

Application for a New Course v10.5

Course ID <i>Subject and Number</i>	ENGL 321
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Al Haley, Cole Bennett
2	Course Teacher	Al Haley
3	Course Title	Screenwriting
4	Course Abbreviation (if title is over 30 characters)	n/a
5	College	CAS
6	Department	Language and Literature
7	Number of Credit Hours	3
8	Is the course Fixed Credit or Variable Credit?	Fixed
9	Is the course repeatable?	No
10	Maximum number of times course may be repeated	n/a
11	Maximum number of hours credit	3
12	Explanation for variable credit	n/a
13a	Course contact hours - LEC	3
13b	Course contact hours - Lab	0
13c	Course contact hours - Practicum	0
13d	Course contact hours - Seminar	0
13e	Course contact hours - Studio	0
13f	Course contact hours - Online	0
13g	Course contact hours - Colloquium	0
13h	Course contact hours – Field Experience	0
13j	Course contact hours - Internship	0
13k	Course contact hours - Research	0
13m	Course contact hours - Workshop	0
13n	Course contact hours – Other (specify)	0
14	Instructor Workload	.25 FTE
15	Grade Mode (check all appropriate):	X_Standard X_Credit/No Credit (undergrad only)
16	Maximum Enrollment	15
17	Catalog Description (50 words or less)	Fundamentals of storytelling and film structure, including character development, conflict, scene writing, and dialogue. Students write short film scripts as well as the first act of a feature-length film.

18	List any prerequisites (course/s, test scores, class standing, major, etc.)	Completion of sophomore literature requirement
19	List any co-requisites	n/a
20	If the course is cross listed, specify the Course ID(s) MUST have signature in Section V off all Department Chairs	n/a
21	Does this course have any special student costs? Yes/No <i>Attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.</i>	no
22a	How often will it be offered? Fall	As needed/on demand
22b	How often will it be offered? Spring	As needed/on demand
22c	How often will it be offered? Summer	n/a
23	Frequency? All, odd, or even years?	As needed/on demand
24	First semester this course will be offered <i>New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.</i>	Spring 2017
25	List course/s that should be deleted, include the last semester for course/s being deleted <i>A course cannot be deleted when it is a requirement in a degree plan in any department.</i>	n/a
26	Is this course required for a degree/s? Yes/No <i>If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.</i>	No
27	Should the addition of this course be retroactively applied to the degree plan it supports? Yes/no and explain	No
28	Has this course been offered as a Special Topics course? Yes/No <i>If "Yes," specify the Course ID and enrollment for each term it was taught. (Note: New courses are NOT required to be taught as Special Topics courses prior to being approved. However, courses may be taught once as Special Topics before it is proposed. See the Course Descriptions section of the Catalog for details.)</i>	Yes. ENGL 442 in Spring 2015, Spring 2016. Enrollment capped 2015 at 15. Enrollment 2016 at 10 undergrad, 1 grad.
29	List any courses in which content overlaps the proposed course.	N/A

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	ENGL BA advanced elective; Professional Writing Minor elective; Film minor fulfillment of "Writing for Film" requirement (proposal for Film minor is in progress)
2	Justification State the justification for adding this course to the current curriculum. Represent the need.	Film is an ever-growing narrative medium in our culture, making it ripe for analysis, creation, and appreciation. The student-run annual FilmFest is evidence of how attractive film is to our matriculants. In addition, nearly all of ACU's competitors have Film majors, minors, or programs, underscoring the need for courses like this to attract students and stay competitive in the academic market. Responding to this need and a groundswell of student requests, our department offered this course twice as a special topics class; it filled within a few days of being available the first time it was offered. Strong interest remains even though the course as a special topics offering is relatively unknown. To attract students it depends, at this point, almost entirely on student word of mouth. Once this class becomes a permanent offering, we expect it to be one of our most popular creative writing offerings, adding evidence of versatility to our creative writers' portfolios and becoming a key course in an anticipated Film minor.

