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 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 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)  Provost’s Meeting Revisions: (November 11, 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 learn how to support story-craft with research and analysis of dramatic literature, method, and theory. Students 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 and critical 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? 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 | 12-21 |
| Course Specific Learning Outcome and Assessment Tables   * Discipline Specific * General Education Specific Learning Outcome and Assessment Tables | 13-14 |
| Example Weekly Course outline | 17-21 |
| Grade Policy and Procedure | 14-16 |
| Recommended Instructional Materials (Textbooks, lab supplies, etc) | 12 |
| Library resources and bibliography | 22-23 |
| **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.** | 24-26 |
| 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.** | 27-31 |
| 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) | 14-16 |
| How does this course support Programmatic Learning Outcomes? | 13-15 |
| 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) | 32-49 |
| 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). | 10 |

**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 |

|  |  |
| --- | --- |
| **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. |

|  |  |
| --- | --- |
| **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 |
|  |  |

|  |  |
| --- | --- |
| **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. |

|  |  |
| --- | --- |
| **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 learn how to support story-craft with research and analysis of dramatic literature, method, and theory. Students 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-Requisite** | **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 learn how to support story-craft with research and analysis of dramatic literature, method, and theory. Students 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**

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 have these texts in print and/or as e-books.

Dramatic Theory/Method

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

ISBN-10: 0671213329. Course packet.

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

10: 0385339038. $13.44.

Vogler, Christopher. *The Writer’s Journey: Mythic Structure for Writers.* Michael Wiese Productions, 2007.

ISBN-10: 193290736X. $15.00.

Dramatic Literature

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

Peele, Jordan. *Get Out.* 2018. Course packet.

Farrelly, Peter. *Green Book*, 2017. Course packet.

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 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 analyses of 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). |

|  |  |
| --- | --- |
| **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 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**

Your work is evaluated using holistic rubrics, analytical rubrics, non-rubric responses, credit for completion, and oral feedback. Graded evaluations in this course are on a points system. You will receive points for each assignment you submit. The number of points you receive are based on how well your work meets the criteria articulated on the assignment sheet. All assignments will have detailed written instructions and grading criteria available to you. High-stakes assignments (see below), will also come with a rubric. Your final grade is the percentage value of the number of points you earn divided by the number of points possible. That percentage is converted into a letter grade using the College standard grading scale.

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

These assignments are evaluated analytically based on how well they address the following subjects using features of expository writing:

* Identifying premise
* Identifying plot points
* Identifying stakes
* Close reading
* Character analysis
* Research worksheet

**Low Stakes Assignments: Craft Exercises (weekly assignments, in-class and online): 15%**

These assignments are evaluated holistically using creative writing criteria based on how well they address the following subjects:

* Forming a premise
* Creating plot points
* Creating stakes
* Creating characters (bone structure exercises)
* Dialogue exercise
* Reflection exercise

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

These assignments are evaluated either holistically (creative) or analytically (expository). These assignments will be summative and combine aspects of multiple informal exercises. These assignments will be gathered into a revised portfolio of creative and critical work. Evaluation standards will be higher.

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

**Portfolio: 15%**

All high-stakes assignments can be revised for possible additional credit into a portfolio of your best work. Your portfolio should consist of 15 to 20 pages of dramatic writing and 5 to 10 pages of expository writing.

**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.

|  |
| --- |
| **Creative Writing Grading Criteria** |
| ***Timeliness of Work*** |
| On-time submission of the assignment |
|  |
| ***Following Assignment Process/Directions*** |
| Adhering to the assignment prompt (i.e., following directions). |
|  |
| ***Effort*** |
| Effort of focusing your energy during in-class writing time on the assignment |
| Putting work into the assignment outside of class (development, editing, etc.) |

|  |
| --- |
| **Expository Writing Grading Criteria** |
| ***Content and Structure (50%)*** |
| All key elements of the assignment are covered in a substantive way.   * Text develops a main idea. * Text is structured logically with a beginning and end. * Text delivers a coherent and insightful analysis of main idea. |
| The content of the text is comprehensive, accurate, and persuasive.   * Information and details provided are relevant, well-developed, and compelling. * Source materials are relevant and credible. * Audience concerns are anticipated and addressed. |
| The text develops a central idea and is directed toward the appropriate audience.   * Text has a recognizable central theme. * Text develops theme throughout the text. |
| Major points are stated clearly; are supported by specific descriptive details and examples. |
| The text attempts to capture a larger point or understanding about the topic. |
|  |
| ***Readability and Style* (25%)** |
| Paragraph transitions are present, logical, and maintain the flow throughout the paper. |
| The tone is appropriate to the content and assignment. |
| Sentences are complete, clear, and concise. |
| Sentences are well constructed, with consistently strong, varied sentences. |
| Sentence transitions are present and maintain the flow of thought. |
|  |
| ***Mechanics and Formatting* (25%)** |
| The text is in appropriate format, with 12pt font, 1in margins, and double spaced throughout. |
| The text is laid out with effective use of headings, font styles, and white space according to style guide chosen for audience. |
| Rules of grammar, usage, and punctuation are followed. |
| Spelling is correct. |

