

IDWPG-UT 1057

ADVANCED SCREENWRITING

(8 CREDITS)

NYU London: Spring 2020

Instructor Information

TBA

Course Information

The pattern of the course is that there will be lectures for the whole class of 12 on Wednesdays at 13.00, and Workshops for two groups of 6, on Thursdays – Group 1 in the morning at 09.00, and Group 2 in the afternoon at 13.00. Wednesday and Thursday classes and workshops will be in Rooms 305 and 201 at 6 Bedford Square. In addition, there will be a group screening, a lecture and two workshops for each workshop group on three Fridays – the *Writing Horror Movies* module.

Please keep the morning or afternoon on Thursday (when you do not have your Workshop Group meeting), and all Fridays free as Writing Days; and do not make any other arrangements (especially travel arrangements).

Course Overview and Goals

Designed for upper level undergraduates, *Advanced Screenwriting* is a lecture and conservatory-style course for prospective professional feature film writers, directors and producers.

The thesis is: in feature film-making, everything begins and ends with the story.

The course is: a process of discovering and creating stories suitable for feature film; how characters are formed by the story, and also dictate it; and how different characters would tell different stories.

The central aim of the course is to guide students towards developing themselves as writers, through a re-examination of the fundamental elements of screenwriting: the creation of story, character and theme, and reflection on the student's attitude to these elements. Each

student will then put her/his skills to work by writing a *new full-length screenplay from scratch*.

By the end of the semester all participants will be expected to have completed, *on their own* but in consultation with the Course Director, the first draft of a feature length screenplay for film.

The choice of subject-matter is the writers' own. However (and this is a *big* 'however'): this programme is dedicated to screenwriting in a film industry context. Though industry financing and distribution methods and structures are in a process of change, as streaming and subscription models challenge traditional film value-chain 'windows', the fundamentals of screenwriting do not change. Writers should aspire to create an original feature film with the dramatic strength to compete in the traditional theatrical market. This means having a clear idea of the film's audience; and a story and characters sufficiently fresh and original to give that audience 'their money's worth', when they give up their time, and shell out their hard-earned dollars at the box-office.

Each writer will address the question of how to define a 'good' or 'useful' idea for a film; and then how that idea can be developed for the screen. The course will familiarize the students with specialized film industry concepts and terminology, and also situate their work in the context of the film industry. It will touch on the differences between feature film and TV drama writing.

The students will be asked to use their individual imaginations and experiences to create and find stories, characters and themes; each student will complete this course with a clear idea of their interrelation. Each student will be encouraged to develop originality in story form, and in story-telling style; originality in character creation and development; and originality in content, through thematic reflection and development. Such originality does not preclude genre work; there will be a section of the course dedicated to the Horror Film.

At the completion of the course, each student will understand and practice textual exposition and resolution; writing treatments, writing dialogue, and developing characters in the format of a full-length feature film for cinematic performance.

Please note: Students should be aware that dramatic writing is an organic process and that the syllabus needs to be flexible to accommodate this. So, although all elements of the syllabus will be covered in roughly the stated order, students must not rely on a particular element being delivered on a particular day.

However: The dates of commencement and delivery of assignments will not move. Students are expected to plan for assignments in advance.

Upon Completion of this Course, students will:

- 1) Have a good grounding in the fundamentals of writing a feature film screenplay, including concept, story outline, treatment, character, dialogue, redrafting.
- 2) Have experienced a feature film screenplay development process which mirrors a real industry experience, with emphasis on pitching, deadlines, collaboration and professional behaviour.
- 3) Have conceived and written an original feature film screenplay.

Course Requirements

a. Lectures

Teaching alternates lectures (Wednesday afternoons) which illustrate story forms and character analysis, and smaller group workshop sessions (Thursday mornings or afternoons), where students present and discuss their own work. Lectures will have an interactive element, and students are encouraged to contribute to the teaching, to the extent practical in a class of 12.

b. Workshops

The class of 12 is split into two Workshop Groups of 6 each, where each student pitches their ideas and material. Students in each group are encouraged to comment on and help “brainstorm” each others’ work at various stages of the conception, story and writing process, developing the individual writer’s ability to ‘take notes’, and allow the collaborative development of the screenplay.

In the end, though, like all writers, students have to go away and write alone!

c. Assignments

Assignments will not be graded. Assignments are all related to the creation and development of each writer’s original screenplay, and are valuable only insofar as they contribute to the development of the writer’s work.

An assignment will be set every week for delivery on the Saturday (or Monday for the Horror Film Writing assignments), and presentation in the Wednesday or Thursday session (Fridays for Horror) the following week.

Assignments will relate to the students’ creative writing projects. All assignments should be circulated to the Course Director, and also the course students in your Workshop group. (Writing assignments for the Table Reads should be circulated to the whole class.)

In many classes, some time will be devoted to the students’ own work-in-progress. The presentation of ideas and written (1 page) concepts, outlines (4-6 pages) and scene, sequence and act drafts in class will be part of the continuing organic process of dramatic creation throughout the semester.

All written assignments will be in 12pt Courier font.

d. Conservatory teaching and learning

As the course progresses, the focus is increasingly on the creative work of the students, with readings, in-class workshops, tutorials and the appraisal of students' work.

e. Genre Module: The Horror Film

There will be a separate module on Genre writing, by John Paul Chapple. After an introductory whole-class lecture, students will again work in Workshop Groups of 6 on a developing writing exercise, involving the delivery and discussion of written assignments.

f. Delivering the Full-length Feature Script

Deadline – scripts must be delivered by **Monday 27 April at 18.00**.

Please note – no extensions will be granted.

Each student must write an *original* screenplay for the end of the semester. The script will be a full-length screenplay, between 80 and 100 pages long.

There must be no collaboration. There will also be no adaptation.

It must have a title cover. Each page must be numbered in the top right-hand corner.

Scripts must be carefully proof-read: 'Final Draft' software is not infallible. Typos, incorrect pagination, 'widows and orphans' will count against you.

Failure to comply with any one of the conditions will result in the loss of marks from the final grade.

g. Rehearsed Readings

Students will prepare sections of their scripts for rehearsed reading by Tisch-RADA students. Students will edit scenes and write synopses, continuity, biographies and any additional material required for presentation; will cast, brief, direct and rehearse their performers; and will present their work in rehearsed end-of-term readings. The Rehearsed Readings will be on Friday 15 May. There will be a detailed presentation on the schedule of work for the Rehearsed Readings, on Thursday 30 April.

h. Individual De-briefs

Each student will have a short (20 minute) de-brief with the Course Director on Monday 18 May. The purpose is to guide students towards the next draft of their screenplay. Grades will not be given at the de-brief.

i. Grading

The grade for this course will be determined according to these assessment components:

Students will be assessed on their constructive participation in class discussions, especially in relation to the work of their fellow students; on their professional conduct in sessions, both with the Course Director and guest tutors, and in workshop sessions with the actors (ability

to meet deadlines for class assignments, attendance, punctuality, input, thinking on feet, etc. will all contribute to this part of the grade); also on the quality of their week-to-week assignments. (These elements will total 20% of the grade). Assessments rest mainly on the 'professional' quality (bearing in mind that it is a first draft) of the full-length screenplay submitted at the end of the semester, with emphasis on the originality of content (including vividness and coherence of characterization), and on form, structure and presentation (80%).

