

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: English

Date: 9/11/19

Title Of Course/Degree/Concentration/Certificate: Eng 6000 Creative Writing: Screenwriting

Change(s) Initiated: (Please check)

- | | |
|--|---|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree: Adding Concentration |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Degree: Deleting Concentration |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| <input checked="" type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Designation |
| <input checked="" type="checkbox"/> New 82 Course (Pilot Course) | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> Deletion of Course(s) | <input type="checkbox"/> Change in Course Title, Number, Credits and/or Hours |
| | <input type="checkbox"/> Change in Academic Policy |
| | <input type="checkbox"/> Pathways Submission: |
| | <input type="checkbox"/> Life and Physical Science |
| | <input type="checkbox"/> Math and Quantitative Reasoning |
| | <input type="checkbox"/> A. World Cultures and Global Issues |
| | <input type="checkbox"/> B. U.S. Experience in its Diversity |
| | <input checked="" type="checkbox"/> C. Creative Expression |
| | <input type="checkbox"/> D. Individual and Society |
| | <input type="checkbox"/> E. Scientific World |

Change in Program Learning Outcomes

Other (please describe): _____

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: 9/11/19 Signature, Committee Chairperson: Brian Katz

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: 9/16/19 Signature, Department Chairperson: Debra Serretto

Date Approved: _____ Signature, Department Chairperson: _____

I have reviewed the attached material/proposal

Signature, Department Chairperson: Debra Serretto

Kingsborough Community College

The City University of New York

New Course Proposal Form

1. Department, Course Number, and Title (Speak with Academic Scheduling for assignment of a new course number):

ENG 6000 – Creative Writing: Screenwriting

2. Does this course meet a General Education/CUNY Common Core Pathways Category?

- Life and Physical Science
- Math and Quantitative Reasoning
- A. World Cultures and Global Issues
- B. U.S. Experience in its Diversity
- C. Creative Expression
- D. Individual and Society
- E. Scientific World

If **YES**, complete and submit with this proposal a CUNY Common Core Pathways Submission Form.

3. Describe how this course transfers (required for A.S. Degree course). If A.A.S. Degree course and does **not** transfer, justify role of course, e.g. describe other learning objectives met.

Baruch College: JRN 3650, Workshop, Film and Television Writing (3 credits)

Borough of Manhattan Community College: MES-153, Script Writing (3 credits)

Brooklyn College: TVRA 7741G Research and Development, Introduction to Scriptwriting (3 credits)

College of Staten Island: COM/ENL 465, Writing for the Media (F, 4 credits)

City College: 2300, Screenwriting Workshop (3/3)

Hunter College: FILPL 276 - Screen Writing I (W, 3 credits)

John Jay College: ENG 3XX, Advanced Screenwriting (3 credits)

LaGuardia Community College: HUC 238 – Screenwriting (3 credits)

Lehman College: FTS 309, Screenwriting (3 credits)

Queens College: Media Studies 245, Screenwriting (3 credits)

Queensborough Community College: FMP-242, Writing for the Screen (3 credits)

Other New York City Colleges:

Columbia University: FILM S4037D, Introduction to Screenwriting (3 credits)

Long Island University: MA150, Writing for Visual Media or MA152, Screenplay (3 credits)

New York University: WRIT1-CE9620, Beginning Screenwriting (3 credits)

SUNY New Paltz: DMJ215, Digital Storytelling (4 credits)

SUNY Purchase: PSW1010, Screenwriting 1 (4 credits)

4. College Catalog description of course:

Instruction and practice in the art of writing screenplays and scripts, along with study of works of screenplays as examples and models. Analysis of peer writing in a workshop format.