III. Course Design

1. Audience and Course Goal

1	Describe the intended audience, including prerequisite skills.	The audience will be English majors, English minors, Professional Writing minors, IT students, and students in any major who wish to learn to write screenplays for film.
2	State the overarching course goal(s) in performance terms.	Students will develop skills to understand, write, revise, critique scripts, and prepare to market them for production.

2. Competencies and Measurements

	Competency	Measurement
1	Tell a story that exploits the primacy and power of visual elements	1-2 page of script for the opening sequence of a film; must contain no dialogue. Inclusion of at least 1-page of montage in one of the two scripts written during the semester.
2	Understand character, the basis of compelling drama	Short Paper: List attributes of both a major and minor character in a successful film and analyze the character in terms of archetype and dramatic and psychological function.
3	Develop a fundamental understanding of 3-act story structure and the dramatic scene	Quizzes over course textbook reading. Short paper: Identify and discuss the 3-act structure and stages of the hero's journey in a recent film.
4	Understand and apply the economy of effective narrative screenwriting	• Write 6 loglines for original films in 6 different genres. • In-class notecard exercise to sequence scenes of short film script before writing it. • Short film screenplay • Feature-length film screenplay (Act 1 and 1 scene from Act 2 or Act 3)
5	Master professional writing style used in screenplay format	• Short film screenplay • Feature-length film screenplay (Act 1 and 1 scene from Act 2 or Act 3)
6	Learn and apply various theories of film story structures	• Short film screenplay • Feature-length film screenplay (Act 1 and 1 scene from Act 2 or Act 3)
7	Revise to achieve an economical, effective narrative taking into account feedback from multiple readers who "give notes" on the script	Resubmission of a revised version of short film or feature film script at the final exam
8	Know how to market a script with a logline, story treatment, and a strategy that can be professionally conveyed at a pitch meeting.	Portfolio of documents supporting marketing of feature film script, including: • Logline • Story treatment • Analysis of success of similar films • Cost and other production considerations In-class presentation of film "pitch."

3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings.
 - Flinn, Denny. *How Not to Write a Screenplay: 101 Common Mistakes Most Screenwriters Make*. Burbank, CA: Lone Eagle, 1999. ISBN-13: 978-1580650151
 - Snyder, Blake. *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*. Studio City, CA: Michael Wiese Productions, 2005. ISBN-13: 978-1932907001
 - Vogler, Christopher. *The Writer's Journey*, 3rd Edition. Studio City, CA: Michael Wiese Productions, 2007. ISBN-13: 978-1932907360

Required Scriptwriting Software:

Adobe Story (available for free at <https://story.adobe.com/en-us/>)

2. For combined undergraduate/graduate courses, make two lists:
 - a. full publication information; label **Undergraduate**.
 - b. full publication information; label **Graduate**. Indicate number of pages required.

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

1	Library — Submit new course application and syllabus to the Dean of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the Library report.
2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.
3	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
4	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
5	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
6	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
7	Justification — Attach all documents referred to in Section II-2
8	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
9	Provide documentation for all additional attachments here

V. Preliminary Approvals

All supporting documentation has been assembled and attached to this application. I believe this course is ready to be presented to appropriate councils. We have a plan to fund this new course.

Course Number and Name ENGL 321

Primary Department

Shelly Sanders
Department Chair
2.15.16
Date

[Signature]
Dean of the College
2/21/16
Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

VI. Actions *Place all actions on one page.*

Course ID: ENGL 321

Course Title: Screenwriting

1. College Academic Council: (for all courses)

Note: Insert additional lines for College Academic Council action for each college involved in cross-listed courses.