**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 writing-intensive 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 class time.
* 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/Materials/Explanation** | **Learning Outcome(s)** | **Assessment(s)** |
| W1 | **In-class exercise: First dramatic writing assignment**  Students will be introduced to the overall structure of the work of the course. As an in-class writing assignment, they will be asked to write from memory “their favorite scene from a movie or stage play” and then discuss it in comparison with an actual page from a produced script to exemplify the differences inherent in dramatic writing and formatting from other creative writing genres. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Course:** 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.)  **Gen Ed:** Breadth of Knowledge | * In-class discussion |
| W1 | **Read for class: Begin *Screenplay* by Syd Fields & *The Art of Dramatic Writing* by Lajos Egri (hand-out)**  **In-class exercise: Identifying “dramatic elements”**  Students will be introduced to the major components of dramatic writing found in screen and stage plays. In small groups, students will practice identifying basic dramatic elements from sample script pages. | **Course:** 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.)  **Gen Ed:** Breadth of Knowledge | * In-class discussion |
| W2 | **Read for class: *Get Out* by Jordan Peele**  **Due for class: “Identifying premise” writing assignment**  **In-class exercise: Learning to “read” dramatic writing**  Students will be introduced to the narrative arcs of different types of act-based dramatic stories, other dramatic narrative models, and dramaturgical analysis. | **Course:** 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.  **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Gen Ed:** Breadth of Knowledge | * Low-stakes critical writing exercise “identifying premise” in *Get Out* |
| W2 | **Read for class: *Green Book* by Peter Farrelly, Brian Currie, and Nick Vallelonga**  **Due for class: “Beat sheet” writing assignment**  **In-class exercise: “Identifying plot-points”**  Student will be introduced to plotting dramatic arc using *Get Out* as an example. Students will use their “beat sheet” assignments of the *Green Book* to work together and plot the dramatic arc of the story. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Information Literacies | * Low-stakes critical writing “beat sheet” exercise identifying plot points, including rising action, climax, and resolution, for *Green Book* |
| W3 | **Read for class: Begin *The Writer’s Journey* by Christopher Vogler**  **Due for class: “Creating stakes” scene writing exercise**  **In-class exercise: Hero’s Journey writing workshop**  Students will map the principle characters from *Get Out* and *Green Book* as archetypes within the Hero’s Journey framework. Students will analyze the strengths and weaknesses of the heroic framework in dramatic storytelling. | **Course:** 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.  **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Communication | * Low-stakes critical and craft writing exercises “creating stakes” analyzing the Louisville dive bar scene from *Green Book* and then rewriting it |
| W3 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **Due for class: “Forming a premise” writing exercise**  **In-class exercise: Hero’s Journey writing workshop (cont.)**  Students will be introduced to the story development cycle by practicing developing an original premise with characters into plot points using the heroic journey framework. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge | * Low-stakes craft exercise for “forming a premise” |
| W4 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **Due for class: “Story plot” writing exercise**  **In-class exercise: Peer review “story plot” exercise using critical response**  Students will practice critical response techniques to respond to each other’s story plot assignments based on the heroic journey framework. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Communication | * Low-stakes craft exercise for “creating plot points” |
| W4 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **In-class exercise: Peer review “story plot” exercise using critical response (cont.)**  Students will practice critical response techniques to respond to each other’s story plot assignments. | **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Communication | * Low-stakes critical exercise for analyzing peers’ “plot points” |
| W5 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **In-class exercise: The feedback/revision process**  Students will learn how to create a research and revision plan for their story plot based on script notes. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Gen Ed:** Information Literacies | * Low-stakes critical exercise “revision plan” |
| W5 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **In-class exercise: “Dramatic characterization” (group exercise)**  Students will re-approach developing premises by learning how to use craft-based exercises to catalog and quickly develop ideas of interest into character-driven premises. | **Course:** 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.  **Gen Ed:** Communications | * In-class discussion |
| W6 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **In-class exercise: Treatment workshop**  Students will learn how to take premises and, using the heroic journey framework, develop them into short dramatic treatments. | **Course:** Acquire and use the vocabulary of the standard elements of drama, the structure and features of act-based pays and films (page formatting, narrative features, and genre characteristics, etc.)  **Gen Ed:** Breadth of Knowledge | * In-class discussion |
| W6 | **Read for class: Continue *Screenplay* by Syd Field**  **In-class exercise: Researching treatments**  Students will work collaboratively in small groups to help each other development their story premises into short dramatic narrative treatments that include characterizations and all major plot points. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Gen Ed:** Information Literacies | * In-class discussion |
| W7 | **Read for class: Continue *Screenplay* by Syd Field**  **In-class exercise: Dramatic format and writing tools**  Students will be introduced to rigorous dramatic formatting methods to create script pages. | **Course:** Acquire and use the vocabulary of the standard elements of drama, the structure and features of act-based pays and films (page formatting, narrative features, and genre characteristics, etc.)  **Gen Ed:** Breadth of Knowledge | * Assignment for original researched story treatment |
| W7 | **Read for class: *Fences* by August Wilson**  **In-class exercise: Discussion of *Fences***  Students will map out the first act of *Fences* and reflect (through individual writing exercises and small group discussion) on how the playwright delivers information and develops characterization via dialogue vs. monologues. | **Course:** 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.  **Gen Ed:** Breadth of Knowledge | * Low-stakes writing exercise: reflections |
| W8 | **Read for class: Continue *The Art of Dramatic Writing* by Lajos Egri**  **In-class exercise: Begin unit on developing characters**  “Bone Structure”: Students will discuss the various dimensions of dramatic characters and use characters already encountered in the course to analyze what makes them multi-dimensional (or one-dimensional). | **Course:** Develop and writedramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge | * In-class discussion |