5. Credits and Hours Based on *College Credits Assigned for Instructional Hours** (Please check **ONE** appropriate box below based on credits):

1-credit:	<input type="checkbox"/> 1 hour lecture <input type="checkbox"/> 2 hours lab/field/gym
2-credits:	<input type="checkbox"/> 2 hours lecture <input type="checkbox"/> 1 hour lecture, 2 hours lab/field <input type="checkbox"/> 4 hours lab/field
3-credits:	<input checked="" type="checkbox"/> 3 hours lecture <input type="checkbox"/> 2 hours lecture, 2 hours lab/field <input type="checkbox"/> 1 hour lecture, 4 hours lab/field <input type="checkbox"/> 6 hours lab/field
4-credits:	<input type="checkbox"/> 4 hours lecture <input type="checkbox"/> 3 hours lecture, 2 hours lab/field <input type="checkbox"/> 2 hours lecture, 4 hours lab/field <input type="checkbox"/> 1 hour lecture, 6 hours lab/field <input type="checkbox"/> 8 hours lab/field
More than 4-credits: <input type="checkbox"/> Number of credits: ____ (explain mix lecture/lab below)	
____ Lecture ____ Lab	
Explanation: _____	

***Hours are hours per week in a typical 12-week semester**

6. Number of Equated Credits in Item #5 N/A (For Developmental Courses ONLY)
7. Course Prerequisites, Corequisites, and Selected Populations (If NONE, please indicate “NONE” for each):
- A. Prerequisite(s): ENG 1200 and ENG 5900
 - B. Corequisite(s): None
 - C. Pre-/Co-requisite(s): None
 - D. Open ONLY to selected Students (specify population): Open to all students
8. Brief rationale to justify proposed course, include:
- A. Enrollment Summary if previously offered as an 82XX-Pilot Course (include Complete 4-digit 82 course number): N/A
 - B. Projected Enrollment: 27
 - C. Suggested Class Limits: 27
 - D. Frequency course is likely to be offered: Once per semester
 - E. Role of course in Department’s Curriculum and College’s Mission:

Screenwriting fills a need. Currently, Kingsborough Community College has classes devoted to introducing Creative Writing (Introduction to Creative Writing) and the literary forms, Poetry (English 57), Fiction (English 56), and Nonfiction (English 58). As the English Department develops its plan to implement an English major, tracks of study are also being formed. A concentration in Creative Writing is being proposed, but in order to realize said “track,” screenwriting needs to be in place in order to meet students’ interests and expectations. Screenwriting will also introduce students to a thriving industry in New York City where such skills will be useful in the expanding marketplace for script-oriented writing.

9. List course(s), if any, to be withdrawn when course is adopted (Note: this is NOT the same as deleting a course): **NONE**

10. If course is an internship, independent Study, or the like, provide an explanation as to how the student will earn the credits awarded. The credits awarded should be consistent with the student efforts required in a traditional classroom setting. **N/A**

11. Proposed textbook(s) and/or other required instructional materials(s):

Lee, Spike, and Lisa Jones. *Do the Right Thing: a Spike Lee Joint*. Simon & Schuster, 1989.

McKee, Robert. *Story: Substance, Structure, Style, and the Principles of Screenwriting*. Methuen, 2014.

Tarantino, Quentin. *Pulp Fiction: A Quentin Tarantino Screenplay*. Hyperion, 1997.

12. Is the course REQUIRED for a Major, Concentration, or Certificate? **N/A**

If **YES**, – Submit a separate Curriculum Transmittal Cover Page indicating a “Change in Degree or Certificate” as well as a Proposal that MUST include a rationale for inclusion of the course within the curriculum and the following additional information:

- A. “Current” Degree with all proposed deletions (strikeouts) and additions (bolded) clearly indicated.
- B. “Proposed” Degree, which displays the degree as it will appear in the *College Catalog*

For a copy of the most up-to-date degree/certificate requirements contact Amanda Kalin, ext. 4611, Amanda.Kalin@kbcc.cuny.edu

The Following NYSED Guidelines must be adhered to for ALL Degree Programs:

45 credits of Liberal Arts Course work for an Associate of Arts Degree (A.A.)

30 credits of Liberal Arts Course work for an Associate of Science Degree (A.S.)

20 credits of Liberal Arts Course work for an Applied Associate of Science (A.A.S.)

