

## **FTV 33: Introductory Screenwriting**

Summer

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### **COURSE DESCRIPTION AND EDUCATIONAL GOALS**

FTV 33 Introductory Screenwriting is designed to provide a comprehensive overview of feature screenwriting and the screenwriter's importance within the film industry. This course is intended to be truly introductory; no previous screenwriting experience is expected.

In particular, the educational objectives for this class are the following:

- Enhance your understanding and appreciation of film through the reading of screenplays and the viewing of films made from those screenplays. You will come to understand how film can be an “EMPATHY MACHINE” - a gateway to different cultures, genders, races, ages, nationalities, fears, and dreams. You will learn how the screenplay is the first step in building this empathy machine.
- Develop the **FUNDAMENTAL SKILLS AND VOCABULARY** necessary to begin writing your own screenplay. You will practice and display those skills through a series of exercises that culminates in writing the first ten pages of your original screenplay.
- Learn the **FOUNDATIONS OF SCREENPLAY WRITING**, including formatting, story structure, character development, crafting compelling dialogue and action, the importance of tone, and the writer's voice.
- You will study the **HISTORY OF THE SCREENPLAY** by reading different screenplays from different decades. You will be able to explain how screenplays have evolved in craft, form and business from the earliest days of filmmaking to today.
- You will learn to employ the **THREE-ACT STRUCTURE** of screenplays used in most contemporary Hollywood films. You will learn to identify the central components of a screenplay written in this format: protagonist, antagonist, inciting incident, first act break, midpoint, second act break, climax, and resolution.
- You will also consider powerful **EXCEPTIONS TO THE THREE-ACT STRUCTURE**, and how and why those films were able to break out of the mold so successfully. You will investigate how changes to the “formula” of three-act structure can enhance storytelling.
- You will learn **PROPER SCREENPLAY FORMATTING** guidelines, why this formatting is crucial to the filmmaking process, and how it can be used to effect story. Your final screenplay pages must be formatted using these professional guidelines.
- You will learn to **CREATE CHARACTERS** who are multi-dimensional and not reducible to a singular characteristic or stereotypes. In doing so, you will examine issues of diversity and cultural appropriation as you consider developing characters who might be like or unlike you.

- You will learn how to develop YOUR OWN DISTINCTIVE VOICE as a writer, how to be authentic and not derivative, and how to create empathy with your audience.
- You will practice GIVING AND RECEIVING NOTES and feedback on screenplays, which is an integral part of professional screenwriting and indeed much other work which you generate in your college career. Script writing is a collaborative process, and your classmates, your TA, and I will be integral to your ability to develop your script.
- In doing all of these things, you will learn to turn off your inner self-critic, to fight writer's block, to take risks, to be creative, to accept constructive criticism, and to be willing to fail.

### **HOW THE CLASS WORKS**

Students will listen to weekly lecture modules via a web browser. Reading and viewing assignments will accompany each lecture. Questions and exercises related to assignments will be workshopped on a Discussion Board moderated by Teaching Assistants. This class is fully asynchronous, with some opportunities for optional live Zoom sessions and office hours. You may work on lectures, readings, screenings, and assignments on your own schedule as long as they are completed by the deadlines.

### **READINGS**

#### ***Adventures in the Screen Trade – William Goldman***

(available on Amazon; Kindle edition available)

#### ***Four Screenplays: Studies in the American Screenplay - Syd Field***

(available on Amazon; Kindle edition available)

#### ***The Hollywood Standard, Second Edition: The Complete and Authoritative Guide to Script Format and Style - Christopher Riley***

(available on Amazon; Kindle edition available)

### **Required Screenplay Readings & Movie Viewings:**

#1. *Butch Cassidy and the Sundance Kid* – screenplay by William Goldman (1969)

#2. *Thelma & Louise* – screenplay by Callie Khouri (1991)

#3. *Bridesmaids* – screenplay by Annie Mumolo & Kristen Wiig (2011)

#4. *Black Panther* – screenplay by Ryan Coogler & Joe Robert Cole (2018)

#5 *Parasite* - screenplay by Bong Joon Ho and Han Jin Won (2019)

#6 *Carol* - screen play by Phyllis Nagy (2015)

**Electronic PDF copies of each screenplay will be available for download from the class website. Films are available to stream from the Class Website.**

There is also an extensive library of supplementary screenplays on the course website if you are interested.