| W8 | **Due for class: Close reading exercise**  **In-class exercise: Writing from a face**.  For class, students will closely read the monologues in *Fences* to discover how Wilson illustrates theme and plot. Then, from information Wilson has provided via both stage directions and dialogue/monologues, students will write the back-story for the featured characters, and explain how the back story informs the monologues of each character. Students will compare and contrast what happens to the rhythm of the scene when characters move from a dialogue-based scene to one that revolves around a monologue.  In class, students will walk around the room and look carefully at pictures of faces taped on the walls. They will choose a face that “speaks” to them, and free-write about this image, including as many superficial details as possible. Students will then create a back story for their image and use a prompt (around the idea of a character’s secrets and lies) to develop a monologue for this person. | **Course:** 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.  **Course:** Develop and writedramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Information Literacies | * Close reading exercise (expository writing) |
| W9 | **Due for class: Finished monologue**  **In-class exercise: Scene-work (*Fences*)**  Students will use their work from “Writing from a Face” and put the character they developed from that exercise into conversation with either Troy or Rose Maxson from *Fences*. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Global/Multicultural Orientation | * Draft of scene between two characters |
| W9 | **Read for class: *True West* by Sam Shepard**  **In-class exercise: “Creating plot”**  Students will work from the prompt “keep it simple, it will grow” as they learn to develop plotlines. Students will write out the plotlines for *Fences* and *True West* in as few words as possible and track the “plot points” for each piece. Students will engage in small group discussions (using a hand-out and worksheet for guidance) and compare the plotline of *True West* to that of a screenplay they have read in the course. Students will be asked to notice things such as whether the difference in genre affects the unfolding of the plot, for example, how and when the writer reveals information. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Drafts of plotlines * Small groups worksheet |
| W10 | **In-class exercise: “Adjusting status”**  Students will play “The Key Game” – an improvisational theater game designed to study status shifts in characters. After this game, students will return to their dialogue developed from Week 9, and create a new scene in which the characters experience a shift in status. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Draft of scene between two characters |
| W10 | **In-class exercise: “Creating Plot” writing workshop**  Students will now combine material they created in Week 8 (in the “Secrets and Lies” monologue workshop) with what they have gained from the plot development workshops, and work to create possible plotlines. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Draft of plotlines |
| W11 | **Read for class: Begin *Top/Dog Underdog* by Suzan-Lori Parks**  **In-class exercise: Status exercise (performative) and status exercise (writing)**  Students will play the “Card Status Game” – an improvisational theater game designed to study what affects a character’s self-esteem.  Students will incorporate a third character into their existing scene work; one who upsets the balance of power in the scene. | **Course:** Develop and writedramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Global/Multicultural Orientation | * In-class participation |
| W11 | **Read for class: Continue *Topdog/Underdog* by Suzan-Lori Parks**  **In-class exercise: *Watch Top Dog Diaries* by Suzan-Lori Parks**  **In-class exercise: “Sibling scenes”**  Students will participate in a writing exercise based on sibling dynamics in Topdog/Underdog and True West. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Sibling scene low-stakes writing exercise |
| W12 | **Read for class: Continue *The Art of Dramatic Writing* by Lajos Egri**  **In-class exercise:** Apply “Premise theory” to works read so far  Student will participate in a reflection exercise using “premise theory.” | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Reflection exercise |
| W12 | **Read for class: *Disgraced* by Ayad Akhtar**  **In-class exercise: Read scenes from *Disgraced* and discuss cultural appropriation.**  Students will discuss their reflection exercises based on their responses to the play, *Disgraced*. | **Course:** Research and analyzedramatic stories of interest from within the repertoire of modern conventional and unconventional American dramatic writing and develop story ideas from this work.  **Gen Ed:** Global/Multicultural Orientation | * Reflection exercise |
| W13 | **Due for class: “Three connected scenes”**  **In-class: Peer review workshop for “three connected scenes”**  Students will decide on a dramatic element (a prop, costume, lighting scheme, setting etc.) to connect three scenes or monologues they have written so far. Students may also choose to use to use work from the screenwriting exercises and/or create an entirely new scene to incorporate. The connected scenes may end up forming a short play, but this is not required. Students will reflect briefly on the role of the dramatic element—how is it used in each scene, and does it affect how information is revealed or any (or all) of the character’s journeys? | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Communication  **Gen Ed:** Information Literacies | * “Three connected scenes” assignment * Low-stakes reflection exercise |
| W13 | **In-class exercise: Discussion of theater and film as a political act**  Students will meet in a computer lab to do in-class research about the political role theater and film have played in society. Research guidelines will be provided. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Gen Ed:** Global/Multicultural Orientation  **Gen Ed:** Information Literacies | * Completed research worksheet |
| W14 | **In-class exercise: Discussion of theater and film as a political act (cont.)**  Students will work in small groups to discuss how theater and film have been used locally and globally to call attention to oppression and the need for social change.  Students will collaborate to propose a theater or short film project in a conventional or experimental style to address a social or community need/concern to an outside audience. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Course:** Students will collaborate to propose a theater or short film project in a conventional or experimental style to address a social or community need/concern to an outside audience.  **Gen Ed:** Global/Multicultural Orientation | * Participation in class discussion and group work. |
| W14 | **In-class exercise: Discussion of theater and film as a political act (cont.)**  Student will continue to work on their proposals to conduct research for a future dramatic project that aligns with their interests. | **Course:** Students will collaborate to propose a theater or short film project in a conventional or experimental style to address a social or community need/concern to an outside audience.  **Gen Ed:** Global/Multicultural Orientation | * Short proposal re: group theater or film project. |
| W15 | **In-class exercise: Presentations of final pieces**  Students will present their finished script pages and discuss how they might develop their dramatic projects in the future. | **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Communication | * 10-12 pages of researched, drafted, and revised script |
| W15 | **Due for class: Portfolios (on Blackboard by end of day)**  **In-class exercise: Presentation and workshop of final pieces** | **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Communication | * Portfolio revisions of all materials |