13. Explain what students will know and be able to do upon completion of course:

Students will be able to:

1. Develop their writing skills and build an appreciation for the best form or forms of screenwriting suited for them.
2. Read about, discuss and attempt to articulate ideas about the craft of writing, seeing writing as not just the finished project but as something constructed, that was developed and perhaps took many forms before it was ultimately “finished.”
3. Employ the terms practitioners and critics alike use when discussing screenwriting, in each of these various forms.
4. Read a number of introductory readings aimed at engaging them in the practice and process of the craft of writing and introduce the modes, vocabulary, ideas, and theories that move writers to create.
5. Explore the work and craft of established screenwriters and discuss them in both critical and personal terms.
6. Engage in the question of what it means to be a writer.
7. Realize students’ visions and modes as participants in the creation of works of art.
8. Write several critical papers that respond to the work of students’ classmates. The work will be shared with both the instructor and fellow classmates and is aimed at showing one’s understanding and mastery of course terms and concepts and also at helping classmates to see their work from an

outside perspective. Students will be responsible for engaging with their classmates' creative writings in both oral and written responses.

9. Prepare, write, and revise their own scripts based on the knowledge acquired through examining assigned pieces. All students will be responsible for composing multiple creative pieces.
 10. Push their own boundaries and attempt to fulfill the requirements of each assignment by working assiduously and in a detail-oriented manner (grammar and spelling and English-language conventions must be attended to).
 11. Write weekly journals in response to the class discussions, questions, and/or themes. These papers will be turned in during class, and represent an important part of the class and grade.
 12. Write one short researched essays on an established writer's approach to her/his craft.
 13. Expected to engage with experiential co-curricular activities such as attending public readings and performances related to course content with related verbal or written outcomes.
14. Methods of Teaching – e.g. lectures, laboratories, and other assignments for students, including any of the following: demonstrations, group work, website or email interactions and/or assignments, practice in application skills, etc.:
1. A bulk of the lessons will be workshop-oriented readings and discussions. Lectures will be used to introduce major course concepts, but a significant portion of the class will be devoted to roundtable discussions of stories moderated by the instructor. Emphasizing this kind of rigorous consideration of both stories written by classmates and those in the literary canon is the standard operating procedure of creative writing programs nationwide.
 2. Weekly journal assignments to be submitted via Blackboard, or directly to instructor.
 3. Critical response papers, as a teaching tool, accomplish multiple goals, including allowing students to a.) assess writing critically and develop their own sense of what makes a piece of writing strong; b.) find ways to communicate feedback to others in a constructive manner and c.) continue to articulate and make explicit writing processes and artistic objectives, which may allow students to come to a deeper understanding of something often extemporaneously created.
 4. In addition to the regular rigorous feedback that students are expected to provide their peers, students will occasionally make presentations on writers, literary concepts or devices, or literary movements.
 5. In appropriate contexts, students may be asked to share feedback on classmates' work through Blackboard or other online interactive forums.

15. Assignments to students:

Journal Assignments:

Students will write weekly journal entries to be submitted via Blackboard or directly to instructor in response to the class discussion, topic questions, and/or themes. The purpose of the journal is for students to reflect on principles discussed in the class and their own work—and that of their classmates—as it evolves. Themes may include:

- achieving verisimilitude through dialogue
- giving constructive criticism
- the value of conflict
- reflections on narrative devices used by great storytellers
- a story with a twist/a story with multiple twists
- writing a powerful beginning
- showing vs telling
- breaking the fourth wall/metafiction
- intrigue and creating forward momentum
- the greatest characters from cinema and television and how they were written

Reading:

Students are expected to read from the course text, *Story: Substance, Structure, Style, and the Principles of Screenwriting*, by Robert McKee, a book aimed at exploring the craft of scriptwriting, dealing with story construction, structure, the development of character, stage directions, etc., in addition to multiple screenplays, including the complete *Do the Right Thing* and *Pulp Fiction* scripts. Through these texts, students will explore the modes, vocabulary, ideas, and theories undergirding not simply the world of scriptwriting but also film creation as a whole. By closely exploring the work and craft of writers, students will learn about such things as style, tone, mood, purpose, and point of view. The readings and class discussions about the readings will also place creative writing in the context of the larger question of what art is and what role it plays in shaping, reflecting and offering context for larger cultural and societal questions and themes. Students will read their classmates' work and seek to respond meaningfully by writing comments on their printed scripts, alongside typed responses with their names on it, stapled to their classmates' work.