Assignments/ Activities	Description of Assignment	Due
Preparatory assignment	Prepare your first, verbal account of your film idea.	Thursday 6 February
Assignment 1	Write a 1-page presentation of the story of your film.	Saturday 8 February 18.00
Assignment 2	Write a one-page presentation of the story of your film, from the point-of-view of the principal character.	Saturday 15 February 18.00
Assignment 3 (Horror 1)	Deliver John Paul Chapple Horror assignment 1 (Surprise!)	Monday 17 February 18.00
Assignment 4	Write a 4-page description of your film, including reference to genre (if applicable), concept, protagonist and the story; tone and style..	Saturday 22 February, 18.00
Assignment 5 (Horror 2)	Deliver John Paul Chapple Horror assignment 2	Monday 24 February, 18.00
Assignment 6	Write a 6-page story outline of your film. It should highlight the important story scenes, including character introductions, their moments of realization and decision, and the scenes of conflict that drive the story forward. It should also describe the ending in a way that makes us understand the reasons for the climax and the resolution of the story. We should know the outcome of the story for the major characters: how they have been changed by the events described. <i>Also:</i> Write a revised description of your film, describing genre (if applicable), concept, story, principal characters, tone and style. ALSO: each student to deliver a 1-page press release for their film; PLUS, a sketch of the poster.	Saturday 29 February 18.00
Assignment 7	Step outline for your film (+ Ending)	Saturday 7 March 18.00
Assignment 8	The first ten pages of your screenplay	Saturday 21 March 18.00
Assignment 9	The first twenty pages of your screenplay (inc. first ten pages revised).	Saturday 4 April, 18.00

Assignments/ Activities	Description of Assignment	Due
Assignment 10	Deliver complete screenplay	Monday 27 April 18.00
Assignment 11	Selection of scenes and editing script for Rehearsed Readings. Deliver RR Script.	Sunday 3 May, 18.00
Assignment 12	For the rehearsed reading of scripts, each student must write a cast list, a synopsis of the script (which must not be longer than 250 words, and must be entertaining) and a biography of the writer (max. 100 words). To be delivered to the Program Coordinator, Brooke Sheldon.	Wednesday 13 May 12.00 noon

Grades

Failure to submit or fulfill any required course component results in failure of the class.

Letter grades for the entire course will be assigned as follows:

Letter Grade	Description
A	Signifies that the writer has delivered a final screenplay that, in creativity and craft, would be acceptable as a professional industry commission. Also that the writer has attended the course fully, has contributed to class and workshop discussion, and has worked hard on their written assignments
B	Signifies that the writer has shown awareness of creative and craft issues, but has not yet brought them fully to bear on their own screenplay. Also that the writer has attended the course fully, has contributed to class and workshop discussion, and has worked hard on their written assignments
C	Signifies that the writer has not yet grasped the fundamentals of crafting a feature film screenplay. Also that the writer has attended the course fully, has contributed to class and workshop discussion, and has worked hard on their written assignments
D	Signifies that the writer has not yet grasped the fundamentals of crafting a feature film screenplay. Also that the writer has failed either to attend the course fully, without good reason; or has failed to contribute to class and workshop discussion; or has not applied themselves to their written assignments, or failed to deliver.
F	Signifies failure to deliver the final screenplay by the given deadline.

Course Materials

Pre-course Preparation

As preparation for the first session, all students should have read 'The Snow Queen' by Hans Christian Anderson.

As preparation for the course, all students should have viewed the following films:

THE GODFATHER Parts I, II and III (Puzo / Coppola)
LITTLE WOMEN (2019 Gerwig/Alcott)
LITTLE WOMEN (1994 Swicord/Alcott)
ALL IS LOST (J.C. Chandor 2013)
THE SILENCE OF THE LAMBS (Tally-Harris 1991)
SE7EN (Andrew Kevin Walker 1995)
THE THIRD MAN (Greene 1947)
BURIED (Chris Sparling 2010)

(Note: authorship is credited to the screenplay writers).

A link will be provided to access all Required Viewing films.

Required Viewing

ALL IS LOST (J.C. Chandor 2013)
AMOUR (Michael Haneke 2012)
BURIED (Chris Sparling 2010)
CRASH (Haggis-Moresco 2004)
DOWNTON ABBEY Pilot Episode (Julian Fellowes 2010)
FATAL ATTRACTION (Dearden-Meyer 1987)
FENCES (August Wilson 2016)
FORCE MAJEURE (Ruben Ostlund 2014)
JUSTIFIED Pilot Episode (Leonard/Yost 2010)
*LITTLE WOMEN (2019 Gerwig/Alcott)
LITTLE WOMEN (1994 Swicord/Alcott)
MOULIN ROUGE (Pearce-Luhrmann 2001)
NETWORK (Paddy Chayefsky 1976)
SE7EN (Andrew Kevin Walker 1995)
THE GODFATHER I, II and III (Puzo-Coppola)
THE MAGNIFICENT SEVEN (Roberts-Bernstein-Kurosawa 1960)
THE MIRACLE WORKER (William Gibson 1962)
THE PLAYER (Michael Tolkin 1992)
THE SILENCE OF THE LAMBS (Tally-Harris 1991)
SE7EN (Andrew Kevin Walker 1995)
THE SWEET SMELL OF SUCCESS (Odets-Lehman 1957)
THE HOSPITAL (Paddy Chayefsky 1971)
THE THIRD MAN (Graham Greene 1947)
WENDY AND LUCY (Kelly Reichardt 2008)

*Note that all these films will be provided via Archie Tait's NYU Drive, except *LITTLE WOMEN (2019 Gerwig/Alcott), which is not yet available digitally.*

Recommended Viewing

All students are also recommended to view the following films, which may be referred to in individual sessions. It is not essential to do so, but they're all interesting films, many of them very powerful. (All these films will be provided via Archie Tait's NYU Drive.)

Story World

BURIED (Chris Sparling 2010)
COMANCHE STATION (Burt Kennedy 1960) (Ranown cycle)
FANTASTIC VOYAGE (Kleiner-Duncan-Klement-Bixby 1966)
GRAVITY (Alfonso & Jonas Cuaron 2013)
ROBOCOP (Edward Neumeier-Michael Miner 1987)
SEVEN MEN FROM NOW (Burt Kennedy 1956) (Ranown cycle)
THE TRUMAN SHOW (Andrew Niccol 1998)

Protagonists:

ACE IN THE HOLE (Wilder-Samuels-Newman 1951)
NAKED (Leigh 1993)
THE BIG SLEEP (Faulkner-Brackett-Furthman-Chandler 1946)
THE MALTESE FALCON (Huston-Hammett 1941)
PEEPING TOM (Leo Marks 1960)
THE RED SHOES (Pressburger-Powell- Andersen 1948)
THE TRUMAN SHOW (Andrew Niccol 1998)
THE SWEET SMELL OF SUCCESS (Odets-Lehman 1957)

Emotion:

AMOUR (2012 Michael Haneke)
THE WAY TO THE STARS (JOHNNY IN THE CLOUDS) (Sherman-Rattigan-de Grunwald 1945)
MARRIAGE STORY (2019 Noah Baumbach)

Emotion & Melodrama

Douglas Sirk's IMITATION OF LIFE (w. Fannie Hurst, Eleanore Griffin, Allan Scott 1959)
Elia Kazan's EAST OF EDEN (w. John Steinbeck, Paul Osborn 1955)
Nicholas Ray's BIGGER THAN LIFE (w. Cyril Hume, Richard Maibaum 1956).
Vincente Minnelli's SOME CAME RUNNING (w. James Jones, John Patrick, Arthur Sheekman)

Constraints:

The 'Ranown' cycle: SEVEN MEN FROM NOW (Burt Kennedy 1956); THE TALL T (Burt Kennedy -Elmore Leonard 1957); DECISION AT SUNDOWN (Charles Lang-Vernon L. Fluharty 1957); BUCHANAN RIDES ALONE (Charles Lang 1958); RIDE LONESOME (Burt Kennedy 1959); COMMANCHE STATION (Burt Kennedy 1960).
(All directed by Budd Boetticher)
ALL IS LOST (J.C. Chandor 2013)
HARD CANDY (Brian Nelson 2005)
BURIED (Chris Sparling 2010)
LOCKE (Steven Knight 2014)

No Constraints:

PERFORMANCE (Donald Cammell 1970)
THE RED SHOES (Pressburger-Powell- Andersen 1948)
MOULIN ROUGE (Pearce-Luhrmann 2001)

Endings:

AMERICA, AMERICA (Elia Kazan 1963)
AMERICAN GRAFFITI (Lucas-Katz-Huyck 1973)
AN OFFICER AND A GENTLEMAN (Douglas Day Stewart 1982)
EASY RIDER (Fonda-Hopper-Southern 1969)
FATAL ATTRACTION (Dearden-Meyer 1987)
FORCE MAJEURE (Ruben Ostlund 2014)
OUR CHILDREN (A PERDRE LA RAISON) (Reynaert-Bidegain-Lafosse 2012)
PICKPOCKET (Robert Bresson 1959)
PUNISHMENT PARK (Peter Watkins 1971)
SOME CAME RUNNING (Patrick-Sheekman-Jones 1958)
THE SHANGHAI GESTURE. (Von Sternberg-Herczeg-Furthman-Colton 1941)
THELMA AND LOUISE (Callie Khouri 1991)

Required Reading

All students should read the following texts:

The Snow Queen, Hans Christian Andersen, any edition, 1844. *(text distributed)*.
Creative Screenwriting: A Practical Guide, Tony Bicat & Tony Macnabb, Crowood Press 2002. *(OOP – text to be distributed)*.
From Book to Screen: The Third Man, Alexander Mackendrick *(text to be distributed)*
***Adventures in the Screen Trade*, William Goldman, Warner Books, 1983** *(all students should acquire a copy of this essential text)*.

In addition, the following screenplays will be distributed:

ACE IN THE HOLE
ALL IS LOST
AMOUR
A MOST VIOLENT YEAR
BROADCAST NEWS
BURIED
CRASH (Haggis)
FANTASTIC VOYAGE
FATAL ATTRACTION
GRAVITY
HARD CANDY
LITTLE WOMEN (1994)
LITTLE WOMEN (2019)
MARGIN CALL
MARRIAGE STORY
MOULIN ROUGE! (2000)
NAKED
NETWORK
PEEPING TOM
PEOPLE LIKE US (Welcome to People)
POINT BLANK
PSYCHO
QUIZ SHOW
ROBOCOP (1987)
SAVING MR BANKS
SE7EN
TAXI DRIVER
THE ABYSS
THE BIG SLEEP (1946)

THE DRIVER
THE GODFATHER Parts 1, 2 and 3 (non-annotated)
THE GREAT GATSBY (2013)
THE HOSPITAL
THE IRISHMAN
THE MAGNIFICENT SEVEN
THE MALTESE FALCON
THE MIRACLE WORKER (Playscript)
THE PARENT TRAP
THE PLAYER
THE SILENCE OF THE LAMBS (Final)
THE SWEET SMELL OF SUCCESS
THE TERMINATOR (Treatment)
THE THIRD MAN
THE WAY TO THE STARS
THELMA AND LOUISE

TV:

DOWNTON ABBEY S01E01
JUSTIFIED S01E01
WHITE COLLAR S01E01
THE BLETCHLEY CIRCLE S01E01
HILL STREET BLUES S01E01

Recommended Reading

Reading these texts is not required, but each will illuminate the issues of different parts of the course.

The Godfather (novel), Mario Puzo, Putnam, 1969
The Annotated Godfather: The Complete Screenplay, Mario Puzo & Francis Ford Coppola, ed. Jenny M. Jones, Black Dog Books 2007
The Godfather Book, Peter Cowie, Faber, 1997

The Third Man (novel), Graham Greene, Viking Press, 1950
The Third Man (screenplay), Graham Greene, Lorrimer / Faber 1976
In Search of the Third Man, Charles Drazin, Methuen, 1999

The Silence of the Lambs, Thomas Harris, St Martins, 1988
Little Women, Louisa M. Alcott, 1968-69 (various editions)
Fairy Tales, Hans Andersen (various editions)
Fairy Tales, The Brothers Grimm (various editions)
The Uses of Enchantment: The Meaning and Importance of Fairy Tales, Bruno Bettelheim, Knopf Doubleday, 1976

The Poetics, Aristotle (various editions)
Alexander Mackendrick on Filmmaking, ed. Paul Cronin, Faber & Faber 2004

Screenplay: The Foundations of Screenwriting, Syd Field, Dell Trade Paperback, 1994
Aristotle's Poetics for Screenwriters, Michael Tierno, Hyperion, 2002
Story, Robert McKee, Methuen, 1998
The Seven Basic Plots: Why We Tell Stories, Christopher Booker, Continuum 2004
The Hero with a Thousand Faces, Joseph Campbell, first published Princeton University Press, 1949; reprinted Fontana Press, 1993.

The Writer's Journey: Mythic Structure for Storytellers & Screenwriters, Christopher Vogler, Michael Wiese Productions, 1992 (reprinted 1999).
Making a Good Script Great, Linda Seger, Samuel French, 1994.