Approved ☒ Denied ☐ Lynette Sharp Bays 2-15-16
College Dean or Director Date

Approved ☐ Denied ☐ _____
College Dean or Director Date

2. Graduate Council: (for graduate level courses)

Approved ☐ Denied ☐ _____
Dean of Graduate School Date

3. Teacher Education Council: (when applicable)

Approved ☐ Denied ☐ _____
TEC Chair Date

4. University General Education Council: (when applicable)

Approved ☐ Denied ☐ _____
Provost's designee Date

5. University Undergraduate Academic Council: (*undergraduate level courses*)

Approved ☐ Denied ☐ _____
Vice Provost Date

6. Academic Provost: (for all courses)

Approved ☐ Denied ☐ _____
Provost Date

7. President of the University: (for all courses)

Approved ☐ Denied ☐ _____
President Date

Attach notes, comments, or conditions from appropriate councils:

November 30, 15

Professor Albert Haley
Admin 327
(325)674-2262
haleya@acu.edu

Professor Haley,

Thank you for the submission of ENGL321: Screenwriting. Based on ACU new course application guidelines, I find the syllabus meets university syllabus requirements. It is actually exemplary in almost every detail. The only minor problem I observed is that you do not have credit hours and pre-requisites in the syllabus itself, though I see that you have such information in the application form. Adding such information in the syllabus may help prospective students.

There is no need to bring it back to the Adams Center for further review. However this letter is not meant to be a final approval in the course application process. It is intended as a reference for the council members, who may have questions or comments of their own. If there is anything else we can do to help you, please feel free to let me know.

Sincerely yours,



Director of Instructional Design
Adams Center for Teaching and Learning, Abilene Christian University

ACU Syllabus Checklist

Revised on July 15, 2014 based on ACU New Course Application v10.5.

Course Title and Number

English 321: Screenwriting

Reviewer

Berlin Fang



Developer

Albert Haley

About the course

- ☒ Course number and title
- ☒ Credit hours
- ☒ Semester and year
- ☒ Meeting time and place
- ☒ Prerequisites/co-requisites

About the instructor(s)

- ☒ Name and title or rank
- ☒ Office location
- ☒ Contact information
- ☒ Office hours/contact expectations

Mission statements

- ☒ ACU mission statement
- ☒ College mission statement
- ☒ Department mission statement
- ☒ Personal mission statement (optional)

Unique Christian Perspective

- ☒ Description of how learning and Christian faith are integrated in the course

Course Content

- ☒ Catalog description

- ☒ Intended audience
- ☒ Outline of topics

Teaching/Learning Methods and Format of Class Sessions

- ☒ Description of the types of activities students should expect in the course

Materials

- ☒ Required and optional materials, including textbooks, etc.

Learning Objectives/Competencies

- ☒ Specific competencies stated in measurable terms
- ☒ Assignments or instruments that will be used to assess the competencies.

Assessment/Grading Criteria

- ☒ Complete and accurate details of factors and elements that will comprise the final grade
 - ☒ Weight or point value of all graded elements
 - ☒ Grading scale with clear expectations for grades
- Extra credit opportunities (optional)

University Policies

- ☒ Special needs policy -ADA
- ☒ Academic Integrity policy (recommended)
- ☒ Title IX policy (recommended)

Course Policies

Expectations and consequences regarding:

- ☒ Participation
 - ☒ Attendance and tardiness
- Course specific academic integrity policy (optional)

Calendar

(Note: Calendar is not required for Course Application, but it must be included in all syllabi distributed to students.)

- ☒ Exam dates
- ☒ Assignments
- ☒ Due dates and other deadlines (and late assignment/exam policy)
- ☒ Schedule of readings and topics

Statement to reserve the right to modify the calendar as necessary

Any comments?

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

MEMORANDUM

DATE: 19:58
TO: Dr. Cole Bennett, Al Haley
FROM: Mark McCallon, Associate Dean for Library Information Services
RE: Course Application for ENGL 321 – Screenwriting

After reviewing the course application and syllabus, the library can support the proposed course. Please contact Karen Hendrick (hendrick@acu.edu), Librarian Liaison to the Department of Language and Literature, if you will require additional library resources in the future for the course. Thank you for letting us review the course application.