**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, Lajos. *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:**

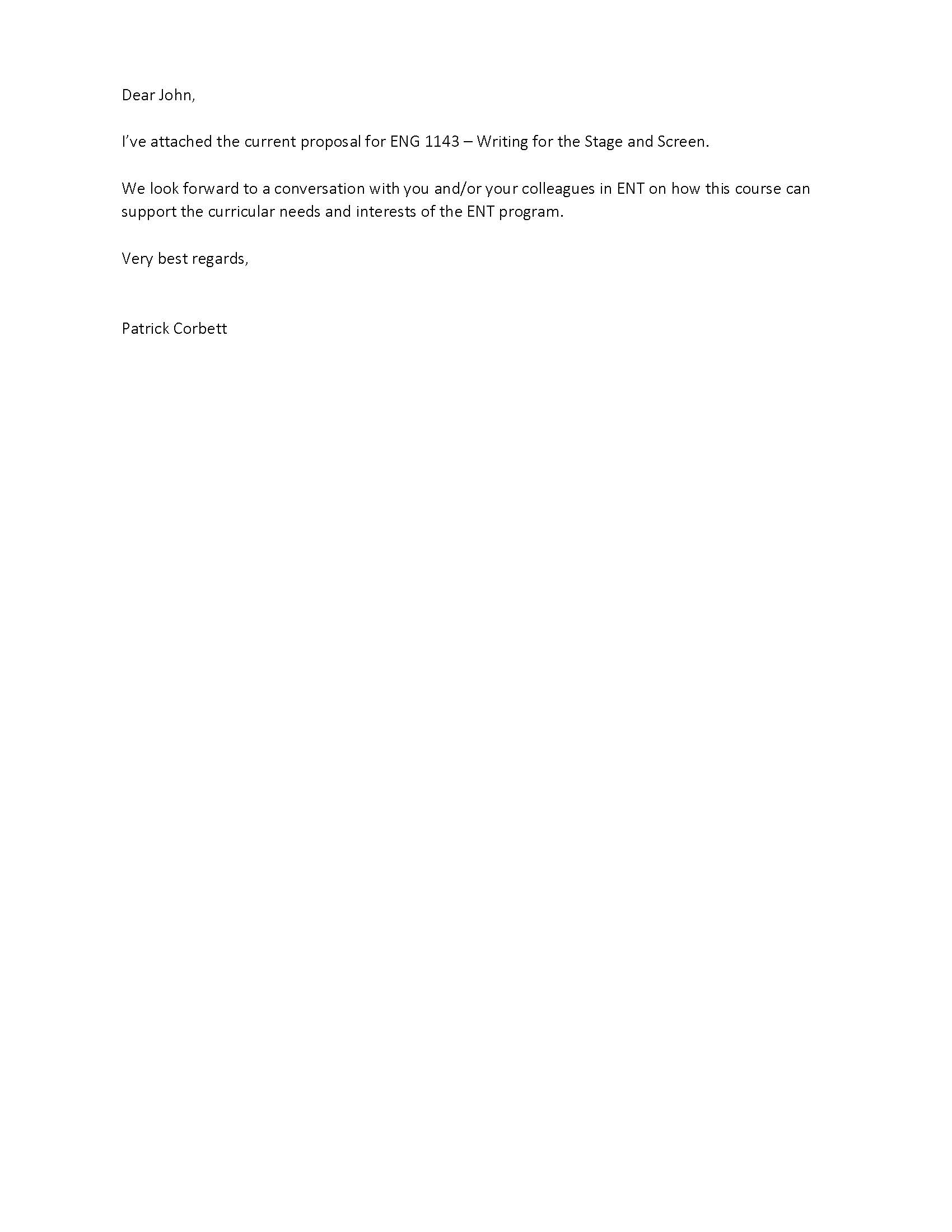
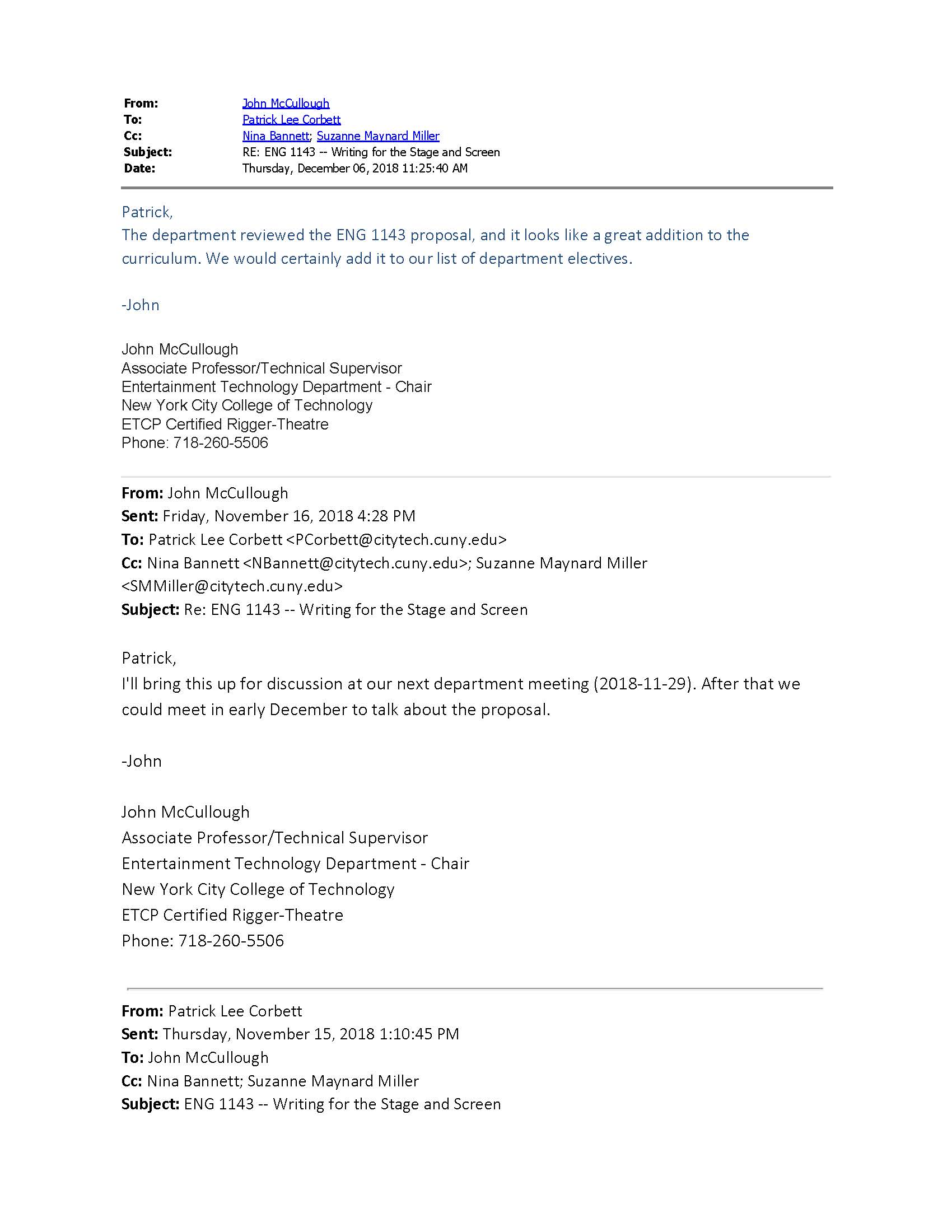
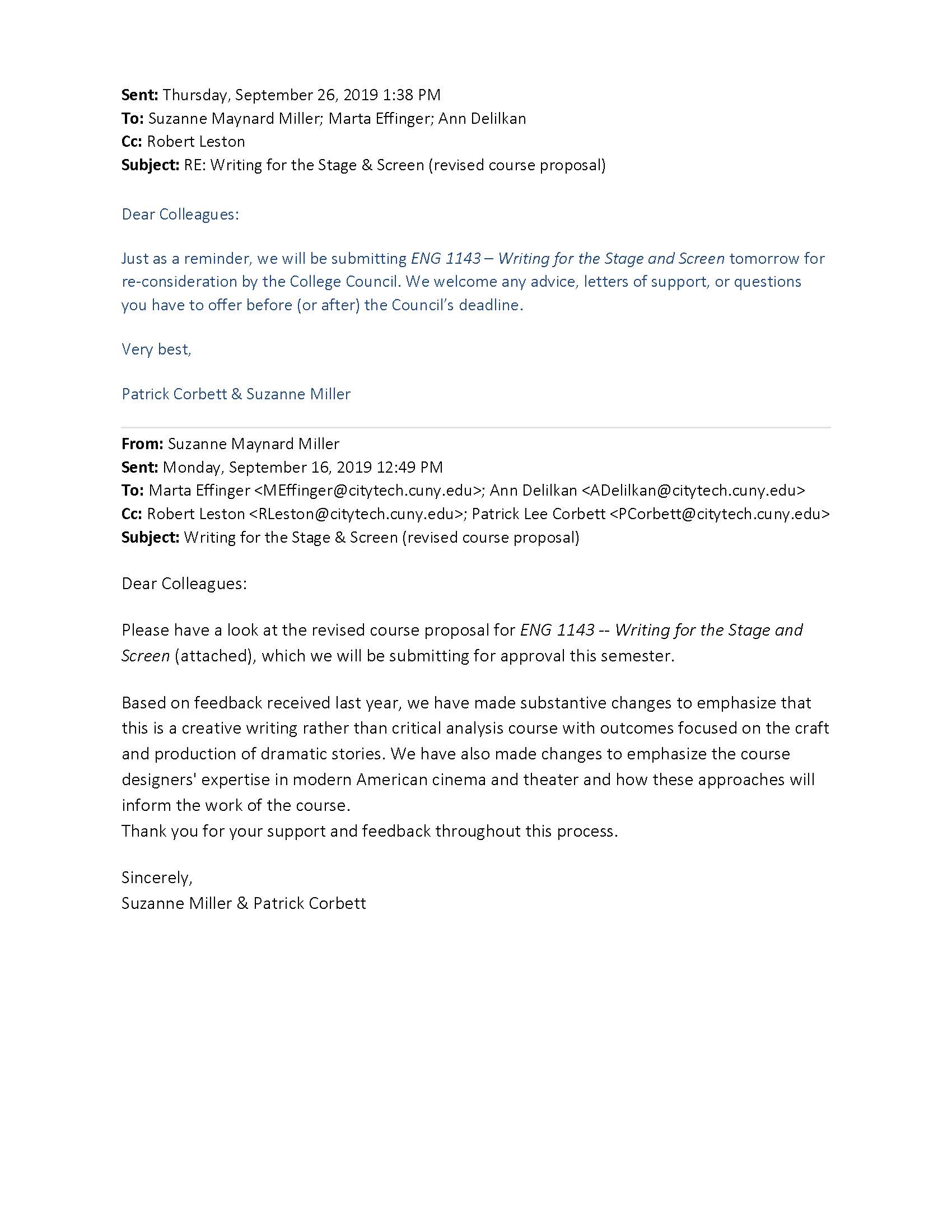
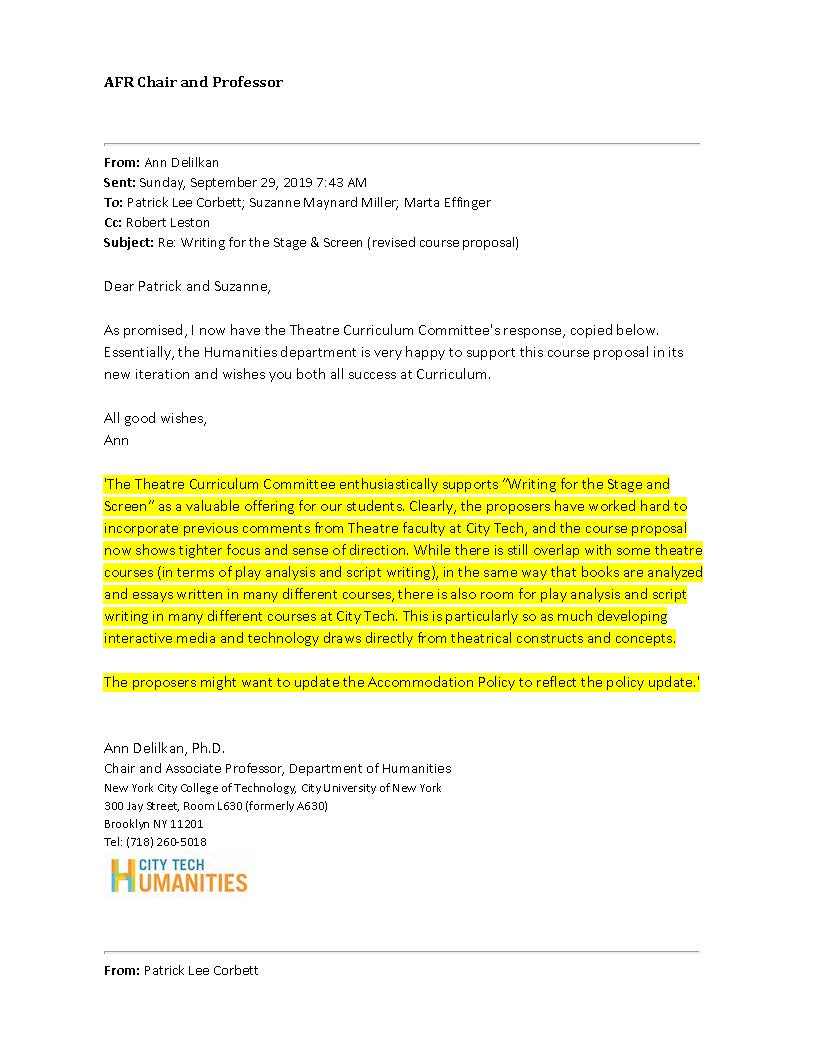
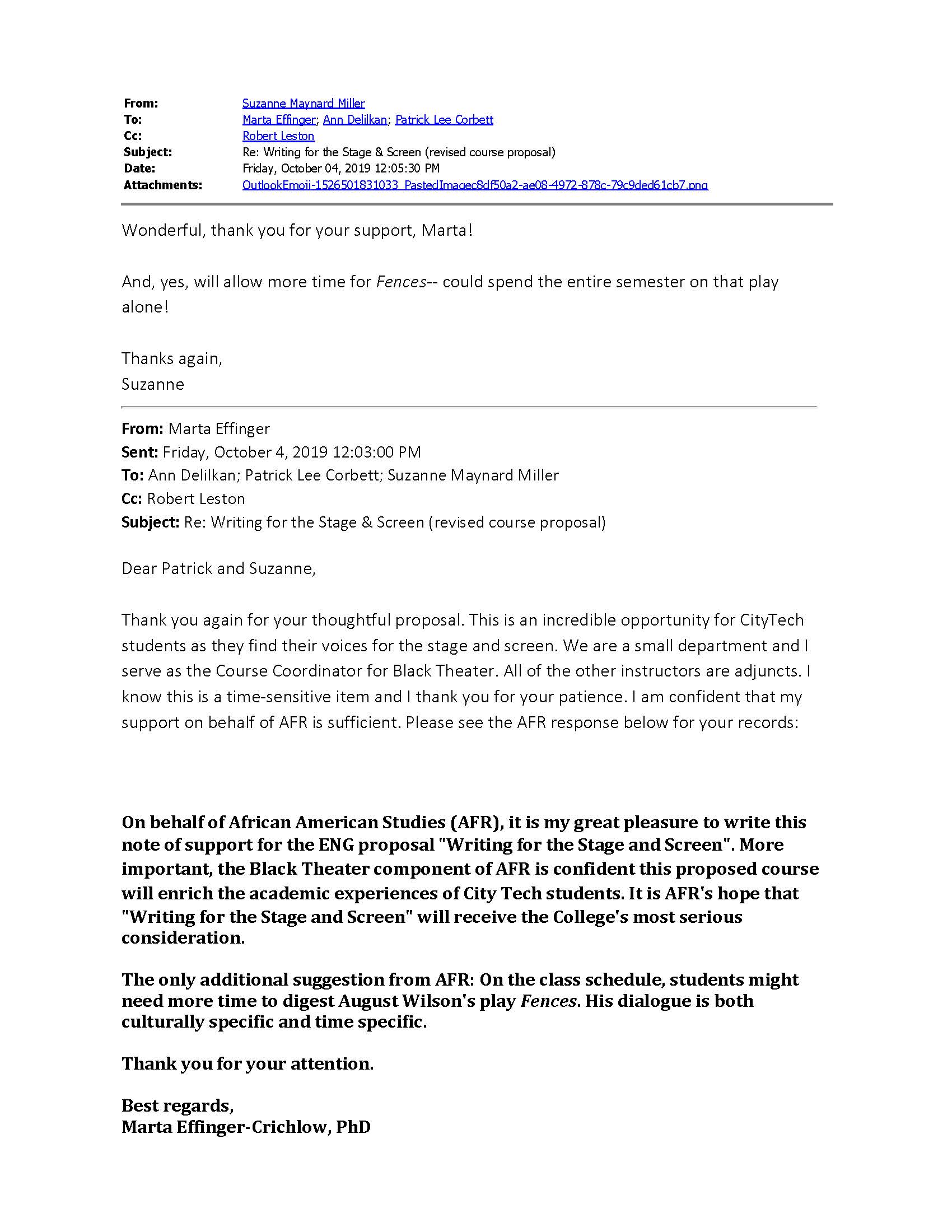
* Would love to have a chance for 3 credits.
* Also, perhaps teaching writing for a novel.
* Sure, if it seems interesting.
* Watching movies or plays always fascinated me so learning how they come up with it is even better.
* Maybe one day you will want to write about a past event.
* I am not ready 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)** | 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. | |  |

