |
| **Develop** and **write** dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays. | **Evaluate** evidence of creative process and written dramatic scenes for screenplays and stage plays using low-stakes craft exercises in the creation of elements of dramatic scenes and summative assessment of final written plays. |
| **Research and analyze** dramatic stories of interest from within the repertoire of modern conventional and unconventional American dramatic writing and develop story ideas from this work. | **Evaluate** the ability to write short synopses, analyses, and proposals (i.e., coverages, treatments, and pitches) using a range of dramatic texts as source material to develop new story ideas. **Evaluate** the ability to research and discuss dramatic traditions that exist outside of the American mainstream. |
| **Collaborate** with peers to provide written and oral feedback to one another on screenplays and stage plays. | **Evaluate** the oral delivery of treatments and pitches for screenplay and stage play ideas through group presentation and participation (including in-class discussion, peer review, and informal in-class group activities). |

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| **General Education Learning Outcomes** | **Assessment Measures** |
| **KNOWLEDGE: Breadth of Knowledge:**  Identify and explain the range of features and subtleties associated with creating stories within subgenres of dramatic writing. | **Assess** the ability to identify elements of drama and standard plot devices in the creation of dramatic works (short, composed critical reading and writing tasks focusing on identifying dramatic devices and elements within the assigned screenplays and stage-plays). |
| **SKILLS: Communication:** Outline, draft, and revise dramatic scenes for screenplays and stage plays as well as other assignments related to the production of dramatic writing. | **Assess** the ability to communicate using written and oral language in essays, weekly critical responses, in-class writing, and in-class group activities. |
| **INTEGRATION: Information Literacies:**  Research events and study elements and forms of playwriting and screenwriting. Write plays and screenplays that reflect an understanding of the dramatic arc, and show control over plot and character development. | **Assess** the effective use of industry standard templates when creating dramatic stories; **assess** the ability to apply Freytag’s dramatic arc (using discipline-specific conventions) when creating dramatic stories. |
| **VALUES, ETHICS, AND RELATIONSHIPS: Global/Multicultural Orientation:** Study existing scripts and create original stories for stage and screen to engage common human experiences from various perspectives (i.e., through the eyes of various characters and audiences). Apply a range of creative and critical techniques to build empathy (as readers and writers) with characters who exist both within and outside of the students’ personal experiences. | **Assess** the creation and understanding of diverse orientations and perspectives of narrative characters through analyses within an intersectional framework. **Assess** the ability to develop believable, diverse, and complex characters (via creative writing exercises), understand cultural themes and critiques of existing scripts (via critical responses), and comprehend the dramatic process as a whole (via in-class writing assignments, discussions, and creative/critical workshops of peer writing). |

**Pedagogical strategies**

* Discussions, demonstrations, and lectures on topics related to principles of dramatic writing.
* Readings of screenplays and stage plays, viewing of films and plays, and reading/viewing of relevant non-fiction works related to dramatic writing. These will include texts and media listed on the course outline. Additional texts and media will be uploaded to OpenLab/Blackboard or linked to from their course sites.
* Individually researched and composed dramatic writing projects (including several contiguous scenes of screenplay and one act of stage play).
* Group projects (including writing a screenplay and stage play scene with read-throughs).
* Online-learning management systems (according to instructor preference, this might include the use of Blackboard or OpenLab for a variety of pedagogical purposes).
* Writing assignments (this includes in-class and out-of-class writing assignments of screenplay and stage play development genres such as loglines, treatments, pitches, and beat sheets).
* Screenwriting software (freely available MS Word templates) to allow students to work with industry standard templates and affordable authorship tools.