SAMPLE SYLLABUS

Screenwriting

Professor: Albert Haley, Writer in Residence
Office: ADMIN 217B2
Office Hours: MWF 2-3:30, TR 5-6:30 and by appointment
Contact: haleya@acu.edu, ext. 2262
Class Meets: R 6:30-9:20, ADMIN. 327

University Mission

The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

College Mission

The College of Arts and Sciences at Abilene Christian University educates students for worldwide Christian service and leadership through programs of study and other learning experiences that blend a liberal arts education with professional and career education.

Department Mission

The Department of Language and Literature at ACU believes in the importance of reading, reasoning, and writing effectively in order to serve God in an information-driven world.

Course Prerequisites

The prerequisite for this workshop is the successful completion of all sophomore literature requirements. This should give you mastery of needed skills in reading literature, analyzing rhetorical strategies, and conveying your thoughts clearly through writing.

Primary Audience

This course is intended for students completing the Department of Language and Literature's film minor. It is offered as one way of fulfilling the 3-6 hour requirement to choose an elective(s) in "Writing for Film." In addition, this course will also prove useful to:

- English majors, English minors, and Professional Writing minors wishing to broaden their skills in creative writing
- Digital Entertainment Technology majors and minors who are interested in pursuing a career in film rather than the video game industry
- Any student who wishes to acquire writing and creative skills used in the production of both short and long films.

NOTE: This course teaches the principles of storytelling most applicable to fictional film narratives and does not address the scripting of documentary (nonfiction) films.

Course Catalogue Description

Fundamentals of storytelling and film structure, including character development, conflict, scene writing, and dialogue. Students write short film scripts as well as the first act of a feature-length film.

Course Goal/Outline of Topics

This course will enable you to understand, develop, revise, critique scripts, and prepare to market them for production.

DETAILS: Most people who enjoy “going to the movies” seldom think much about the formal document called a “screenplay” that is the starting point of virtually every film ever made. In addition, they may have little idea that the screenplay is much more than a “script” with words for actors to voice and some instructions for the director and cinematographer. In reality, the screenplay is a carefully constructed blueprint for a story that will be shot and assembled in the editing room. It contains three-act structure, a structure that is created by the screenwriter. You’ll learn this structure, including how and why it works and has never gone out of fashion. We’ll also take a look at reigning theories about “beats,” “plot points,” “hero’s journey” that some believe are the key to writing a more compelling script. Also, of major importance in this class will be learning to think visually so that you can find ways for the director and cinematographer to put images on the screen that tell major portions of your story without using any words of dialogue or voiceover. Lastly, you will be trained to master the proper script format and make your script read clearly, fluently, and be entertaining in its own right.

By completing the above areas of study, you will be ready to apply what you know by writing a short film script as well as the first act of a feature-length script (plus additional scenes), which will be reviewed by your classmates who will follow the standard film industry practice of “giving notes.” Once you have a script and have taken into account the notes you’ve received, a final goal of the class will be for you to revise your script and practice a “pitch” to a hypothetical group of investors, studio executives, or agent.

Teaching Learning Methods and Format of Class Sessions

The first nine weeks of class we’ll be spent learning the fundamentals of screenwriting, including how stories are structured. Much of what you will learn will come from our three textbooks. It is essential that you read all the assigned pages (you’ll be quizzed upon them) as they are the key to your success as a writer. You will also be expected to watch selected films and scripts as part of your outside of class work (you’ll be quizzed on them). These films will then be discussed in class in order to elicit lessons from them that will improve your own screenwriting efforts.

In the latter weeks of the class our meetings will be held in a workshop format during which your screenplays will be presented, analyzed, and discussed. The focus of discussion will be on what is communicated in the writing as presented rather than what it would take to actually produce your film. Feedback (officially called “giving notes” in film parlance) will be of a constructive nature, addressing how each writer may enhance the communication of his/her intended story.