## **ASSIGNMENTS AND GRADING**

### **Grading Breakdown**

Discussion Board (6 total, including table read): 30%

Assignments (5 total): 35%

Quizzes (6 total, lowest score dropped): 10%

Final project—first 10 pages of your screenplay: 25%

Extra credit: There will be two live Q&As with me in Weeks 2 and 6. Students who attend will receive 1% extra credit on their final grade. See the course website for details.

### **Quizzes (10%)**

The quizzes are 10 questions and cover the lectures and readings from each week. The quizzes should take you less than 15 minutes, but we have given you 30 minutes to be sure. QUIZ PAGE CAN ONLY BE OPENED ONE TIME; please be sure you are prepared to complete the quiz in one sitting before you begin it. The quizzes are open book and open website, so you can do quick checks of those as time allows. Quizzes are due Thursdays at 11:59 PM, to ensure you are prepared to complete your discussion board posts by Friday. Essentially, this is intended as motivation to watch the lectures and do readings, and it should be an easy way to do well on 10% of the course.

The lowest quiz score will be dropped: this drop is meant to cover any medical/personal/technical issues that a student may encounter during the summer session, plus any particularly bad performance on an assignment. You do not need to contact us separately about any of these eventualities, as extensions and make-ups will not be granted.

Note that your professor and TA will not respond to emails about missed questions that you feel should have been correct. An individual question is not enough to make a difference on your final grade.

We will go over the quiz question scores at the end of the quarter, and if any show that a large percentage of students missed them, we will give everyone credit for them.

Late policy: If you do not submit a quiz by the deadline, there is no way to make it up, since the feedback becomes available immediately.

## **Weekly Discussion Forum Participation (30%)**

Questions are posted on the discussion board each Friday for the following week's work. You are required to respond to the prompt by Friday at 11:59 PM. You will provide notes or feedback on one of your classmates' posts by Sunday at 11:59 PM. Timely posting is required, but the earlier in the week you post, the greater the opportunity for comprehensive and continuing feedback.

The Discussion Board integrates what you learn in lessons with your assignments and the story you are writing. Your TA is both moderator and active contributor. They will reinforce concepts introduced in lecture and readings and provide feedback to advance the development of individual student storylines. Students are also required to exchange ideas through replying on each other's Discussion Board contributions.

Please also engage with fellow students to share your writing journey and to offer each other support when responding to the posts of others. Be generous and see this as an online workshop for your screenwriting. Remember that receiving feedback can make especially new writers feel vulnerable, so please cultivate an open, but considerate and professional tone. TAs will be actively monitoring these discussions to ensure a safe and productive learning environment.

Discussion boards will be graded on a scale of 0-3. The primary purpose of the boards is to prepare you to write your screenplay pages, and we want you to take risks and not be overly concerned with grades. Posts that make an honest and careful attempt at answering the prompt will receive 2 points; posts that are cursory, incomplete, late, or misunderstood the prompt will receive 1 point. You are also required to respond to one of your classmates each week. That response will gain you an additional point. These responses should be substantive (about one paragraph) and add to the discussion. Simply posting "Nice job!" will not be sufficient.

These are not Discussion Board posts as you know them. They are mini-essays, and you are expected to write more than just a couple of sentences. Properly-written English is required. The more effort you put into this course, the stronger your screenplay understanding will be, and the more professional your first 10 pages will turn out.

Please ask your TA for guidance if you are unsure of what's expected.

Posts that are up to 24 hours late will receive no more than 1 point. Posts will not be accepted more than 24 hours late unless there is documented illness or emergency.