Hollywood Animal, Joe Eszterhas, Alfred Knopf 2004

Ronald Harwood's Adaptations, Ronald Harwood, Guerilla Books, 2007

What Happens Next? A History of American Screenwriting, Marc Norman Random House 2008

Talking Pictures – Screenwriters of Hollywood, Richard Corliss, David & Charles 1975

Backstory Vols 1-5 ed. Patrick McGilligan, U. California Press 1986-2010

Creative TV Writing, Tony Bicat, Crowood Press, 2007

Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **NYUL Library Collection:** [Senate House Library](http://catalogue.libraries.london.ac.uk) (catalogue.libraries.london.ac.uk)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

Course Schedule

Session/Date	Topic	Viewing	Assignment Due
Lecture 1 Wed 5 Feb 13.00 Room 305	Intros & Story 1	'The Snow Queen' / The Godfather / Silence of the Lambs	
Workshop 1 Thu 6 Feb 09.00, 13.00 Room 201	Groups 1 & 2 – Your story		1 page story Sat 8 Feb 18.00
Lecture 2 Wed 12 Feb 13.00 Room 305	Story 2 / Character 1	The Godfather / Silence of the Lambs / Little Women	
Lecture 3 Thu 13 Feb 09.00 Room 201	Character 2 / Multi-character	All is Lost / Buried / The Magnificent Seven / Crash	
Lecture 4 Thu 13 Feb 13.00 Room 201	Story World / POV / Character in the Story		1 page story, from protagonist's POV Sat 15 Feb 18.00
Screening Fri 14 Feb 10.00 TBA 303	The Orphanage (2007 J.A. Bayona / Sergio Sanchez)		
Lecture 5 Fri 14 Feb 13.00 Room 201	Genre: Writing Horror Movies by John Paul Chapple		Horror Assignment 1 Mon 17 Feb 18.00
Lecture 6 Wed 19 Feb 13.00 Room 305	Emotion/ Theatre/ Realism	Fences / The Miracle Worker / Amour	
Workshop 2 Thu 20 Feb 09.00 & 13.00 - 201	Groups 1 & 2 – Your story, emphasizing protagonist POV		4 page outline + Description of your film, tone & style Sat 22 Feb, 18.00
Workshop 3 Fri 21 Feb 09.00 & 13.00 - 201	Groups 1 & 2 Horror Workshop		Horror Assignment 2 Mon 24 Feb 18.00
Lecture 7 Wed 26 Feb 13.00 Room 305	Writing Scenes	The Sweet Smell of Success / Network / The Hospital	
Workshop 4 Thu 27 Feb 09.00 & 13.00 - 201	Groups 1 & 2 Review of 4p Story Outlines		6 page outline / Press release/ poster Sat 29 Feb 18.00
Workshop 5 Fri 28 Feb 09.00 & 13.00 - 201	Groups 1 & 2 Horror Workshop (end of module)		
Lecture 8 Wed 4 March 13.00 Room 305	Industry / The Pitch	The Player	

Session/Date	Topic	Viewing	Assignment Due
Workshop 6 Thu 5 March 09.00 & 13.00 - 201	Groups 1 & 2 – Pitching your film (5 mins max – no notes)		4p Step Outline Sat 7 Mar 18.00
Lecture 9 Wed 11 March 09.00 – 13.00 - 305	Openings & endings	In the City of Sylvia / Fatal Attraction / Our Children / American Graffiti / Force Majeure	
Workshop 7 Thu 12 March 09.00 & 13.00 - 201	Groups 1 & 2 Final review of Step Outlines		
Tutorials 1 Wed 18 March 13.00 Room 305	First 4 1-to-1 meetings (40 mins)		
Tutorials 1 Thu 19 March 09.00 & 13.00 - 201	8 x 1-to1 Meetings (40 mins)		Script: First 10 pages Sat 21 Mar 18.00
Workshop 8 Wed 25 March 13.00 Room TBA	Groups 1 & 2 together 10-page table read		
Workshop 8 Thur 26 March 09.00 & 13.00 - 201	Groups 1 & 2 together 10-page table read	Moulin Rouge! (2001)	
Tutorials 2 Wed 1 April 13.00 Room - 305	First 4 1-to-1 meetings (40 mins)		
Tutorials 2 Thu 2 April 09.00 & 13.00 - 201	8 x 1-to1 Meetings (40 mins)		Rewrite 1 st 10, and write second 10 pages. Sat 4 April 18.00
Workshop 9 Wed 8 April 13.00 Room TBA	Groups 1 & 2 together 20-page table read		
Workshop 9 Thu 9 April 09.00 & 13.00 - 201	Groups 1 & 2 together 20-page table read		<i>Deliver screenplay</i> Mon 27 April 18.00
Saturday 11 – Sunday 19 April	SPRING BREAK		
Monday 20 – Friday 24 April	No Classes WRITING WEEK		<i>Deliver screenplay</i> Mon 27 April 18.00
Major Assignment Delivery Mon 27 April 18.00	DELIVER YOUR SCREENPLAY		
Assignment 11	Begin work on scene selection for Rehearsed Readings		
Lecture 10 Thur 30 April - 09.00 Room 201	Briefing for Rehearsed Readings. Script editing; rewriting; casting & preparation		

Session/Date	Topic	Viewing	Assignment Due
Lecture 11 Thur 30 April 12.00 Room 201	Writing for TV	Downton Abbey / Justified/ White Collar/Bletchley Circle	
Performance Fri 1 May 10.00 (RADA)	RADA Students' Shakespeare performance		Deliver RR script Sunday 3 May
Workshop 10 Wed 6 May 09.00 Room TBA	Groups 1 & 2 together Rehearsed Reading Scripts Table Read		Script ready for reading & casting Wed 6 May
Workshop 10 Wed 6 May 13.00 Room TBA	Groups 1 & 2 together Rehearsed Reading Scripts Table Read		
Workshop 10 Wed 6 May 15.00 Room TBA	Cast selection for your Rehearsed Reading		Script ready to be sent to actors 17.00
Rehearsals Thu 7 – Wed 13 May Unscheduled	Individual actor briefings and rehearsals for your Rehearsed Reading		
Assignment 12 Wed 13 May 12.00	Deliver Rehearsed Readings Program copy: Cast List, Synopsis, Biog		Deliver to Brooke Sheldon as Word doc by 12.00 noon
Rehearsals Thur 14 May 09.00 – 16.00 - 201	Scheduled rehearsal and cast run-through for your Rehearsed Reading		30 minute rehearsal slots
Performance Fri 15 May Bush Theatre	Rehearsed Readings of Advanced Screenwriting scripts		Maximum 10 mins each
Tutorials 3 Mon 18 May 09.00 – 16.00 (TBA)	Individual 20-minute script-note session		Slots to be scheduled

Classroom Etiquette

In discussing the work of others, it is important to talk with perceptiveness and honesty; however, it is (at least) as important to talk about it with sensitivity and respect. Writers should discuss the work of others in the manner that they would hope and expect others to discuss their own.

In classroom discussion, even in the workshop sessions, only one person at a time should speak. Even though passions may run high, we seek clarity and calm.

With the exception of water, there will be no eating or drinking in class.

In this class, use of laptops or tablets is encouraged. To promote freedom of individual expression, no video or audio recording of classes is permitted.

NYUL Academic Policies

Attendance and Tardiness

- Key information on NYU London's absence policy, how to report absences, and what kinds of absences can be excused can be found on our [website](http://www.nyu.edu/london/academics/attendance-policy.html) (<http://www.nyu.edu/london/academics/attendance-policy.html>)

Assignments, Plagiarism, and Late Work

- You can find details on these topics and more on this section of our NYUL [website](https://www.nyu.edu/london/academics/academic-policies.html) (<https://www.nyu.edu/london/academics/academic-policies.html>) and on [the Policies and Procedures section of the NYU website](https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html) for students studying away at global sites (<https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html>).