Christian Perspective

An assumption of my teaching philosophy is that any class taught at a Christian institution of higher learning should likely differ in some way from the same course that is offered at a public or secular private university. To me this doesn’t mean precluding consideration of ideas and texts discussed at the other institutions; instead, it actually means inviting a wider range of possibilities into the classroom, including the following questions, “What does God think about this art or entertainment?” and “How can scripture and history of Christian practice guide us?”

and “Does any of this have an impact on one’s ability to fulfill the law and love our neighbors as ourselves?”

Another of my beliefs is that in the 21st century Christian artists need to seriously “up their game.” Too often when the best creative projects enter the marketplace, Christians seem to be absent—except as consumers of what non-believers have produced. On the occasions when Christians write and produce films, I’ve noticed that most of them seem 1) to appeal only to like-minded individuals and 2) suffer from obvious aesthetic and technical flaws, including clumsy and heavy-handed scripts. If we are offering our best to God in all things, then this should include the things we create. Jesus sets the highest possible standard for us in whatever we do when he says in the Sermon on Mount, “Be perfect, therefore, as your heavenly Father is perfect.” (Matthew 5:48) This is the standard I choose to point us to in this class.

Lastly, at a Christian university there is the perennial issue of questionable material. Whenever we are going to encounter this kind of material in the class you will be given advance notice and told exactly what elements justify an “R,” “M,” “A,” or unrated “caution.” **It will be left to your personal judgment whether you wish to read or view this content or be given an alternative assignment;** however, you will be encouraged in the name of being wise about “the ways of this world” (Romans 2:12) to engage this material—not to emulate it—but to understand it and see it with the above-referenced “mind of Christ” and develop your own views about these worldly elements of today’s entertainment.

Required Texts

1. Flinn, Denny. *How Not to Write a Screenplay: 101 Common Mistakes Most Screenwriters Make*. Burbank, CA: Lone Eagle, 1999. ISBN-13: 978-1580650151
2. Snyder, Blake. *Save the Cat!: The Last Book on Screenwriting You’ll Ever Need*. Studio City, CA: Michael Wiese Productions, 2005. ISBN-13: 978-1932907001
3. Vogler, Christopher. *The Writer’s Journey*, 3rd Edition. Studio City, CA: Michael Wiese Productions, 2007. ISBN-13: 978-1932907360

Required Software

Since your scripts must be submitted in a professional format, it is recommended that you download to your computer a free copy of **Adobe Story** (<https://story.adobe.com/en-us/>). It will make your writing go much more easily. You can alternatively use **Celtx** (www.celtx.com) and Amazon’s **Storywriter** screenwriting tool (<https://storywriter.amazon.com>), both of which are also free.

OTHER THINGS YOU NEED TO KNOW



VERY IMPORTANT: Canvas and Communication with Prof. Haley

The Canvas learning management system is where you’ll take quizzes for this class. It is also the primary way full details and reminders will be given to the class about the following:

- readings
- homework
- project assignments
- due dates

Email is the very best way to communicate with me outside of class: haleya@acu.edu

Course Competencies

By attending, participating and doing all the assignments in this course, at the end of 15 weeks you will be able to do the following:

	Competency	Measurement Instrument	Measurement Standard
1	Tell a story that exploits the primacy and power of visual elements	Written Assignment: Script a 1-2 page opening film sequence that uses music and/or sound effects along with visual images, but <i>no dialogue</i> , to give the viewer the maximum amount of information about setting, place, and character.	Grading Category: Weekly Assignments, Short Exercises - See "Creative Assignments" criteria below for assessment rubric.
2	Understand character, the basis of compelling drama	Written Assignment: List attributes of both a major and minor character in a successful film and analyze the character in terms of archetype and dramatic and psychological function.	Grading Category: Weekly Assignments, Short Exercises - 50% of grade: Accurate use of terminology - 50% of grade: Thorough identification of significant character attributes
3	Develop a fundamental understanding of 3-act story structure and the dramatic scene	Read: <i>Save the Cat!</i> , <i>The Writer's Journey</i> , <i>How Not to Write a Screenplay</i> Written Assignment: Short paper identifying and discussing the 3-act structure and stages of the hero's journey in a recent film.	Grading Category: Quizzes % correct (see grading scale below) Grading Category: Weekly Assignments, Short Exercises - 50% of grade: Accurate analysis of 3-act structure and stages of hero's journey - 50% of grade: Analysis of how elements support the theme and entertainment value of the story.
5	Understand and apply the economy of effective narrative screenwriting	Written Assignment: 6 loglines for original films in 6 different genres. In-class Activity: Use notecards to write/organize scenes for a short film. Submit them at the end of class for instructor evaluation. Written Assignment: Treatment for a feature-length film you wish to work on this semester	Grading Category: Weekly Assignments, Short Exercises - 50% of grade: Originality, produceable quality of ideas - 50% of grade: Idea implies interesting character and conflict Grading Category: Weekly Assignments, Short Exercises - 50% of grade: Demonstrate flexibility in re-ordering scenes and understand implications of doing so 50% of grade: Idea implies interesting character and conflict Grading Category: Weekly Assignments, Short Exercises - 50% of grade: Originality, produce-able quality of ideas