Short Screenplays:

Students will prepare, write, and revise their own short screenplays based on the knowledge acquired through examining assigned pieces. All students will be responsible for composing two complete pieces. With creative writing, there is no right or wrong way to compose a story. Thus, part of the students' score on these assignments may involve placing the students' own work in the context of larger class themes or discussions, or analyzing or classifying aspects of their story using course vocabulary, or responding explicitly to feedback from their instructor and/or classmates. In these assignments, we value experimentation, and students who push their own boundaries and attempt to fulfill the requirements of each assignment by working assiduously and in a detail-oriented manner (grammar and spelling and English-language conventions must be attended to) are those who tend to successfully master the concepts of the course and begin cultivating a stronger sense of intuition about the practice of writing of which mastery, the most seasoned writers unanimously agree, is directly proportional to effort, resilience and devotion. These qualities are those that anyone can glean from a piece of writing, and will certainly be important considerations when the student assembles a portfolio of his or her best writing during the semester, which will include several revised pieces.

Monologues

Students will write monologues, standalone pieces or excerpts from longer projects that take sixty to ninety seconds to read, and that actors in Kingsborough's Theatre Arts program will perform. These pieces will either be performed live by students in-class, or recorded. An archive of monologues written by screenwriting students will be maintained; students can opt to have their monologues included, to be used by acting students to develop characters primarily for auditions. Through these exercises, students will see how writing for screen or television or other media involves the co-creation of meaning (not simply shared with actors, but also with technical crew, cinematographers, sound engineers, etc.). Such things as *didascalies*, stage directions, offer practical insights into authorial intention, which, unlike in print literature, is not only for the reader to deduce, but also for many other individuals part of an artistic and technical team to understand, and greatly influences how they interpret and experience a given text.

Screenings, Readings, Lectures, etc.

All students will attend a screening of talk at which the screenwriter is present and write a paper explaining and reflecting upon this writer's work and craft. These talks may be part of a local film festival, such as Tribeca (typically in late April or May) or the Brooklyn Film Festival (in late May/early June), or as part of film series at MoMA or BAM. Students will write a paper of a minimum of three pages, reflecting upon the event and statements the writer made about the craft of writing, i.e., how a writer writes and puts together his or her script, what techniques are used in the writing itself, and/or what the process of writing for this writer is. Students may feel free to weigh in on what the writer said about this, and compare to their own feelings about craft. They don't have to remain objective.

16. Describe method of evaluating learning specified in #14 – include percentage breakdown for grading. If a Developmental Course, include how the next level course is determined as well as Next Level Placement.

Creative Writing Portfolio – 40%

Attendance and Participation – 20%

Attendance of a reading/lecture outside of class – 10%

Critical Response Papers – 10%

Journal – 10%

Reflective Piece – 10%

17. Topical Course Outline for the 12-week semester. This should be specific regarding topics covered, learning activities and assignments:

WEEK ONE: Introduction

Introduction to the course. Syllabus. Expectations. Discussion of where screenwriting is used: filmmaking, television, video games, advertisements, etc. First journal exercise: “Why did you choose to take this class?” Homework: Read and annotate the handout, a twenty-page short film script, “Barbara,” by Yannick Privat, and be prepared to discuss it in class on the 4th.

Discussion of “Barbara,” by Yannick Privat. We will discuss the story’s themes, and why the author might have chosen to tell this story, even urgently so. How did the story begin, and where did it go? In other words, do the entry and exit points (beginning and ending) communicate something about authorial intention? Does this story contribute in some way to a greater understanding of the elements and ideas it satirizes?

Discussion of the art of story construction and the role of story in preserving and commenting upon culture. Discussion of basic screenwriting format (designation of exterior/interior shots, camera directions, use of the industry-standard Courier typeface, the minute-per-page formula, differences between playwriting and scriptwriting formats, etc.).

Weekend homework: Find a screenplay online on a website such as <https://www.simplyscripts.com/>. Read several pages, paying specific attention to formatting. What do you notice? Print two pages from the screenplay and make three photocopies of these two pages. You will share these with your classmates. Read pages 3-10 in *Story: Substance, Structure, Style, and the Principles of Screenwriting* by Robert McKee: “Introduction.”