Classroom Conduct

Academic communities exist to facilitate the process of acquiring and exchanging knowledge and understanding, to enhance the personal and intellectual development of its members, and to advance the interests of society. Essential to this mission is that all members of the University Community are safe and free to engage in a civil process of teaching and learning through their experiences both inside and outside the classroom. Accordingly, no student should engage in any form of behaviour that interferes with the academic or educational process, compromises the personal safety or well-being of another, or disrupts the administration of University programs or services. Please refer to the [NYU Disruptive Student Behavior Policy](#) for examples of disruptive behavior and guidelines for response and enforcement.

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

Instructor Bio

ARCHIE TAIT is a TV drama producer and development executive, based in the UK. As Cinema Director of the Institute of Contemporary Arts, he established ICA Projects, now one of the UK's longest-established distributors of World Cinema, and introduced the work of directors Jane Campion, Terence Davies, Jim Jarmusch, Pedro Almodovar, Chen Kaige, Hou Hsiao-Hsien, Luc Besson, Penelope Spheeris, Chantal Akerman and many others. He was Head of Development at Zenith Productions (*Sid and Nancy*, *Simple Men*, *Velvet Goldmine*) where he also produced and executive-produced many primetime TV drama continuing and closed-end series. For ITV, he produced 100 hours of the long-running family drama *Heartbeat*. Subsequently Archie ran the Workshops programme at the London Film School, and taught on the LFS MA screenwriting course. He continues to work as a freelance story and script consultant, most recently with Neil Jordan on *Jerusalem*, and other projects.

**ADVANCED SCREENWRITING
SPRING 2020**

**WEEK-BY-WEEK
SYLLABUS &
SCHEDULE
BREAKDOWN**

Week 1

WEDNESDAY 5 FEBRUARY

13.00-16.00 Lecture 1: INTRODUCTIONS / STORY 1

Location: Room 305

Objectives: By the conclusion of this class, all students should:

- Understand the range of the course syllabus
- Understand the ground rules for student conduct
- Understand the principles of story

Outline: The first session will cover general introductions, past work, individual ambitions, ground-rules for, and the shape and methodology of the course. It will serve as an introduction to the process of getting a screenplay from the page to the screen and of finding and evaluating ideas for those screenplays. What is a story? What is a good story? What fairy tales do, and what we can learn from them.

Reading: The Snow Queen by Hans Christian Andersen

Viewing: THE GODFATHER I, II and III; THE SILENCE OF THE LAMBS; SE7EN; LITTLE WOMEN (1994 AND 2019); INSIDE LLEWYN DAVIS; EDEN (2014 Hansen-Love).

THURSDAY 6 FEBRUARY

09.00-12.00 Workshop 1: Group 1: YOUR STORY

13.00-16.00 Workshop 1: Group 2: YOUR STORY

Location: Room 201

Objectives: By the conclusion of this class, all students should:

- Have introduced the story idea for their feature film script
- Have heard the initial views of the tutor and fellow students

Outline: Without referring to notes, everyone will introduce their idea for the film they intend to write. Story, characters, setting, themes – as much as you've got.

SATURDAY 8 FEBRUARY

Assignment 1:

Write a 1-page presentation of your film idea, telling the story in as much detail as you can. Delivery: Saturday 8 February, 18.00.

REQUIRED VIEWING for Week 2 (Lectures 2, 3 and 4)

ALL IS LOST (J.C. Chandor 2013)

THE MAGNIFICENT SEVEN (Walter Bernstein/John Sturges 1960 120 mins)

CRASH (Haggis-Moresco/Paul Haggis 2004 112 mins)

BURIED (Chris Sparling 2010)

THE THIRD MAN (Graham Greene 1947)

Week 2

WEDNESDAY 12 FEBRUARY

13.00 – 16.00 Lecture 2 - STORY 2 + CHARACTER 1

Location: Room 305

Objectives: By the conclusion of this class, all students should:
Understand the basic structure and mechanism of story
Have considered the paradox of the Ending
Understand the elements of character

Outline: Story and character are the yin and yang of drama.
The story of THE GODFATHER and Narrative Beats.
Beginnings, Middles & Endings (not necessarily in that order): and No Ending.
The elements of character: Concrete Facts / Characteristics & Attributes / World View / Values / Goals / Actions.

Viewing: SE7EN / ALL IS LOST / BURIED / THE MAGNIFICENT SEVEN / CRASH.

THURSDAY 13 FEBRUARY

09.00 – 12.00 Lecture 3 – CHARACTER 2 / MULTI-CHARACTER STORYTELLING

Location: Room 201 (Whole class)

Objectives: By the conclusion of this class, all students should have:
Understood the concept of 'character in action'

Outline: The four-character questions
Obstacles – external / Conflicts - internal
THE MAGNIFICENT SEVEN – 9 points of view, 9 different stories. CRASH – 16 characters, 8 pairs, 7 stories.

Viewing: THE MAGNIFICENT SEVEN (Walter Newman, William Roberts 1960); CRASH (Paul Haggis, Bobby Moresco 2004).

Reading: THE MAGNIFICENT SEVEN and CRASH screenplays

13.00-16.00 Lecture 4 – STORY WORLD & POINT OF VIEW (The Character in the Story)

Location: Room 201 (Whole class)

Objectives: By the conclusion of this class, all students should have:
Understood the concept of 'story world', and how it is defined by character action and point-of-view

Outline: The Micro-Story World: how small can it be?
Travelling through the Story World: do you really want to be here?

- Viewing:** Tell every character's story
ALL IS LOST (J.C. Chandor 2013)
CRASH (Paul Haggis 2004)
BURIED (Chris Sparling 2010)
GRAVITY (Alfonso & Jonas Cuaron 2013)
ROBOCOP (Neumeier, Miner 1987)
THE THIRD MAN (Carol Reed 1947)
- Reading:** CRASH / BURIED / ROBOCOP / THE THIRD MAN screenplays

FRIDAY 14 FEBRUARY

10.00 **Screening - THE ORPHANAGE** (Room 303)
(Sergio G. Sanchez/J.A. Bayona 2007 105 mins)

13.00-16.00 Lecture 5: WRITING HORROR Introduction – John Paul Chapple

Location: 201

Objective: By the conclusion of this class, all students should:

Understand the principles of the horror genre, and their connection with the audience

Outline: John Paul Chapple introduces his *Writing Horror* module, an introduction to genre writing. How does horror work? How do you make the first few pages stand out? This mini-module examines how horror works and gets students to try their hands at it. Two assignments and two workshops follow.

VIEWING for Week 3 (Lecture 6)

THE MIRACLE WORKER (William Gibson / Arthur Penn 1960
106 mins)

AMOUR (Michael Hanneke 2012 123 mins)

WENDY AND LUCY (Kelly Reichardt 2008)

SATURDAY 15 FEBRUARY, 18.00

Assignment 2: Write your film story outline, from the principal character's point-of-view. (1 page) Delivery: Saturday 15 February, 18.00.

MONDAY 17 FEBRUARY, 18.00

Assignment 3: John Paul Chapple Horror Writing assignment 1.
Delivery: Monday 17 February, 18.00

Week 3

WEDNESDAY 19 FEBRUARY

13.00-16.00 Lecture 6: THEATRE / EMOTION / REALISM

Location: Room 305

Objective: Each student should understand the importance of generating the viewer's emotional involvement with their characters, and how to control it.