			- 50% of grade: Idea implies interesting character and conflict
4 5 6	- Master professional writing style used in screenplay format - Understand and apply the economy of effective narrative screenwriting - Learn and apply various theories of film story structures	Written Assignment: Screenplay for a 10-20 minute short film.	Grading Category: Short Film Script - 5% of grade: Incorporate 3-act structure - 40% of grade: Originality of idea and execution of character "arc" and implications of "set-up". - 10% of grade: Audience (class) reaction to script as shown by anonymous polling - 30% of grade: Originality, development, and coherence of film idea - 10% of grade: Writing including readable, entertaining expression; sound writing mechanics 5% of grade: Adherence to script format
4 6	- Master professional writing style in screenplay format - Learn and apply various theories of film story structures	Written Assignment: First act and one scene from Act 2 or 3 of a 90-120 minute feature-length film.	Grading Category: Feature Film Script - 40% of grade: Writing including readable, entertaining expression; sound writing mechanics - 50% of grade: Originality of idea and development of character and theme - 10% of grade: Adherence to script format
7	Revise to achieve an economical, effective narrative derived from multiple readers who give notes on your script	Peer review of short film and feature film scripts to "give notes," leading to revision and resubmission of one of the two scripts as a final course requirement.	Grading Category: Final Exam 30% of grade: Adherence to script format 70% of grade: Useful deletions, additions, and resequencing of scenes in original screenplay as a result of class and instructor "notes"
8	Know how to market a script with a logline, story treatment, and a strategy for a pitch meeting.	Prepare documents supporting marketing of feature film script, including logline, story treatment, analysis of success of similar films, cost and other production considerations. Make in-class presentation of this information in a film "pitch" for hypothetical producers or agent or potential investors.	Grading Category: Final Exam 50% of grade: professional presentation, peer vote and ranking of presentation 25% of grade: clarity and quality of strategy for getting film made 25% of grade: Quality and professionalism of writing in submitted documents

Components of Your Semester's Grade for the Course

All graded activities will be considered in developing your final grade. Each category of assessment will be given the following percentage weight of the final grade.

Attendance, participation and abide by Screen-Free Policy*	10%
Quizzes	10%
Weekly Assignments: Loglines, treatments, short exercises	15%
Short film script	20%
Feature film script	35%
Final exam	10%

*See p. 7

Evaluation Categories and Grading Criteria

Your performance in this class will be assessed using the following evaluative methods, which should provide you feedback on your progress toward achieving the course goals.

Attendance/Participation Grade

You are expected to attend class and participate in all in-class activities. At the end of the semester I will look at how many times you attended class, how often you contributed to class discussions, and the degree to which you evidenced "civility" (i.e., were considerate toward class members and followed the Screen-Free Policy). I will then assess an overall Attendance/Participation grade in terms of a letter grade of "A, B, C, etc." with a standard that for each unexcused absence in this once-a-week your attendance grade will lowered from 100% by 6% (since missing 3 hours of instruction out of the total of 45 hours equals a minimum 6% reduction in learning and participation). This attendance grade will count for 10% of your final grade. Obviously, if your attendance lags, your in-class participation will suffer as well. (See **Attendance Policy** for further information on the importance of coming to class).