## **Weekly Written Assignments (35%) and Final Screenplay Pages (25%)**

Each week, you will submit a written assignment to Turnitin. These assignments give you the opportunity to apply concepts learned in lecture and readings first to published screenplays and produced films and then to your own original screenplay. Assignments are due Sundays at 11:59 PM, and your TA will grade and give feedback within five days.

At the end of the class, you will submit the first 10 pages of your original screenplay, which you will have worked on and written progressively over the class.

Writing Assignments will be graded on the following scale:

**A grade** – excellent effort, shows creativity and hard work, clear English. Length is correct according to requirements. If screenplay formatting is required by the assignment, it is correct. If the assignment builds upon notes from a previous assignment, those notes were read, carefully considered, and applied.

**B grade** – good effort, clear answer, understandable English, correct length. If screenplay formatting is required by the assignment, it is generally correct but with a few mistakes. If the assignment builds upon notes from a previous assignment, those notes were read and mostly applied.

**C grade** – confused logic, short answer, sloppy writing. Screenplay formatting is attempted but not very successful. If the assignment builds upon notes from a previous assignment, the notes are only partially applied.

**D grade** – little effort, incoherent writing, too short, doesn't follow prompt. Did not follow screenplay formatting correctly. If the assignment builds upon notes from a previous assignment, it is not clear the notes were read or implemented, or were done so incorrectly.

**F grade** – poor effort, unintelligible writing, much shorter than requirements. Not in screenplay formatting. Notes on previous assignments were not implemented.

**Late policy:** Submitting assignments after the deadline will subtract 5% from the grade earned per day late. Assignments will not be accepted more than two days late unless there is documented illness or emergency.

#### **Extra Credit Live Q&A with Professor Huang (1%)**

There will be two of these live events in Weeks 2 and 5 at a time to be announced. The session will take place via Zoom. I will be taking your questions about screenwriting, challenges you've encountered while writing your screenplay, the business of screenwriting, and anything else you'd like to discuss. Please come with questions. Anyone who attends will receive 1% extra credit on their final grade.

#### **Bonus Opportunity – Screenwriting Competition (not for credit)**

One of the primary ways aspiring screenwriters get discovered is through competitions like the Academy Nicholls Fellowship or Sundance Lab. We will have our own no-stakes version of one of these contests. Here are the rules:

1. This contest is for those who are looking to go beyond the course requirements and complete their full screenplay eventually. Therefore, you must submit the first **60 pages** (Act One). and a THREE ACT TEMPLATE of your full script.
2. Your 60 pages are due Friday of Week 6 at 11:59 PM.
3. *After* final grades are submitted, the TAs will review the scripts and provide me with the top submission

4. I will read the winner's pages and provide detailed notes.
5. This will have no impact on your grade, and is purely for those who would like to continue to work on their screenplay and would like input from a professional screenwriter.

### **ACADEMIC ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit [www.cae.ucla.edu](http://www.cae.ucla.edu). Disability accommodations needs should be communicated to the instructor and/or Teaching Assistant before assignments are due unless there are extenuating circumstances.

### **OFFICE HOURS**

The TAs and I are available for office hours via Zoom. See the course website for information on how to make an appointment.

## SCHEDULE

### WEEK 1:

**For Week 1, please try to keep to the published deadlines as closely as you can. However, we realize many students enroll late, so the deadlines the first week will be flexible. All work for Week 1 is due by Sunday at 11:59 PM PDT. Starting Week 2, deadlines are as published.**

### **MODULE 1 (LECTURES 1 to 3): AN INTRODUCTION TO STORY AND SCREENPLAY**

**Lecture 1:** What's Your Story? Movies as an Empathy Machine – developing your story “voice” (26;58)

**Lecture 2:** History of the Screenplay – From Blueprint to Sales Brochure (22;30)

**Lecture 3:** The Screenplay Format – Major Slugs, Parentheticals, and Other Elements of Style (19;18)

#### Reading:

- **THE HOLLYWOOD STANDARD: “Quick Start Guide”, “Avoiding a Dozen Deadly Formatting Mistakes”, “Transitions”**
- **ADVENTURES IN THE SCREEN TRADE: “Butch Cassidy and the Sundance Kid”**
- **Screenplay: *Butch Cassidy and the Sundance Kid***