**Grade Policy and Procedure**

**Low Stakes Assignments: Critical Reading and Writing Tasks (weekly homework assignments): 15%**

* Identifying Premise
* Identifying Plot Points
* Identifying Stakes
* Identifying Rising Action, Climax, and Resolution
* Character analysis

**Low Stakes Assignments: Craft Exercises (weekly assignments, in-class and**

**online):  15%**

* Forming a Premise
* Creating Plot Points
* Creating Stakes
* Creating characters (bone structure exercises)
* Dialogue exercises

**High Stakes Assignments: Putting it all together: 35%**

* Reading and analysis (screenplays & stage plays): 10%
* Original researched story treatment: 5%
* 10-12 page researched, drafted, and revised script (screen): 10%
* “Three Short Scenes” (stage): 5%
* Mini-research project/presentation: 5%

**Portfolio: 15%**

**\*Class engagement: 20%**

*\* Class engagement grade consists of the effort you put into the following: on-time attendance, in-class writing assignments and journals, group work and peer review, and class etiquette.*

**Grading Assignments:**

**Creative writing** will be graded on the following:

* On-time submission of the assignment.
* Adhering to the assignment prompt (i.e. following directions).
* Effort: focusing your energy during in-class writing time on the assignment; putting work into the assignment outside of class (revising it, adjusting it etc.).

**Expository writing** will be graded using the following rubric:

* Assignment guidelines are followed: 25%
* Reason for writing the piece (your thesis) is clearly presented, and support from the corresponding text (if required) is given: 25%
* Grammar/spelling/punctuation: 25%
* Cohesion and sentence structure (the piece makes sense and flows logically): 25%

**Part of your class engagement grade is based on being prepared for class:**

* Be ready to discuss the day’s reading.
* Submit assignments on time.
* Pay attention to announcements that are sent to you via Blackboard.
* Do not use electronic devices during class, unless we are engaged in a writing workshop (in this case, laptops, tablets, and phones are allowed).
* Follow basic etiquette (see below).

**Etiquette in and out of the classroom:**

* Respect your classmates: listen to them when they are talking.
* Do not eat during class. You may bring in beverages, but be sure to take bottles, cans, and cups with you when you leave.
* Do not sleep during class. If you are not feeling well, please inform me that you need to leave due to illness.
* Please turn off cell phones (or place in airplane mode) before class starts.
* If you are absent, please do not email me to find out what you missed. Email a fellow student for notes, check the syllabus for the next class assignment, and check Blackboard for announcements. If you miss a class, **it is a very good idea** to talk to me in person during the next class – or to come to my office hours – so that we can discuss what you missed, but I will not send you a summary via email.

**Writing Assignments:**

This is a creative writing class, therefore, you will be expected to do the following:

* Complete a significant amount of writing outside of class on your own time.
* Be prepared to write in class on a regular basis.
* Read aloud and collaboratively “workshop” assignments during the class.
* Read silently and aloud the works of published authors.

**New York City College of Technology Policy on Academic Integrity**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion. The complete text of the College policy on Academic Integrity may be found in the catalog.  **Plagiarism (turning in work that is not your own) will not be tolerated:**

Plagiarism is a serious offense and will be handled according to City Tech’s policy on academic integrity. See the policy statement. Simply put, if you plagiarize you risk failing the class and being “written up.” (See “Academic Dishonesty” form posted on Blackboard.)

**Accessibility Statement**

Accessibility Statement City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies, and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state, and/or city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility and/or would like to seek accommodation services and/or academic adjustments, please contact the Student Accessibility Center (SAC) at 300 Jay Street. Room L-237; telephone: 718-260-5143; WWW: http://www.citytech.cuny.edu/accessibility/.

**Instructor’s Responsibilities**

As your professor, I commit to communicating openly and frequently with you about this

course. I will maintain a professional and safe learning environment that adheres to the

policies of the college. You can expect a reply to your inquiry, be it via e-mail, through

online discussions, voicemail, or in person, within 24 hours. If you have a problem with this

class, my evaluation of your performance, or any other aspect of our professional

relationship, please reach out to me to discuss your concerns.