WEEK TWO: SCREENPLAY FORMATTING

Students will work in groups of four analyzing basic formatting. You will compare the script you have brought in today with those furnished by your classmates. What might we say are the conventions of screenwriting, devices we see used from script to script? What features of each screenwriter’s style might we see as being more idiosyncratic, or unconventional? Students will together write a short script attempting to reproduce these formatting conventions, without paying attention to story. Discussion of McKee’s “Introduction.”

Continuation of the discussion of basic screenwriting format: scene headings, subheaders, transitions, use of character names (including use of all-caps to indicate first appearance in the story), parentheticals, use of page numbers, etc. Homework: Write a one-page sketch for a story with a beginning, middle and end, and be prepared to share with the class on March 12th.

One student's sketch will be chosen and developed into a screenplay by the entire class. Students will work in groups, each developing a different version of this student's outline. Discussion of different approaches to telling the same story (Dostoyevki's idea that there are only two stories in existence, both of which are actually the same...)

Homework: Convert your own story sketch into a very short script (no more than five pages). In Story by Robert McKee, read pages 100-110, "Structure and Character" and pages 374-388, "Character."

WEEK THREE: CHARACTER AND DIALOGUE

Discussion of "Structure and Character," by Robert McKee. Journal: "What role do characters play in stories?" Bring the scripts Do the Right Thing by Spike Lee and Pulp Fiction by Quentin Tarantino to class. We will look at how characters are presented and how what they say (dialogue) informs our perception of them and brings them to life. We will discuss how actors read scripts, what they're looking for, and how they read between the lines.

First written assignment due.

Dialogue. How to capture the way people speak. How to capture who people are through the way they speak. We will continue to look for examples of character speech within the two scripts and analyze them. Students will read each piece of dialogue aloud. Even though the words are the same, how can two different actors interpret the same lines differently? Comparison of "To be or not to be" speech and how nine British actors performed the same speech differently: <https://www.vox.com/2016/4/26/11505036/hamlet-david-tennant-judi-dench-benedict-cumberbatch>

Annotation. How to annotate. In class, we will look at the first several pages of Do the Right Thing by Spike Lee, annotating as we go. How does Lee tell this story? How does he begin? How does he tell the story visually, even if what we see are only mere words on a page?

Homework: Read and meticulously annotate the first half of the Do the Right Thing script. Choose someone in your life and try to capture the way they speak entirely through dialogue. Write this in script format, using didascalies. Be prepared to share this with your classmates.

WEEK FOUR: DO THE RIGHT THING

Discussion of Do the Right Thing. What universe does Lee create? Does it have verisimilitude? To what degree are the characters symbols of real people? To what degree are they "real"? What do you recognize of Brooklyn in 2020 in this Brooklyn of the 1980s? Journal: Develop a lengthier response to one of the above questions.

Share with your classmates the dialogue you created over the weekend. Your classmates will explain what type of character they feel your dialogue communicates. We will discuss the various aspects of character: flat vs round, dynamic vs static, archetypes, character clichés, memorable characters, and, in industry terms: leading vs supporting, guest star vs co-star, etc. What makes a great character? What makes a character necessary to a story?

Screening: Do the Right Thing by Spike Lee, in the Mini-theatre.

Homework: Finish reading Do the Right Thing., Write a typed, two-page reflection on the screenplay vs the film.

WEEK FIVE: STORY STRUCTURE/PLOT/ A STRONG BEGINNING

The Elements of Story Plot and Narrative Arc. Dramatic structure (Aristotle's Poetics). Barth's definition of plot ("The incremental perturbation of an unstable homeostatic system and its catastrophic restoration to a complexified equilibrium"). Postmodern shapes/designs. (Godard: "A story should have a beginning, a middle and an end, but not necessarily in that order.") Journal: Must a story have a beginning, middle and end?

Homework: Come up with two story ideas for possible short screenplays students will develop and have workshopped by classmates as their main class assignment, and be prepared to share these ideas in class.

Second written assignment due.

Students will discuss the ideas they have in "story circles," small groups of three or four students. All students will present the ideas for two short stories to their story circle, where the merits and disadvantages of each story will be discussed in each group. Attention will be placed on not only the written text, but also how the story will be told visually.