**Screening: *Butch Cassidy and the Sundance Kid* (Watch AFTER reading the screenplay.)**

### **MODULE 2 (LECTURES 4 to 5): MOVIE IDEAS AND ELEMENTS**

**Lecture 4:** Is Your Idea a Movie? Movies Versus Novels, Plays, Comics, TV Formats\_(22;23)

Lecture 5: Movie Elements: Conflict, Desire, and Stakes. (37;05)

**Reading:**

- **THE HOLLYWOOD STANDARD: “Single-Camera Film Format”, “Shot Headings”**
- **FOUR SCREENPLAYS: Chapters 1 -7: *Thelma and Louise* analysis**
- **Screenplay: *Thelma and Louise***

**Screening: *Thelma and Louise* (Watch AFTER reading the screenplay.)**

Quiz 1: Due Thursday @ 11:59pm

DISCUSSION: Initial responses due Friday @ 11:59 pm. Reply to one fellow student by Sunday @ 11:59 pm.

*Welcome screenwriters! Before we get started on your film ideas, please tell us about yourself and why you are here:*

1. *Who are you and where are you from?*
2. *What is a favorite movie from childhood, and a favorite movie you’ve seen recently?*
3. *What writing experience do you have and what do you hope to get out of this course?*
4. *The “ME” Bag – This is the first week homework assignment that was given to my son in kindergarten, but love it for this class because it is VISUAL and it tells us about CHARACTER. Pick THREE items to that tell us about YOU. WHAT are they and WHY did you choose them?*

*Respond to one classmate—Let’s get to know each other! Do you love the same movie? Did someone mention a movie you’ve never seen and now want to? Who is from the same hometown? Has anyone’s goals for the class given you a different perspective?*

Assignment 1: Due Sunday at 11:59 pm. Submit a 250 word response to this prompt: Critics often compare *Thelma and Louise* to *Butch Cassidy and the Sundance Kid*. Looking at their IDEA and ELEMENTS (Conflicts, Desire, Stakes), describe how they are similar and how they are different.

**WEEK 2:**

**MODULE 3 (Lectures 6 to 7): THE THREE-ACT STRUCTURE**

Lecture 6: Overview: The Three-Act Structure (24;00)

Lecture 7: Act One: When to Start the Story – Great Openings (51;33)

**Reading/Listening:**

- **ADVENTURES IN THE SCREEN TRADE: “Beginnings”**
- **Listen to SCRIPT MAGAZINE PODCAST: Interview with Annie Mumolo & Kristen Wiig**  
<https://scriptmag.com/features/podcast-screenwriter-annie-mumolo-talks-bridesmaids>
- **“THE HOLLYWOOD STRUCTURE” HANDOUT**
- **Screenplay: *Bridesmaids***

**Screening: *Bridesmaids* (Watch AFTER reading the screenplay.)**

**MODULE 4 (Lectures 8 to 9): ACT ONE**

Lecture 8: Act One: The Inciting Incident (64;36)

Lecture 9: Act One: The Who & Why and When & Where (41;10)

**Reading:**

- **THE HOLLYWOOD STANDARD: “Direction”**
- **WRITTEN BY MAGAZINE: INTERVIEW WITH RYAN COOGLER & JOE ROBERT COLE (PDF TO BE DISTRIBUTED ON-LINE)**
- **Screenplay: *Black Panther***
- **Recommended: ADVENTURES IN THE SCREEN TRADE: “Interviews”, “The Relay Race”**

**Screening: *Black Panther* (Watch AFTER reading the screenplay.)**

Extra Credit Live Q&A with Professor Huang: “Ask Me Anything” details TBD

Quiz 2: Due Thursday @ 11:59pm

DISCUSSION: Initial responses due Friday @ 11:59 pm. Reply to one fellow student by **Monday @ 11:59 pm (extra day due to Independence Day holiday).**