Each student should have considered how their story can offer key scenes to showcase the actor's performance in character; also understand the nature of the stylistic choices open to writers, in the representation of their characters and their story world (various forms of realism & alternatives to naturalism).

Outline: 'Theatricality' in movies. Is it a bad thing? Writing characters and scenes for actors. (FENCES, Wilson/Washington 2016). The stages of emotional involvement: Creation; Containment; Development; Blockage; Interruption; Release. Realism: Italian Neorealism (ROME – OPEN CITY, Roberto Rossellini 1945); Social Realism (KES, Ken Loach 1969); Hyper-realism (TAXI DRIVER, Martin Scorsese 1976); Expressionism (PEE WEE'S BIG ADVENTURE, Tim Burton 1985); Impressionism (DAYS OF HEAVEN, Terrence Malick 1978). KING KONG (Schoedsack & Cooper 1933) and ROCKY (John Avildsen 1976).

Viewing: THE MIRACLE WORKER; AMOUR; FENCES; [Also, THE WAY TO THE STARS (JOHNNY IN THE CLOUDS); THE AGE OF INNOCENCE, SOME CAME RUNNING, IMITATION OF LIFE (1959)].

Reading: Play script: THE MIRACLE WORKER. Screenplays: AMOUR; FENCES. [THE WAY TO THE STARS; THE AGE OF INNOCENCE]

THURSDAY 20 FEBRUARY

09.00-12.00 Workshop 2: Group 1 - YOUR STORY (No notes)

13.00-16.00 Workshop 2: Group 2 - YOUR STORY (No notes)

Location: Room 201

Objectives: By the conclusion of this class, all students should:

Have told their film story in as complete a form as currently imagined.
Have considered the characters in their story; and decided which character is the protagonist
Have reflected on the choice of that character as protagonist
Have begun to imagine the story from that point of view

Outline: Without notes, each student will tell the story of their film. The tutor and class will give their reactions. The student will consider which character

is the protagonist of the story, and indicate why they think the story is best told from that character's point-of-view. [Class Assignments 1 and 2 will inform everyone's understanding of each writer's film, and can be referenced in the workshop (though not by you)].

FRIDAY 22 FEBRUARY

09.00-14.00 Workshop 3: Writing Horror # 3 – Group 1

13.00-16.00 Workshop 3: Writing Horror # 3 – Group 2

Location: 201

Outline: John Paul Chapple reviews the story assignments delivered on Monday 17 February.

SATURDAY 22 FEBRUARY 18.00

Assignment 4: Write a 4-page story outline. And in addition, a description of your film, including reference to genre (if applicable), concept, protagonist and the story; tone and style.
Delivery: 22 February, 18.00.

MONDAY 24 FEBRUARY

Assignment 5: John Paul Chapple Horror Writing assignment 2.
Delivery: Monday 24 February, 18.00

REQUIRED VIEWING FOR WEEK 4 (Lecture 7 – Writing Scenes)

THE SWEET SMELL OF SUCCESS (Lehman-Odets/ Mackendrick. 96 mins)

THE HOSPITAL (Paddy Chayefsky/Arthur Hiller 1971) 103 mins

NETWORK (Paddy Chayefsky/Sidney Lumet 1976) 121 mins

Week 4

WEDNESDAY 26 FEBRUARY

13.00-16.00 Lecture 7: WRITING SCENES

Location: Room 305 (Whole class)

Objective: All students will have considered the importance of scene structure, character action and dialogue in propelling their story and their drama. There will be readings of scenes from THE SWEET SMELL OF SUCCESS, material distributed in advance.

Outline: Two screenplays by Paddy Chayefsky, and a scene from THE SWEET SMELL OF SUCCESS.

Reading: Screenplays of THE HOSPITAL, NETWORK and THE SWEET SMELL OF SUCCESS

THURSDAY 27 FEBRUARY

09.00-12.00 Workshop 4: REVIEW OF STORY OUTLINES Group 1

13.00-16.00 Workshop 4: REVIEW OF STORY OUTLINES Group 2

Location: Room 201

Objective: By the end of these workshops, each student should have presented their story outline and had feedback on it from the tutor and the group.

Outline: Tutor and group review each story outline, with particular reference to story logic and character coherence.

FRIDAY 28 FEBRUARY

09.00-12.00 Workshop 5: Writing Horror # 2 – Group 1

13.00-16.00 Workshop 5: Writing Horror # 2 – Group 2

Location: 201

Outline: John Paul Chapple reviews the story assignments delivered on Monday 24 February.

REQUIRED VIEWING AND READING FOR WEEK 5 (Lecture 8)

VIEWING: THE PLAYER (1992 Tolkin / Altman)

READING: 'Adventures in the Screen Trade', William Goldman 1983

SATURDAY 29 FEBRUARY

Assignment 6: Revise the story outline of your film. It should be about 6 pages long. It should develop the previous outline in light of tutor and workshop feedback. It should highlight all the important story scenes, especially character introductions; central characters' moments of realization and decision; and the scenes of conflict that drive the story forward. It should also describe the ending in a way that makes us understand the reasons for the climax and the resolution of the story. We should know the outcome of the story for the major characters: how they have been changed by the events described.

ALSO: Write a revised brief description of your film, describing genre (if applicable), concept, story, principal characters, tone and style. (1-page max.)

ALSO: each student to deliver a 1-page (max.) press release for their film;

PLUS, a sketch of the poster.

Delivery: Saturday 29 February. 18.00

Week 5

WEDNESDAY 4 MARCH

13.00-16.00 Lecture 8: THE INDUSTRY / THE PITCH

Location: Room 305 (Whole class)

Objectives: By the conclusion of this class, all students should:

Understand how the degree of professionalism in writing and presentation of their script will support or damage their career opportunities

Understand the importance of a developed Work Plan for their script

Understand the essential components of an industry pitch.

Understand, in outline, the economic framework of feature film production, and how the writer fits within it.

Outline: What will happen to your script: who needs to read it. 'A tree falls in the forest...'. What your script is for: presentation; representation; meetings. What your script says about you. Will it ever be made? Presentation, presentation, presentation: why your scripts need to be immaculate – the process of submission and evaluation. Continue your training as a writer by working as a script reader.

How does pitching work in the real world? Who are you pitching to? What do they want from your film? How empathetic need your principal character be? How attractive or seductive need your story world be?

Begin your Work Plan for writing your script. Stages and dates.

Viewing: THE PLAYER (1992)

Reading: THE PLAYER screenplay. RAGING BULL work sheet extract (Paul Schrader). 'Adventures in the Screen Trade', William Goldman 1983.

THURSDAY 5 MARCH

09.00-12.00 Workshop 6 Group 1 - PITCHES (No visual aids)

13.00-16.00 Workshop 6 Group 2 - PITCHES (No visual aids)

Location: Room 201

Objectives: By the conclusion of this class, all students should have:

Pitched their film

Compared their verbal pitch to their written account

Considered audience access to and empathy with their characters.