Quizzes

Quizzes are designed to let me know how much of the reading you did and retained. Quizzes will also give me feedback on whether you're retaining information presented in class. All quizzes in this class are open notes.

Creative Assignments (including scripts)

Your creative assignments, which include a logline, treatment, scripts and other writing will be graded according to the criteria below:

(A) 90-100 – This work has the potential to be developed, finished, and possibly considered either by an agent or filmmaker or as part of a job interview or graduate program portfolio. It shows a high level of professionalism in originality, character development, story structure, and correct use of formatting.

(B) 80-89 – You have promising material (e.g., character and plot) and you've used some important story elements. Pay attention to the feedback you receive from me and your classmates. Clean up excessive errors.

(C) 70-79 – Pay special attention to my overview comments. They will suggest how to use narrative elements to strengthen the work as well as note parts of your narrative that seem underdeveloped, misordered, or unclear. I may also suggest that you look to see if you can make your story and character ideas more original.

(D) 60-69 – Your idea is weak, you're not applying the story elements learned in the class, you didn't complete the assignment, you did not follow all the directions for the assignment, and/or the writing has an unacceptable level of errors.

(F) – Did not submit assignment or wrote in an egregiously profane and/or violent manner or violated academic integrity policy.

Final Exam:

The final exam for this course consists of attending the scheduled final session (see ACU Schedule Bulletin) and doing the following:

- 1- Give a 5-minute overview/presentation of your final revision of your film script
- 2- Present ideas for how you would produce your film
- 3- Share with the class the marketing/advertising ideas you have developed for your film.
- 4- Turn in a revised version of your script with a document that gives an overview of the revisions, your logline, production notes, and ideas for promoting your film.

This 5-minute presentation will receive a letter grade evaluation as will the materials that you turn in.

POLICIES



Screen-Free Policy

Due to past abuses of mobile communication and computing devices (which can distract the entire class, including the teacher), this class has a Screen-Free Policy that bans all texting, tweeting, emailing, and surfing the Web during our time together. Here are the particulars:

- Phones are not allowed to be brought out into the open within the walls of our classroom.
- Laptops, tablet computers, and iPads are not allowed with one exception*.
- Unless you are an Alpha student, you may not use a digital device for taking notes. You should take notes by hand in a notebook.
- If you absolutely need to text or phone, you may exit the classroom to do so without penalty.
- Should you violate this policy, Prof. Haley will send you an email after class informing you of the violation. After a second violation, points will be deducted from your attendance/participation grade.

*The latter may be used for consulting e-versions of your textbooks and required readings.

Attendance

Department of Language and Literature policy requires that if you miss more than 3 classes in a once-a-week night class, you must be dropped with a WF or WP. If you have to miss a class and are concerned about your grade, notify me ASAP. Do this by sending an e-mail to haley@acu.edu.

Late Papers

The only late papers allowed will occur under some version of the following scenarios.

- I am informed in advance that you wish to submit late and I pre-approve this action based upon a legitimate, intellectually sound reason (e.g., you've already started writing, but you've discovered your script requires additional research).
- You've been hospitalized, incapacitated, or are in the midst of a humanitarian crisis.

Academic Dishonesty

Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead, or misrepresent and therefore, are a form of lying. Such actions are contrary to behavioral norms that flow from the nature of God. Academic misconduct includes, but is not limited to, the following:

1. Failure to give credit to sources used in a work in an attempt to present the work as one's own
2. Submission of papers or projects obtained from another source (e.g., research service or club paper file) as one's own
3. Falsifying information orally or in writing

Academic misconduct may result in, but is not limited to, a zero on the assignment and/or an F in the course. Additionally, the department chair, Dean of the College of Arts and Sciences, and the Dean of Student Life will be notified. See the full university policy, including how to appeal a decision, by following this link:

<http://www.acu.edu/campusoffices/studentlife/judicialDocuments/AcademicIntegrityPolicy.pdf>.