*Share three film ideas you might develop for this course and for each idea, detail the following five points:*

- *TITLE: can be a working title.*
- *LOGLINE: a one-sentence description of the story.*
- *PROTAGONIST: what does your hero want and why?*
- *CONFLICT: who or what stands in your hero’s way?*
- *THEME: what do you think this story will end up being about?*

*Restrict yourself to one sentence for each point. It is fine if they are very rudimentary. Take risks. In your follow-up responses, indicate to at least one classmate an idea that you find particularly compelling, or additional details the writer could consider. Please respond to someone who hasn’t received a response yet, so each person gets at least one piece of feedback.*

Assignment 2: Due **Monday** at 11:59 pm (**extra day due to Independence Day holiday**): Select a scene from one of the four movies we’ve seen. Now rewrite it in PROPER SCREENPLAY FORMAT using a character from one of the other movies. (ie.. What if BUTCH CASSIDY had to fight in the waterfall challenge from BLACK PANTHER?) Consider how inserting this different character could change the meaning and outcome of the original scene. Be Creative! Have FUN!

**WEEK 3:**

**MODULE 5 (Lectures 10 to 11): ACT-TWO**

Lecture 10: Act One: The Act One Break (36;15)

Lecture 11: Act Two: Conflict and Obstacles and Reversals (67;49)

**Reading:**

- **ARTICLES: “UNDERGROUND: BONG JOON HO REFLECTS ON PARASITE” (THE CRAFT column/Writers Guild) and “THIS COULD BE OUR STORY: PARASITE SCREENWRITER HAN JIN WON (AnOthermag.com) – PDFs to be distributed online**
- **Screenplay: *Parasite***
- **Recommended: ADVENTURES IN THE SCREEN TRADE: “Speed”**

**Screening: *Parasite* (Watch AFTER reading screenplay)**

**MODULE 6 (Lecture 12): SUBPLOTS**

Lecture 12: Act Two: Subplots (38;51)

**Reading:**

- **THE HOLLYWOOD STANDARD: “Unleashing the Power of Script Typing Software”**



Quiz 3: To be completed by Thursday @ 11:59pm

DISCUSSION: Initial responses due Friday @ 11:59 pm. Reply to one fellow student by Sunday @ 11:59 pm.

*Of your three ideas, choose the one you want to write.*

*As we discussed, how you introduce your world and your protagonist is one of your screenplay's most important choices. Don't fall too much in love with your first idea. Be open to experiment.*

- 1. In your introduction, what world are you in? What does your protagonist say and do?*
- 2. What does this scene achieve in establishing the character and story? What does it not achieve that you have to save for a later scene?*
- 3. Pitch us an alternate introduction that achieves what your original does not, but is also missing something important about what the original achieves.*

*In your follow-up responses, indicate to at least one classmate what you like about the idea, and which of the introductions you prefer. Please respond to someone who hasn't received a response yet, so each person gets at least one piece of feedback.*

ASSIGNMENT 3: Write the opening (first 2 pages) of your screenplay. Due Sunday at 11:59 PM.

*In this assignment, you will submit the first two pages of your script, properly formatted IN SCREENPLAY FORMAT and written on suitable software. This will get you started on your writing, and let your us guide you as you familiarize yourself with correct formatting, which is crucial to be taken seriously as a screenwriter.*

*Please refer to the resources on the course website to learn what a screenplay should look like. Also refer to the four scripts we have included with Screenplays 1-4, but be aware that some could be shooting scripts with scene numbers. Ask your TA if you are unsure which format to use.*

*We suggest you use one of these three screenplay software solutions:*

- 1. **Final Draft.** All pros use this, but it's too pricey to recommend for beginners. Feel free though, to take advantage of their free 30-day trial.*
- 2. **Celtx.** The industry standard free option.*
- 3. **Arc Studio Pro:** Free trial available at [arcstudiopro.com](http://arcstudiopro.com)*