|  |  |
| --- | --- |
| **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. |

|  |  |
| --- | --- |
| **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. |

|  |  |
| --- | --- |
| **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. |

|  |  |
| --- | --- |
| **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 learn how to support story-craft with research and analysis of dramatic literature, method, and theory. Students 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**

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 have these texts in print and/or as e-books.

Dramatic Theory/Method

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

ISBN-10: 0671213329. Course packet.

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

10: 0385339038. $13.44.

Vogler, Christopher. *The Writer’s Journey: Mythic Structure for Writers.* Michael Wiese Productions, 2007.

ISBN-10: 193290736X. $15.00.

Dramatic Literature

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

Peele, Jordan. *Get Out.* 2018. Course packet.

Farrelly, Peter. *Green Book*, 2017. Course packet.

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 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 analyses of 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). |

|  |  |
| --- | --- |
| **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 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**

Your work is evaluated using holistic rubrics, analytical rubrics, non-rubric responses, credit for completion, and oral feedback. Graded evaluations in this course are on a points system. You will receive points for each assignment you submit. The number of points you receive are based on how well your work meets the criteria articulated on the assignment sheet. All assignments will have detailed written instructions and grading criteria available to you. High-stakes assignments (see below), will also come with a rubric. Your final grade is the percentage value of the number of points you earn divided by the number of points possible. That percentage is converted into a letter grade using the College standard grading scale.

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

These assignments are evaluated analytically based on how well they address the following subjects using features of expository writing:

* Identifying premise
* Identifying plot points
* Identifying stakes
* Close reading
* Character analysis
* Research worksheet

**Low Stakes Assignments: Craft Exercises (weekly assignments, in-class and online): 15%**

These assignments are evaluated holistically using creative writing criteria based on how well they address the following subjects:

* Forming a premise
* Creating plot points
* Creating stakes
* Creating characters (bone structure exercises)
* Dialogue exercise
* Reflection exercise

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

These assignments are evaluated either holistically (creative) or analytically (expository). These assignments will be summative and combine aspects of multiple informal exercises. These assignments will be gathered into a revised portfolio of creative and critical work. Evaluation standards will be higher.

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

**Portfolio: 15%**

All high-stakes assignments can be revised for possible additional credit into a portfolio of your best work. Your portfolio should consist of 15 to 20 pages of dramatic writing and 5 to 10 pages of expository writing.

**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.

|  |
| --- |
| **Creative Writing Grading Criteria** |
| ***Timeliness of Work*** |
| On-time submission of the assignment |
|  |
| ***Following Assignment Process/Directions*** |
| Adhering to the assignment prompt (i.e., following directions). |
|  |
| ***Effort*** |
| Effort of focusing your energy during in-class writing time on the assignment |
| Putting work into the assignment outside of class (development, editing, etc.) |

|  |
| --- |
| **Expository Writing Grading Criteria** |
| ***Content and Structure (50%)*** |
| All key elements of the assignment are covered in a substantive way.   * Text develops a main idea. * Text is structured logically with a beginning and end. * Text delivers a coherent and insightful analysis of main idea. |
| The content of the text is comprehensive, accurate, and persuasive.   * Information and details provided are relevant, well-developed, and compelling. * Source materials are relevant and credible. * Audience concerns are anticipated and addressed. |
| The text develops a central idea and is directed toward the appropriate audience.   * Text has a recognizable central theme. * Text develops theme throughout the text. |
| Major points are stated clearly; are supported by specific descriptive details and examples. |
| The text attempts to capture a larger point or understanding about the topic. |
|  |
| ***Readability and Style* (25%)** |
| Paragraph transitions are present, logical, and maintain the flow throughout the paper. |
| The tone is appropriate to the content and assignment. |
| Sentences are complete, clear, and concise. |
| Sentences are well constructed, with consistently strong, varied sentences. |
| Sentence transitions are present and maintain the flow of thought. |
|  |
| ***Mechanics and Formatting* (25%)** |
| The text is in appropriate format, with 12pt font, 1in margins, and double spaced throughout. |
| The text is laid out with effective use of headings, font styles, and white space according to style guide chosen for audience. |
| Rules of grammar, usage, and punctuation are followed. |
| Spelling is correct. |