Outline: *Without notes*, pitch your film project. The group compares your verbal account with the project description you have previously circulated. What does the pitch tell you about your film?

SATURDAY 7 MARCH

Assignment 7: An (approx.) 4-page step-outline of your movie. One-line scene descriptions, highlighting the key action. Act-endings can be cited. The ending should be plotted.

Delivery: Saturday 7 March, 18.00

REQUIRED VIEWING FOR WEEK 6 (Lecture 9)

FATAL ATTRACTION (Dearden-Meyer/Lyne, 119 mins)

FORCE MAJEURE (Ruben Ostlund 120 mins)

OUR CHILDREN (A perdre la raison) (Raynaert/Bidegain/Lafosse 3052 111 mins)

AMERICAN GRAFFITI (Lucas-Katz-Huyck 1973 110 mins)

Week 6

WEDNESDAY 11 MARCH

13.00-16.00 Lecture 9: OPENINGS AND ENDINGS

Location: Room 305

Outline: How and where you deliver information to the viewer: choices and effects.

Viewing: FATAL ATTRACTION/FORCE MAJEURE / OUR CHILDREN / AMERICAN GRAFFITI

THURSDAY 12 MARCH

09.00-12.00 Workshop 7: Group 1 FINAL REVIEW OF STEP OUTLINES

13.00-16.00 Workshop 7: Group 2 FINAL REVIEW OF STEP OUTLINES

Location: Room 201

SATURDAY 21 MARCH, 18.00

Assignment 8: *The first 10 pages of your script.*

Delivery: Saturday 21 March, 18.00

Week 7

WEDNESDAY 18 MARCH

Tutorial 1 13.00-16.00

Location: Room 305

THURSDAY 19 MARCH

Tutorial 1 09.00-12.00 & 13.00-15.00

Location: Room 201

Outline: 40-minute 1-to-1 tutorials. Each student will discuss their latest story outline, and their work-plan. Students will have prepared a 'Work in Progress' report summarizing their progress-to-date (page count, character and story world research, market issues – e.g. are musicals viable?). Reports will be delivered verbally (from each student's detailed notes) to the Course Director.

Schedule: Tutorials will run from 13.00 to 16.00 on Wednesday 20, and from 09.00 to 16.00 on Thursday 21. A detailed schedule will be circulated.

SATURDAY 21 MARCH, 18.00

Assignment 2: The first 10 pages of your script. Circulate your pages to the Course Tutor, and also to all the writers in the class (not just to your workshop group).

Week 8

WEDNESDAY 25 MARCH

13.00-16.00 Workshop 8: FIRST TEN PAGES TABLE READ – Groups 1 & 2

TOGETHER

Location: Room TBA (Whole class)

THURSDAY 26 MARCH

09.00-12.00 Workshop 8: FIRST 10 PAGES TABLE READ – Groups 1 & 2

13.00-16.00 Workshop 8: FIRST 10 PAGES TABLE READ – Groups 1 & 2

Location: Room 201 (Whole class)

Objectives: By the conclusion of this class, all students should have:

Experienced their work being read

Considered how they introduce their protagonist and their dramatic situation

Outline: Reading of the first ten pages of the scripts, plus discussion of the direction the new scripts are taking. Does the dialogue of each scene suit the mood and the genre? Is the style of each piece beginning to show through and does it complement or detract from the previously pitched concept and/or theme(s)?
Also: Introducing your characters. Making an Entrance, or not?

SUGGESTED VIEWING

MOULIN ROUGE! (Craig Pearce/Baz Luhrmann 2001 - 127 mins)

MOULIN ROUGE! is a filmmaker's film. It is not realist; it has a dizzyingly convoluted narrative structure; it doesn't have a happy ending; it continually interrupts its narrative development with gigantic musical sequences; its eclectic soundtrack ranges from pop ballads to Bollywood. It is a character-driven drama, yet often thunderously loud, with sequences cuttier than Michael Bay. It is a picture [like THE RED SHOES (Powell/Pressburger 1948) and PERFORMANCE (Cammell/Roeg 1970)] that breaks every rule in the book. Yet – everything it does, before it was shot and edited, and scored and mixed, was *written*. (Read the screenplay.)

SATURDAY 4 APRIL, 18.00

Assignment 9. *Re-write your first 10 pages PLUS the next 10 pages (a total of 20 pages) for Table Read in Week 10.*
Delivery: Saturday 4 April, 18.00

Week 9

WEDNESDAY 1 APRIL

Tutorial 2 13.00-16.00

Location: Room 305

THURSDAY 2 APRIL

Tutorial 2 09.00-12.00 & 13.00-16.00

Location: Room 201

Outline: 40-minute 1-to-1 tutorials. Each student will discuss their ongoing work writing their feature screenplay. This is an opportunity to present and discuss choices and difficulties encountered – and to discuss your vision of the film you are writing.

Schedule: Tutorials will run from 13.00 to 16.00 on Wednesday 1, and from 09.00 to 16.00 on Thursday 2. A detailed schedule will be circulated.

SATURDAY 4 APRIL, 18.00

Assignment 9. Re-write your first 10 pages PLUS the next 10 pages (a total of 20 pages) for Table Read in Week 10.
Delivery: Saturday 4 April, 18.00

Week 10

WEDNESDAY 8 APRIL

13.00-16.00 Workshop 9: 20 PAGE TABLE READ – Groups 1 & 2

Location: Room TBC (Whole class)

THURSDAY 9 APRIL

09.00-12.00 Workshop 9: 20 PAGE TABLE READ – Groups 1 & 2

13.00-16.00 Workshop 9: 20 PAGE TABLE READ – Groups 1 & 2

Location: Room 201 (Whole class)

Objectives: By the conclusion of this class, all students should have:
Experienced their work being read
Considered how their characters and story are developing.

Outline: Reading of rewritten and new scenes for reaction.

MONDAY 27 APRIL

ASSIGNMENT 10: *Deliver completed First Draft Screenplay.*

Delivery: Monday 27 April, 18.00

Week 11

**Saturday 11 – Sunday 19 April:
SPRING BREAK. No classes.**

Week 12

**Monday 20 – Friday 24 April:
WRITING WEEK. No Classes**

ASSIGNMENT 10: *Deliver completed First Draft Screenplay.*

Delivery: Monday 27 April, 18.00

Week 13

MONDAY 27 APRIL: 18.00

ASSIGNMENT 10: Deliver completed First Draft Screenplay.
Delivery: Monday 27 April, 18.00

Notes on Delivery of First Draft Screenplay

Please note – no extensions will be granted.

Each student must write an original screenplay.

The script will be a full-length screenplay, between 80 and 100 pages long.

There must be no collaboration. There will be no adaptation.

It must have a title cover. Each page must be numbered in the top right-hand corner.

Scripts must be carefully proof-read: 'Final Draft' software is not infallible. Typos, incorrect pagination, 'widows and orphans' will count against you.

Failure to comply with any one of the conditions may detract from the final grade.