*As you decide how to begin your story, bear in mind that you want to capture your audience from the first frame. You don't have to begin by introducing your protagonist, but for novice writers, it's not a bad idea. Make us care about your main character and put him/her in a predicament where it's easy for us to invest emotionally in them.*

*Also use this exercise to get to know your protagonist better. Perhaps it will inspire changes in your screenplay as you continue to write and rewrite.*

You will be using these first two pages as the basis for your table read during the live Zoom workshop next week. **Your Assignment 3 submission should include a cover page that lists all the cast members in these two pages as well as your logline.** That will make it much easier for the TA to cast your classmates during the session.

#### WEEK 4:

##### **MODULE 7 (Lecture 13): THE MIDPOINT**

Lesson 13: Act Two: The Midpoint (41;39)

##### Reading:

- Recommended: ADVENTURES IN THE SCREEN TRADE: “DaVinci”

##### **MODULE 8 (Lectures 14-15): ACT 3 & ENDINGS**

Lesson 14: Act Two: The Act Two Break (31;05)

Lesson 15: How to End a Story -Great Endings (47;54)

##### Reading:

- “THE HOLLYWOOD STRUCTURE” HANDOUT/THREE ACT TEMPLATE ASSIGNMENT
- ADVENTURES IN THE SCREEN TRADE: “Endings”
- Recommended: FOUR SCREENPLAYS: Chapters 15-20: *The Silence of the Lambs* analysis
- Recommended: Screenplay - *The Silence of the Lambs* by Ted Tally

Screening: Recommended - *The Silence of the Lambs*

Quiz 4: To be completed by Thursday @ 11:59pm

##### **DISCUSSION - Live Zoom Workshop:**

*You will meet this week with small groups. Sign up for a time on the course website. You will be conducting a “Table Read” of your first two pages. You will cast your classmates to read character roles aloud and your TA will “direct” by reading scene description. In hearing your pages read out-loud, you will be exposed to how your story “flows” - namely, what works and what doesn’t. After the Table Read, classmates will offer notes and suggestions on your pages and you will see how other’s perceptions and understanding of your work may differ from what you originally intended.*

**Attendance at this session counts as your discussion score for this week.**

1. Post your first two pages of your screenplay. Use the attachments section on this board. Be sure to CONVERT to PDF. Please post these ASAP because it will help get the rest of this assignment moving.
2. Read and comment on at least TWO of your classmates' pages by SUNDAY, July 30. Make your comments substantive. Balance positive with critical, BUT be sure that your critical comments are still sensitive -- this is an introductory screenwriting course -- we are all (hopefully) trying our best.

Assignment 4: **SCREENPLAY ANALYSIS.** Due Sunday at 11:59 pm.

Fill out the “THREE-ACT TEMPLATE” for Screenplay 1, 2, 3, or 4 or 5.

*In the **Screenplay Analysis** assignment, you will analyze the three acts of one of the screenplays you have read so far, comparing them to the three-act “Hollywood Structure” handout found on the course website. Analyzing successful movies helps you develop the tools necessary to mold your own story into a format that thrives in a feature film. Base your analysis on the script (not the film) and refer to its page numbers when you identify act breaks and other elements.*

## **WEEK 5:**

### **MODULE 9: (Lectures 16-17): ENDINGS AND EXCEPTIONS**

Lesson 16: Act Three: The Climax – Denouement – How to Finish Your Story (54:04)

Lesson 17: Exceptions to the Three-Act Structure; Non-formulaic screenwriting (36:53)

Guest Video Interview: PHYLLIS NAGY, screenwriter (*Carol*) **(35;18)**

#### **Reading:**

- **WRITTEN BY MAGAZINE: INTERVIEW WITH PHYLLIS NAGY (PDF TO BE DISTRIBUTED ON-LINE)**
- **Screenplay: *Carol***

**Screening: *Carol***

### **MODULE 10: (Lectures 18-19): REWRITES**

Lesson 18: Writing is Rewriting – The Character Arc (21:24)

#### **Reading:**

- **THE HOLLYWOOD STANDARD: “The Evolution of a Script from First Draft to Production”**

Quiz 5: To be completed by Thursday @ 11:59pm

DISCUSSION: Initial responses due Friday @ 11:59 pm. Reply to one fellow student by Sunday @ 11:59 pm.