Handouts will be provided of the first scenes from a number of screenplays: Four Weddings and a Funeral, written by Richard Curtis; Map of the Sounds of Tokyo, by Isabel Coixet; Manhattan by Woody Allen, Tirez sur le pianiste by Truffaut, etc. In class we will analyze the importance, and various effects, of a strong beginning.

Homework: Write a short screenplay (between eight and twelve pages long), to be shared with the class upon return from Spring Break. In Story by Robert McKee, read pages 233-346 ("Scene Design," "Scene Analysis," "Composition," "Crisis, Climax, Resolution," "The Principle of Antagonism," "Exposition" and "Problems and Solutions").

WEEK SIX: STORY AND SCRIPT COMPLETION

Continue Readings from Story and complete your scripts.

WEEK SEVEN, STORY CYCLE #1

Discussion of the process of writing and completing a short screenplay. What did the students learn from writing them? What are the challenges of screenwriting? What happens as we move from the theoretical to the practical? Is "writer's block" a myth? The students, now converted into practitioners of the art of scriptwriting, may now weigh in on some of the theoretical ideas we've previously discussed. What are some things we learn that only writing can teach us?

Third written assignment due. Students will turn in their short screenplays, which should be between eight and twelve pages long. Each script should have at least one monologue, and the monologue (along with the didascalies) will be sent to me by email separately. After the class workshop, students should revise their monologues (not the whole script), potentially in response to their classmates' feedback .

Discussion of the pages read in Story by Robert McKee. Journal: Connect what you read in the book to the development of your own screenplay.

Story Cycle #1: Students will discuss two of the first screenplays written by their classmates. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

WEEK EIGHT: STORY CYCLES #2 and #3

Second workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

Actors from the Theatre Department will come to class and perform monologues from student scripts.

Third workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

WEEK NINE: STORY CYCLES #4 and #5

Fourth workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

Actors from the Theatre Department will come to class and perform monologues from student scripts.

Fifth workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

WEEK TEN: STORY CYCLES #6 and #7

Sixth workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

Discussion of recurring errors in student screenplays. Journal: What have you learned from reading your classmates' screenplays?

Seventh workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

Homework: Read Pulp Fiction by Quentin Tarantino.

WEEK ELEVEN, May 19: PULP FICTION

Discussion of Pulp Fiction. How has the way you read screenplays changed as a result of workshopping your classmates' stories? What sets Tarantino, as a professional, award-winning writer, apart from the work you've read from your classmates? How is the work from your classmates similar to Tarantino's script? What can reading this screenplay teach us about our own scripts, and scriptwriting in general?

Fourth written assignment due, a reflection on an event or screening a student attended.

Continued discussion of Pulp Fiction. Journal: A response to one of the questions above.

Screening: Pulp Fiction by Quentin Tarantino, in the Mini-theatre. Turn in revised monologues, or, if you prefer, write a new monologue.

WEEK TWELVE: FINAL WEEK

Professional actors will be invited to class to do cold readings of revised, or new, student monologues.

We will discuss your revisions of monologues. Journal: Discuss one thing learned in the class this semester in greater detail.

Final class.

Third written assignment due. Students will turn in new short screenplays, which should be between six and twelve pages long.

Students will also turn in at least one monologue, either a previous monologue revised, or a new monologue (along with the didascalies), sent to me by email separately, for inclusion in an archive of monologues to be used by acting students for future auditions.

18. Selected Bibliography and Source materials:

Akers, William M. *Your Screenplay Sucks!:* 100 Ways to Make It Great. Michael Wiese, 2008

Alessandra, Pilar. *The Coffee Break Screenwriter Breaks the Rules: a Guide for the Rebel Writer.* Michael Wiese Productions, 2018.

Almodóvar Pedro, and Frédéric Strauss. *Almodóvar On Almodóvar.* Faber & Faber, 1996.

Baer, William. *Classic American Films: Conversations with the Screenwriters.* Praeger, 2008.

Burns, Edward, and Todd Gold. *Independent Ed: Inside a Career of Big Dreams, Little Movies, and the Twelve Best Days of My Life.* Gotham Books, 2015.

Bono, Edward De. *Six Thinking Hats.* Back Bay Books, 1999.

Egri, Lajos. *The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives.* Simon & Schuster Inc, 2004.