REQUIRED VIEWING FOR WEEK 13 (Lecture 11)

DOWNTON ABBEY Pilot Episode (Julian Fellowes 2010)

JUSTIFIED Pilot Episode (Leonard/Yost 2010)

WHITE COLLAR Pilot Episode (Jeff Eastin 2009)

THE BLETCHLEY CIRCLE Episode 1 (Guy Burt 2012)

HILL STREET BLUES Pilot Episode (Hill Street Station) (Milch/Bochco 1980)

REQUIRED READING FOR WEEK 13 (Lecture 11)

DOWNTON ABBEY Pilot Episode (Julian Fellowes 2010)

JUSTIFIED Pilot Episode (Leonard/Yost 2010)

HILL STREET BLUES Pilot Episode (Hill Street Station) (Milch/Bochco 1980)

ASSIGNMENT 11: Begin work on scene selection and editing script for Rehearsed Readings. Delivery Sunday 3 May, 18.00.

THURSDAY 30 APRIL

09.00-11.00 Lecture 10: BRIEFING FOR REHEARSED READINGS

Location: Room 201 (Whole class)

Objective: By the conclusion of this class, all students should understand the schedule and process of preparing their screenplay for Rehearsed Readings on Friday 15 May.

Outline: A detailed schedule will be distributed, and the Course Leader will talk through the stages of work.

12.00-16.00 Lecture 11: WRITING FOR TV (Note start time)

Location: Room 201

Objectives: By the conclusion of this class, all students should understand the industry context for writing TV drama. How the forms and audiences differ from feature films.

Viewing: DOWNTON ABBEY S01 E01 (2010. Julian Fellowes. 60 mins)
JUSTIFIED S01 E01 (2010 Graham Yost/Elmore Leonard. 50 mins)
WHITE COLLAR S01 E01 (2009 Jeff Eastin 42 mins)
THE BLETCHLEY CIRCLE Episode 1 (2012 Guy Burt 42 mins)
HILL STREET BLUES Episode 1 (1980 Milch/Bohco 45 mins)

Reading: DOWNTON ABBEY, JUSTIFIED, HILL STREET BLUES Episode 1 shooting scripts

FRIDAY 1 MAY

10.00-12.00 Performance: RADA Students' Shakespeare Production

Location: RADA, Malet Street, WC1E 7JN

Outline: All Advanced Screenwriting students will attend the RADA students' final production, with a view to casting their Rehearsed Reading.

SUNDAY 3 MAY, 18.00

ASSIGNMENT 11: Deliver script for Rehearsed Readings (max. 10 mins).
Delivery Sunday 3 May, 18.00.

Week 14

MONDAY 4 MAY

National Holiday

WEDNESDAY 6 MAY

09.00-12.00 Workshop 10: REHEARSED READING TABLE READ – Groups 1 & 2

13.00-15.00 Workshop 10: REHEARSED READING TABLE READ – Groups 1 & 2

Location: Room TBC (Bedford Square)

Each Rehearsed Reading script will be read for impact and coherence; plus each writer will introduce their reading, as they will at the event.

15.00-16.00 Casting

Location: Room TBC (Bedford Square)

Outline: All Advanced Screenwriting students will meet to cast the Rehearsed Readings of scenes from their screenplays. Screenwriting Students will then contact their actors, and arrange meetings and rehearsals.

THURSDAY 7 – WEDNESDAY 13 MAY

REHEARSED READING BRIEFINGS AND REHEARSALS

Location: No rooms are allocated for these meetings, which will be at students' own discretion – common rooms, or cafes.

Outline: Advanced Screenwriting students will arrange rehearsal meetings with RADA students, at mutually convenient times.

Schedule: Meetings to be arranged at times mutually convenient for screenwriting and acting students. Note: these may have to be early morning, or evening meetings.

Week 15

MONDAY 11 – MONDAY 13 MAY

REHEARSED READING BRIEFINGS AND REHEARSALS

Location: No rooms are allocated for these meetings, which will be at students' own discretion – common rooms, or cafes.

Outline: Advanced Screenwriting students will arrange rehearsal meetings with RADA students, at mutually convenient times.

Schedule: Meetings to be arranged at times mutually convenient for screenwriting and acting students. Note: these may have to be early morning, or evening meetings.

WEDNESDAY 13 MAY

9.00-17.00 SCHEDULED REHEARSALS FOR READINGS

Outline: Each student will have a scheduled 30-minute final rehearsal meeting with their cast.

Location: TBA

Schedule: TBA. A schedule of rehearsals will be distributed at the Rehearsed Readings Briefing on Thursday 30 April.

WEDNESDAY 13 MAY

12.00 noon – Deliver Rehearsed Reading Cast Lists, Synopses, and Writer Biographies.

Outline: For the rehearsed reading of scripts, each student must write a cast list, a synopsis of the script (which must not be longer than 250 words, and should be entertaining) and a biography of the writer (max. 100 words).

Delivery: By e-mail to Program Coordinator Brooke Sheldon by 12.00 noon on 13 May. Please note that this is an extremely busy week in the Tisch London Spring schedule. If your notes are not with Brooke by noon, you will not be chased. If you deliver late, your notes will not be included in the printed programme for the Rehearsed Readings. Please do not email PDF's. Word documents or email only.

THURSDAY 14 MAY

There are no classes scheduled for Thursday 14 May. Students are free to hold ad hoc rehearsals. If you would like a room on this day, or any day, they should email roombookings@nyu.ac.uk 24-48 hours beforehand (if possible). Brooke Sheldon can advise, closer to the time.

FRIDAY 15 MAY

ADVANCED SCREENWRITING REHEARSED SCREENPLAY READINGS

Time & 10.00

Location: Bush Theatre, Shepherd's Bush

Outline: Readings by RADA students of excerpts of students' screenplays before an invited audience.

Readings will be a maximum length of 10 minutes.

There will be a single interval, at lunchtime, for approximately one hour. All guests should be invited for the whole morning or afternoon session, and should expect to see all the readings. There will be no audio or video recording of the event.

See editorial notes below.

Editorial notes for Rehearsed Readings

It is expected that students will direct their own material. It is also expected that students will deliver a cast list, title and synopsis of the screenplay, as a whole, to the office by the previous Wednesday (15

May) and edit their script excerpts to avoid unnecessary film jargon and technicalities that might distract a 'live' audience from the story.

As a rule, there should be no more than six actors, and (unless in unusual circumstances) no more than six speaking roles in each reading. There can be simple scene setting (e.g. 'Wayne and Garth are in the woods. It is night.'). but screenplay scene descriptions will not be allowed.

The template for this presentation is a radio play and it is part of the course learning that the constraints of the form are embraced and explored. Students are encouraged to re-work their material to incorporate explanatory dialogue, and if necessary include different characters in the scenes presented, to enhance the dramatic clarity of the material.

Students will introduce their readings: they should 'set the scene' by describing the film's concept and the dramatic and narrative premise of the scenes to be presented, also identifying and introducing the characters. If simple scene-setting is to be used during the reading, an actor should be cast to perform that role.

Week 16

MONDAY 18 MAY

09.00 – 16.00 INDIVIDUAL SCRIPT MEETINGS

Location: Room TBC

Outline: Each student will have a 20-minute de-brief on their screenplay with the Course Director. The purpose of this meeting is practical: to indicate how the screenplay might be further developed beyond the First Draft.
Grades will not be given at this meeting.

End of semester.