**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 writing-intensive 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 class time.
* 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/Materials/Explanation** | **Learning Outcome(s)** | **Assessment(s)** |
| W1 | **In-class exercise: First dramatic writing assignment**  Students will be introduced to the overall structure of the work of the course. As an in-class writing assignment, they will be asked to write from memory “their favorite scene from a movie or stage play” and then discuss it in comparison with an actual page from a produced script to exemplify the differences inherent in dramatic writing and formatting from other creative writing genres. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Course:** 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.)  **Gen Ed:** Breadth of Knowledge | * In-class discussion |
| W1 | **Read for class: Begin *Screenplay* by Syd Fields & *The Art of Dramatic Writing* by Lajos Egri (hand-out)**  **In-class exercise: Identifying “dramatic elements”**  Students will be introduced to the major components of dramatic writing found in screen and stage plays. In small groups, students will practice identifying basic dramatic elements from sample script pages. | **Course:** 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.)  **Gen Ed:** Breadth of Knowledge | * In-class discussion |
| W2 | **Read for class: *Get Out* by Jordan Peele**  **Due for class: “Identifying premise” writing assignment**  **In-class exercise: Learning to “read” dramatic writing**  Students will be introduced to the narrative arcs of different types of act-based dramatic stories, other dramatic narrative models, and dramaturgical analysis. | **Course:** 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.  **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Gen Ed:** Breadth of Knowledge | * Low-stakes critical writing exercise “identifying premise” in *Get Out* |
| W2 | **Read for class: *Green Book* by Peter Farrelly, Brian Currie, and Nick Vallelonga**  **Due for class: “Beat sheet” writing assignment**  **In-class exercise: “Identifying plot-points”**  Student will be introduced to plotting dramatic arc using *Get Out* as an example. Students will use their “beat sheet” assignments of the *Green Book* to work together and plot the dramatic arc of the story. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Information Literacies | * Low-stakes critical writing “beat sheet” exercise identifying plot points, including rising action, climax, and resolution, for *Green Book* |
| W3 | **Read for class: Begin *The Writer’s Journey* by Christopher Vogler**  **Due for class: “Creating stakes” scene writing exercise**  **In-class exercise: Hero’s Journey writing workshop**  Students will map the principle characters from *Get Out* and *Green Book* as archetypes within the Hero’s Journey framework. Students will analyze the strengths and weaknesses of the heroic framework in dramatic storytelling. | **Course:** 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.  **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Communication | * Low-stakes critical and craft writing exercises “creating stakes” analyzing the Louisville dive bar scene from *Green Book* and then rewriting it |
| W3 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **Due for class: “Forming a premise” writing exercise**  **In-class exercise: Hero’s Journey writing workshop (cont.)**  Students will be introduced to the story development cycle by practicing developing an original premise with characters into plot points using the heroic journey framework. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge | * Low-stakes craft exercise for “forming a premise” |
| W4 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **Due for class: “Story plot” writing exercise**  **In-class exercise: Peer review “story plot” exercise using critical response**  Students will practice critical response techniques to respond to each other’s story plot assignments based on the heroic journey framework. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Communication | * Low-stakes craft exercise for “creating plot points” |
| W4 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **In-class exercise: Peer review “story plot” exercise using critical response (cont.)**  Students will practice critical response techniques to respond to each other’s story plot assignments. | **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Communication | * Low-stakes critical exercise for analyzing peers’ “plot points” |
| W5 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **In-class exercise: The feedback/revision process**  Students will learn how to create a research and revision plan for their story plot based on script notes. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Gen Ed:** Information Literacies | * Low-stakes critical exercise “revision plan” |
| W5 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **In-class exercise: “Dramatic characterization” (group exercise)**  Students will re-approach developing premises by learning how to use craft-based exercises to catalog and quickly develop ideas of interest into character-driven premises. | **Course:** 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.  **Gen Ed:** Communications | * In-class discussion |
| W6 | **Read for class: Continue *The Writer’s Journey* by Christopher Vogler**  **In-class exercise: Treatment workshop**  Students will learn how to take premises and, using the heroic journey framework, develop them into short dramatic treatments. | **Course:** Acquire and use the vocabulary of the standard elements of drama, the structure and features of act-based pays and films (page formatting, narrative features, and genre characteristics, etc.)  **Gen Ed:** Breadth of Knowledge | * In-class discussion |
| W6 | **Read for class: Continue *Screenplay* by Syd Field**  **In-class exercise: Researching treatments**  Students will work collaboratively in small groups to help each other development their story premises into short dramatic narrative treatments that include characterizations and all major plot points. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Gen Ed:** Information Literacies | * In-class discussion |
| W7 | **Read for class: Continue *Screenplay* by Syd Field**  **In-class exercise: Dramatic format and writing tools**  Students will be introduced to rigorous dramatic formatting methods to create script pages. | **Course:** Acquire and use the vocabulary of the standard elements of drama, the structure and features of act-based pays and films (page formatting, narrative features, and genre characteristics, etc.)  **Gen Ed:** Breadth of Knowledge | * Assignment for original researched story treatment |
| W7 | **Read for class: *Fences* by August Wilson**  **In-class exercise: Discussion of *Fences***  Students will map out the first act of *Fences* and reflect (through individual writing exercises and small group discussion) on how the playwright delivers information and develops characterization via dialogue vs. monologues. | **Course:** 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.  **Gen Ed:** Breadth of Knowledge | * Low-stakes writing exercise: reflections |
| W8 | **Read for class: Continue *The Art of Dramatic Writing* by Lajos Egri**  **In-class exercise: Begin unit on developing characters**  “Bone Structure”: Students will discuss the various dimensions of dramatic characters and use characters already encountered in the course to analyze what makes them multi-dimensional (or one-dimensional). | **Course:** Develop and writedramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge | * In-class discussion |