*Initial post due Friday at 11:59 PM. Follow-up responses due Sunday at 11:59 PM.*

*Prompt: Knowing where your story leads is crucial to a great Set Up.*

- 1. How do you see your movie ending?*
- 2. What is the final obstacle/conflict that stands in the way of your protagonist’s want?*
- 3. What must your protagonist sacrifice/change to win?*

*Your response should be 150-200 words.*

*In your response to your fellow students, respond to this prompt: A lot of movies test their endings to see if they work or need to be reshot. Imagine you are part of a "research test audience" and respond to one of your classmate's endings. Does it work for you? Does it excite you or move you? Or would you recommend a reshoot? Explain why. Please respond to someone who hasn't received a response yet, so each person gets at least one piece of*

feedback.

Assignment 5: Write 3 more pages of your screenplay. Due Sunday at 11:59 PM.

**WEEK 6:**  
**MODULE 11 (Lecture 20): THE WRITER'S VOICE**

Lesson 19: Character Action & Dialogue – Subtext (53:49)

Lesson 20: Theme & the Writer's Voice (28:40)

**Reading:**

- **THE HOLLYWOOD STANDARD: "Dialogue"**,
- **ADVENTURES IN THE SCREEN TRADE: "Subtext"**
- **Recommended: ADVENTURES IN THE SCREEN TRADE: Chapter 10 - Marathon Man**

**Screening: Recommended: *Marathon Man***

**MODULE 12: (Lectures 21 to 22): THE BUSINESS OF SCREENWRITING**

Lesson 21: The Business of Screenwriting: Pitching and Packaging; The Logline (22:21)

Guest Video Interview: THE PRODUCER - Samantha Sprecher(75:17)

**Reading:**

- **THE HOLLYWOOD STANDARD: "Special Pages"**
- **ADVENTURES IN THE SCREEN TRADE: Part 1 - Hollywood Realities, Chapter One and Chapter Two from "LA" to "Auteurs"**

Extra Credit Live Q&A with Professor Huang: "Business of Screenwriting" details TBD

Quiz 6: To be completed by Thursday @ 11:59pm

**DISCUSSION:**

*A logline is a one-sentence description of your film. Before the comma you describe the protagonist and goal, then follows a "but" and what the obstacle is.*

*Example: After a string of train robberies, two outlaws find themselves on the run from a superposse, but rather than change their ways they head to Bolivia.*

*Example: Two girlfriends head out on a weekend camping trip for a fun escape,, but a shooting turns them into fugitives who cannot return to their ordinary lives.*

*Example: When an out-of-work baker becomes the maid-of-honor for her best friend, she wants to give her the best wedding day ever, but the other bridesmaids make her already complicated life a living hell.*

*Example: The heir to a highly advanced kingdom wants to honor his father's legacy while leading his people forward, but a challenger borne of old sins wants the throne for his own deadly agenda.*

*Example: A poor, destitute family cons their way into a rich family's home, but greed, discrimination, and a deep, dark secret threaten to send them back to their impoverished lives.*

- 1. Following this formula, write your film's logline now that you've gotten a much clearer sense of your film.*
- 2. What was the most challenging part of writing the first 10 pages?*
- 3. Now that you have profiled your story and written the first sequence, what are your plans for completing the screenplay?*

**FINAL PROJECT:** Rewrite and finish the 10 pages of your screenplay. You will receive notes on your Week 5 pages from your TA by the end of the day on Tuesday of Week 6. Final pages due Friday of Week 6 at 11:59 PM.