Lax, Eric, and Woody Allen. *Conversations with Woody Allen: His Films, the Movies and Moviemaking.* Knopf, 2007.

Field, Syd. *Four Screenplays: Studies in the American Screenplay.* Dell Pub., 1994.

Field, Syd. *Screenplay: The Foundations of Screenwriting.* Delta, 2005.

Goldman, William. *Adventures in the Screen Trade: A Personal View of Hollywood and Screenwriting.* New York: Warner Books, 1983. Print.

Gulino, Paul Joseph. *Screenwriting: the Sequence Approach.* Bloomsbury, 2013.

Iglesias, Karl. *The 101 Habits of Highly Successful Screenwriters: Insider Secrets from Hollywood's Top Writers.* Adams Media, 2011.

King, Stephen. *On Writing: A Memoir of the Craft.* New York: Scribner, 2000. Print.

Truffaut, François, and Helen G. Scott. *Hitchcock.* Simon & Schuster, 1986.

Lee, Spike. *Spike Lee's Gotta Have It: Inside Guerrilla Filmmaking.* Simon & Schuster, 1987.

- Lee, Spike, and Lisa Jones. *Do the Right Thing: a Spike Lee Joint*. Simon & Schuster, 1989.
- McKee, Robert. *Story: Substance, Structure, Style, and the Principles of Screenwriting*. Methuen, 2014.
- Priggé Steven. Created by: *Inside the Minds of TV's Top Show Creators*. Silman-James Press, 2005.
- Seeger, Linda. *Making a Good Script Great: a Guide for Writing and Rewriting by Hollywood Script Consultant*. Silman-James Press, 2010.
- Sijll, Jennifer Van. *Cinematic Storytelling the 100 Most Powerful Film Conventions Every Filmmaker Must Know*. M. Wiese Productions, 2005.
- Snyder, Blake. *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*. M. Wiese Productions, 2005.
- Tarantino, Quentin. *Pulp Fiction: A Quentin Tarantino Screenplay*. Hyperion, 1997.
- Yorke, John. *Into the Woods: a Five-Act Journey into Story*. The Overlook Press, 2015.

CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3 credits. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

College	Kingsborough Community College
Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)	ENG 6000
Course Title	Creative Writing:Screenwriting
Department(s)	English
Discipline	English
Credits	3
Contact Hours	3
Pre-requisites (if none, enter N/A)	ENG 1200 and ENG 5900
Co-requisites (if none, enter N/A)	
Catalogue Description	Instruction and practice in the art of writing screenplays and scripts, along with study of works of screenplays as examples and models. Analysis of peer writing in a workshop format.
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.)

<p>Required Core</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible Core</p> <p><input type="checkbox"/> World Cultures and Global Issues (A)</p> <p><input type="checkbox"/> US Experience in its Diversity (B)</p> <p><input checked="" type="checkbox"/> Creative Expression (C)</p> <p><input type="checkbox"/> Individual and Society (D)</p> <p><input type="checkbox"/> Scientific World (E)</p>
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C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

Creative Writing: Fiction -- ENG 56:

- Throughout the semester, students will be expected to read samples by established screenwriters and respond to their works in a critical manner.
- Students will then prepare, write, and revise their own screenplays based on the knowledge acquired by the assigned models.
- Students will be responsible for engaging with their classmates' creative writings in both oral and written responses.
- Journal writing based on their experiences practicing the craft is also required.
- In addition, one research assignment on an established screenwriter, such as Spike Lee, must be completed by the end of the semester.
- Students will gather information from various scholarly and popular sources to support their opinions and conclusions about assigned screenwriter.
- Students will be required to use a primary text (*Story: Substance, Structure, Style, and the Principles of Screenwriting*, by Robert McKee) and explore additional creative works with the assistance of library staff.

- Gather, interpret, and assess information from a variety of sources and points of view.