| W8 | **Due for class: Close reading exercise**  **In-class exercise: Writing from a face**.  For class, students will closely read the monologues in *Fences* to discover how Wilson illustrates theme and plot. Then, from information Wilson has provided via both stage directions and dialogue/monologues, students will write the back-story for the featured characters, and explain how the back story informs the monologues of each character. Students will compare and contrast what happens to the rhythm of the scene when characters move from a dialogue-based scene to one that revolves around a monologue.  In class, students will walk around the room and look carefully at pictures of faces taped on the walls. They will choose a face that “speaks” to them, and free-write about this image, including as many superficial details as possible. Students will then create a back story for their image and use a prompt (around the idea of a character’s secrets and lies) to develop a monologue for this person. | **Course:** 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.  **Course:** Develop and writedramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Information Literacies | * Close reading exercise (expository writing) |
| W9 | **Due for class: Finished monologue**  **In-class exercise: Scene-work (*Fences*)**  Students will use their work from “Writing from a Face” and put the character they developed from that exercise into conversation with either Troy or Rose Maxson from *Fences*. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Global/Multicultural Orientation | * Draft of scene between two characters |
| W9 | **Read for class: *True West* by Sam Shepard**  **In-class exercise: “Creating plot”**  Students will work from the prompt “keep it simple, it will grow” as they learn to develop plotlines. Students will write out the plotlines for *Fences* and *True West* in as few words as possible and track the “plot points” for each piece. Students will engage in small group discussions (using a hand-out and worksheet for guidance) and compare the plotline of *True West* to that of a screenplay they have read in the course. Students will be asked to notice things such as whether the difference in genre affects the unfolding of the plot, for example, how and when the writer reveals information. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Drafts of plotlines * Small groups worksheet |
| W10 | **In-class exercise: “Adjusting status”**  Students will play “The Key Game” – an improvisational theater game designed to study status shifts in characters. After this game, students will return to their dialogue developed from Week 9, and create a new scene in which the characters experience a shift in status. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Draft of scene between two characters |
| W10 | **In-class exercise: “Creating Plot” writing workshop**  Students will now combine material they created in Week 8 (in the “Secrets and Lies” monologue workshop) with what they have gained from the plot development workshops, and work to create possible plotlines. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Draft of plotlines |
| W11 | **Read for class: Begin *Top/Dog Underdog* by Suzan-Lori Parks**  **In-class exercise: Status exercise (performative) and status exercise (writing)**  Students will play the “Card Status Game” – an improvisational theater game designed to study what affects a character’s self-esteem.  Students will incorporate a third character into their existing scene work; one who upsets the balance of power in the scene. | **Course:** Develop and writedramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Global/Multicultural Orientation | * In-class participation |
| W11 | **Read for class: Continue *Topdog/Underdog* by Suzan-Lori Parks**  **In-class exercise: *Watch Top Dog Diaries* by Suzan-Lori Parks**  **In-class exercise: “Sibling scenes”**  Students will participate in a writing exercise based on sibling dynamics in Topdog/Underdog and True West. | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Sibling scene low-stakes writing exercise |
| W12 | **Read for class: Continue *The Art of Dramatic Writing* by Lajos Egri**  **In-class exercise:** Apply “Premise theory” to works read so far  Student will participate in a reflection exercise using “premise theory.” | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Information Literacies | * Reflection exercise |
| W12 | **Read for class: *Disgraced* by Ayad Akhtar**  **In-class exercise: Read scenes from *Disgraced* and discuss cultural appropriation.**  Students will discuss their reflection exercises based on their responses to the play, *Disgraced*. | **Course:** Research and analyzedramatic stories of interest from within the repertoire of modern conventional and unconventional American dramatic writing and develop story ideas from this work.  **Gen Ed:** Global/Multicultural Orientation | * Reflection exercise |
| W13 | **Due for class: “Three connected scenes”**  **In-class: Peer review workshop for “three connected scenes”**  Students will decide on a dramatic element (a prop, costume, lighting scheme, setting etc.) to connect three scenes or monologues they have written so far. Students may also choose to use to use work from the screenwriting exercises and/or create an entirely new scene to incorporate. The connected scenes may end up forming a short play, but this is not required. Students will reflect briefly on the role of the dramatic element—how is it used in each scene, and does it affect how information is revealed or any (or all) of the character’s journeys? | **Course:** Develop and write dramatic scenes using effective characterization, dramatic act structure, heroic plotting, and narrative journey for screenplays and stage plays.  **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Communication  **Gen Ed:** Information Literacies | * “Three connected scenes” assignment * Low-stakes reflection exercise |
| W13 | **In-class exercise: Discussion of theater and film as a political act**  Students will meet in a computer lab to do in-class research about the political role theater and film have played in society. Research guidelines will be provided. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Gen Ed:** Global/Multicultural Orientation  **Gen Ed:** Information Literacies | * Completed research worksheet |
| W14 | **In-class exercise: Discussion of theater and film as a political act (cont.)**  Students will work in small groups to discuss how theater and film have been used locally and globally to call attention to oppression and the need for social change.  Students will collaborate to propose a theater or short film project in a conventional or experimental style to address a social or community need/concern to an outside audience. | **Course:** Research and analyze dramatic stories of interest from within the repertoire of modern conventional and unconventional dramatic writing and develop story ideas from this work.  **Course:** Students will collaborate to propose a theater or short film project in a conventional or experimental style to address a social or community need/concern to an outside audience.  **Gen Ed:** Global/Multicultural Orientation | * Participation in class discussion and group work. |
| W14 | **In-class exercise: Discussion of theater and film as a political act (cont.)**  Student will continue to work on their proposals to conduct research for a future dramatic project that aligns with their interests. | **Course:** Students will collaborate to propose a theater or short film project in a conventional or experimental style to address a social or community need/concern to an outside audience.  **Gen Ed:** Global/Multicultural Orientation | * Short proposal re: group theater or film project. |
| W15 | **In-class exercise: Presentations of final pieces**  Students will present their finished script pages and discuss how they might develop their dramatic projects in the future. | **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Communication | * 10-12 pages of researched, drafted, and revised script |
| W15 | **Due for class: Portfolios (on Blackboard by end of day)**  **In-class exercise: Presentation and workshop of final pieces** | **Course:** Collaborate with peers to provide written and oral feedback to one another on screenplays and stage plays.  **Gen Ed:** Breadth of Knowledge  **Gen Ed:** Communication | * Portfolio revisions of all materials |

**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, Lajos. *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.