**Course Outline**

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| Week | Activity/Assignment Due | Materials Needed |
| 1 | In-class: Overview  In-class writing assignment |  |
| 1 | Read for class: Syd Fields & Lagos Egri (hand-out) | Syd Fields  Lagos Egri (hand-out) |
| 2 | Due for class: Writing assignment— “Identifying Premise” | Syd Fields  Lagos Egri (hand-out) |
| 2 | Read for class: *Grand Budapest Hotel*  In-class group exercise: identifying plot points | Syd Fields  *Grand Budapest Hotel* |
| 3 | Read for class: Vogler  Due for class: 2-3 page scene exercise: “Creating Stakes”  In-class: Hero’s Journey writing workshop | Christopher Vogler |
| 3 | S Due for class: Vogler  I In-class: Continue Hero’s Journey writing workshop | Christopher Vogler |
| 4 | Due: Hero’s Journey exercise (bring printed copies)  In class: Peer Workshop using Critical Response Format | Printed draft of exercise (number of copies TBD) |
| 4 | Hero’s Journey peer review workshop continued | Printed draft of exercise (number of copies TBD) |

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| 5 | In-class revisions based on peer-review feedback |  |  |
| 5 | Read for class: *Bend It Like Beckham* | *Bend It Like Beckham* |  |
| 6 | *Bend It Like Beckham* cont’d.  In class : Treatment workshop | *Bend It Like Beckham* |  |
| 6 | In class: Researching pitches |  |  |
| 7 | Read for class: *Fences* by August Wilson  Due for class: Story Treatment Exercise | August Wilson *(Fences*)  Story Treatment Exercise |  |
| 7 | Discussion of *Fences* | August Wilson (*Fences*) |  |
| 8 | *Fences*: Examining and Writing Monologues | August Wilson (*Fences*) |  |
| 8 | Scene work: *Fences* | Egr August Wilson |  |
| 9 | ”Bone Structure” | Lagos Egri |  |
| 9 | Read for Class: *True West*  In- class:  *True West* discussion and Dialogue Workshop | *True West (* Sam Shepard) |  |
| 10 | For class: “Adjusting Status”  In- class writing exercise: “Creating Plot.”  *Note: This is the end of the withdrawal period: it is the last day to withdraw from a class and receive a “W” grade (instead if a “WU”)* | *True West* |  |
| 11 | Read for class: *Top/Dog Underdog (Scenes 1-4)*  In class: Status exercise (performative) and Status exercise (writing) | *Topdog/Underdog* (Parks) |  |
| 11 | Read for class: Finish reading *Topdog/Underdog*  In class: Watch *Top Dog Diaries* and work on “Sibling Scenes” | *Topdog/Underdog* |  |
| 12 | Reading from Egri (premise)  In-class group work: apply Egri’s premise theory to all work read for class so far and to individual screenplay treatments. | Egri |  |
| 12 | Read for class: *Disgraced* (Akhtar)  In class: Read scenes from *Disgraced* | Akhtar |  |
| 13 | Due in class: “Three Short Scenes”  In-class: Peer Review Workshop (“Three Short Scenes”) | Egri |  |
| 13 | Discussion: Theater and film as political act  Meet in library to do in-class research about the unexpected role theater has played society |  |  |
| 14 | Discussion: Theater and film as political act continued |  |  |
| 14 | Mini-research paper or presentation due: Theater and film as political act | Mini-research paper or presentation |  |
| 15 | Workshop final pieces | Final pieces |  |
| 15 | Workshop final pieces  Due: Portfolios (on Blackboard by 5pm) | Portfolios |  |

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**Screenwriting and Story Development Software**

“Final Draft.” Final Draft, 10, A Cast & Crew Entertainment Company, [www.finaldraft.com/](http://www.finaldraft.com/). $249.00.

“Movie Magic Screenwriter.” Movie Magic Screenwriter, 6, Write Brothers, [www.screenplay.org](http://www.screenplay.org). $124.95

“Scrivener.” Scrivener, Literature & Latte, [www.literatureandlatte.com/](http://www.literatureandlatte.com/). $38.25.

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