- By evaluating and responding to different course readings and student writings, students will approach ideas and styles in both critical and creative ways.
- The workshop environment will support in-class discussion, journal writing, and online discussions (on Blackboard) to further their understandings of the craft.
- Students will write weekly journal entries to be submitted via Blackboard or directly to instructor in response to the class discussion, topic questions, and/or themes. The purpose of the journal is for students to reflect on principles discussed in the class and their own work—and that of their classmates—as it evolves. Themes may include:
 1. achieving verisimilitude through dialogue
 2. giving constructive criticism
 3. the value of conflict
 4. reflections on narrative devices used by great storytellers
 5. a story with a twist/a story with multiple twists
 6. writing a powerful beginning
 7. showing vs telling
 8. breaking the fourth wall/metafiction
 9. intrigue and creating forward momentum
 10. the greatest characters from cinema and television and how they were written

- Evaluate evidence and arguments critically or analytically.

- Students will write one short researched essay (2000+ words) to be completed at the end of the semester on a particular screenwriter's approach to her/his craft.
- This final assignment will require a carefully selected variety of outside source material to be quoted, paraphrased,

- Produce well-reasoned written or oral arguments using evidence to support conclusions.

<p>and/or summarized accurately, with close attention to original context.</p> <ul style="list-style-type: none"> ● On average, there are 25 students enrolled in English 60. Each student will write five critical responses to peer writings. 	
<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<ul style="list-style-type: none"> ● Introductory readings from established screenwriters will engage students in the practice and process of the craft of writing screenplays (and writing, in general) and introduce the modes, vocabulary, ideas, and theories that move screenwriters to create. ● Understanding and analyzing various styles will be thoroughly explored. ● Students will prepare, write, and revise their own short screenplays based on the knowledge acquired through examining assigned pieces. All students will be responsible for composing two complete pieces. ● Students will write monologues, standalone pieces or excerpts from longer projects that take sixty to ninety seconds to read, and that actors in Kingsborough’s Theatre Arts program will perform. ● All students will attend a screening of talk at which the screenwriter is present and write a paper explaining and reflecting upon this writer’s work and craft. These talks may be part of a local film festival, such as Tribeca (typically in late April or May) or the Brooklyn Film Festival (in late May/early June), or as part of film series at MoMA or BAM. Students will write a paper of a minimum of three pages, reflecting upon the event and statements the writer made about the craft of writing, i.e., how a writer writes and puts together his or her script, what techniques are used in the writing itself, and/or what the process of writing for this writer is. 	<ul style="list-style-type: none"> ● 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.
	<ul style="list-style-type: none"> ● 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.
<ul style="list-style-type: none"> ● The many techniques a screenwriter employs help to convey clear messages (and visions). ● By closely exploring screenwriters such as Spike Lee, students will learn to understand style, tone, mood, purpose, and point of view. ● Selected screenwriters become representatives who focus on personal experiences as a means to convey their stories. ● As models, these selected screenwriters encourage students to engage in their own experiences as the sources for stories. ● An example of an assignment in re to “interpretation”: Dialogue: How to capture the way people speak. How to capture who people are through the way they speak. We will continue to look for examples of character speech within the two scripts and analyze them. Students will read each piece of dialogue aloud. Even though the words are the same, how can two different actors interpret the same lines differently? Comparison of “To be or not to be” speech and 	<ul style="list-style-type: none"> ● Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

<p>how nine British actors performed the same speech differently: https://www.vox.com/2016/4/26/11505036/hamlet-david-tennant-judi-dench-benedict-cumberbatch</p>	
<ul style="list-style-type: none"> ● By focusing on established and expert screenwriters, students will be able to compare what they are creating both individually and collectively. ● By engaging in the process of what it means to be a screenwriter, students will begin to realize their visions as participants in the creation of works of art. ● Finally, students will write a self-assessment analyzing their writing process. ● This reflective assignment will ask the following questions: <ol style="list-style-type: none"> 1. How do you perceive yourself as a screenwriter? 2. What do you like/dislike about your writing? 3. What are your strengths/weaknesses in storytelling? 4. Is writing important to you? Do you think it will be in the future? What evidence do you have for your answers? 5. Did any particular revision technique prove useful? If so, how? 6. Who is the audience for your stories? How did you determine the audience? How did the audience affect the way you wrote your stories? 	<ul style="list-style-type: none"> ● Demonstrate knowledge of the skills involved in the creative process.
	<ul style="list-style-type: none"> ● Use appropriate technologies to conduct research and to communicate.