R-Rated Material

In the interest of learning from writers who are the best at what they do, we will watch some films or excerpts of film that carry an MPAA Rating of R. If you think language or portrayals of human behavior that Christians consider "sinful" might bother you, you must speak to me in advance of the screening. I will always try to preview whatever I'm asking the class to view so no one is caught unawares and feels forced to watch something they'd rather not see.

ADA Compliance

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call our office directly at (325) 674-2667.

Racial and Sexual Harassment

Racial and sexual harassment is a violation of the code of conduct as described in Section 2-02 of the ACU Student Guide and will not be tolerated during class or class-related activities. Harassment is any action, including a joke or suggestion that creates an intimidating, hostile or degrading environment and would have such an effect on a reasonable person of the alleged victim's status. Violators of Section 2-02 will be referred to Campus Life.

Screenwriting Schedule – Spring 2016

Week	Date	Topic and/or Activity	Text to Read for Class or Film to View	Assignment(s) Due
1	Jan. 15	- Film genres - Hollywood v. Indie/Art - Watch <i>Adaptation</i> (2002) Pt 1		
2	Jan. 22	The visual language of film <i>Adaptation</i> Pt 2	VIEW: <i>Adaptation</i> (2002) READ: <i>Adaptation: The Shooting Script</i> <i>Save the Cat!</i>: Ch. 1-2	Six loglines in six different genres
3	Jan. 29	Archetypes in the Hero's Journey	<i>Writer's Journey</i>: Preface to 2nd Edition, Book One: Mapping the Journey pp. 1-80 <i>Save the Cat!</i>: Ch. 3	1-page analysis of film character you really like in any film
4	Feb. 5	12 stages of the Hero's Journey - Stages applied to a non-adventure film: <i>The Fabulous Baker Boys</i> (1989)	VIEW: <i>The Fabulous Baker Boys</i> (1989) READ: <i>Writer's Journey</i> : Book Two: pp. 81-230	Analysis of Hero's Journey stages in a recent film
5	Feb. 12	More lessons from Vogler: - catharsis - polarity "wisdom of the body" - Polarity applied to <i>Gran Torino</i> (2008)	VIEW: <i>Gran Torino</i> (2008) READ: <i>Writer's Journey</i> : Epilogue pp. 231-234, pp. 258-267; Appendices pp. 299-336	Assigned "questions" on pp. 336-338 and pp. 351-352
6	Feb. 19	Blake Snyder's approach to story development and structure	<i>Save the Cat!</i> : Ch. 4	Logline + 1-2 page (single space) treatment for short film
7	Feb. 26	Movie night: searching for "beats"	VIEW: <i>Chef</i> (2014) READ: http://scriptshadow.net/screenplay-review-chef/	Logline + 2-3 page (single space) treatment for feature-length film
8	March 5	- Notecard night - How to format a script	<i>Save the Cat!</i>: Ch. 5 <i>How Not to Write</i>: Part 1, pp. 1-139	Put short film treatment scenes on 12-20 note cards
		SPRING BREAK		
9	March 19	Other things to keep in mind	<i>How Not to Write</i> : Part 2, pp. 142-206	Script 1 (short)
10	March 26	Short film workshop	No reading	
11	April 2	Short film workshop	No reading	Script 2 (Act 1 and 2 scenes from Act 2 or 3)
12	April 9	Feature film workshop	Student scripts posted on class blog	Typed notes over scripts you read
13	April 16	Feature film workshop	Student scripts posted on class blog	Typed notes over scripts you read
14	April 23	Feature film workshop	Student scripts posted on class blog	Typed notes over scripts you read
15	April 30	Feature film workshop	Student scripts posted on class blog	Typed notes over scripts you read
Final Exam	May 7 6:30-8:40			Turn in revised script, marketing plan. Make "pitch" to class.