

**USC SCHOOL OF CINEMA-TELEVISION**  
Writing Division  
CTWR 514a: Basic Dramatic Screenwriting  
Fall 2014 – (Two Units, Required, Section 19233)

Instructor: Don Bohlinger  
Class Schedule: Friday 10:00-12:50  
Class Location: SCB 304  
Office Hours: Friday 1-5, SCA 354, or by appointment  
Contact Information: [dfb@usc.edu](mailto:dfb@usc.edu), (email is best) Cell phone: 323 804 0110

**COURSE OBJECTIVE:**

This is an intensive screenwriting workshop designed to cultivate your cinematic imagination (the ability to discover and create unforgettable characters and stories) by honing your skills of observation as well as studying how memory and experience can bring originality and brilliance to those characters and stories. Once you have collected a notebook full of character and story ideas you will begin developing your first feature screenplay; the first draft of that screenplay is your final assignment.

**COURSE DESCRIPTION:**

514a is designed to spur your imagination through a series of exercises in ideation. Where do you find your characters and your stories? How do you make them personal, rich and full of meaning? What are the stories that captivate you? We will be responding to prompts designed to mine our own experiences, dreams, memories, and to sharpen our skills of observation. We will ask again and again: is there a story here? Is there a compelling character here? And more importantly: **how do I tell my story and reveal my character in a way that is true to me as a writer and thus original?** In assignments designed to inspire compelling characters and film ideas you will begin telling your stories to the class. One of these stories or characters will grow into your first feature screenplay.

The second aspect of the class will deal with writing your first feature script. Although we will touch briefly on story structure and the mechanics of screenwriting (*don't worry, you will get more than your share of this before graduating*), the main focus of this class is how to build a story from character. Who is your character? What is the situation that will compel the audience to watch? And what are the obstacles that block your character's progress, that prevent her from achieving her goal.

Both 513/514a classes are more about process than product; but in the end, if you stay true to who you are as a storyteller you will be surprised how compelling the final script will be.

Members of the class will be graded on attendance (more than one absence will cause your grade to drop by a half-grade,) fulfillment of the weekly assignments, class participation (you must read and respond to your colleagues work) and the final feature script.

**WEEKLY PLAN:**

The groundwork of this course is a weekly series of assignments that develop specific storytelling resources. They are presented and discussed in class. There will also be several in-class exercises. The work moves towards a 3-5 page prose treatment for your feature script and culminates in the writing of your feature. In addition to other students' work there is some required reading and several recommended texts.

Please note how the work of 513 overlaps with 514a after we complete the short script in 513.

### **COURSE GOALS AND ASSIGNMENTS:**

Writers are encouraged to keep their scenes and characters unique and personal, to use their own experience and to strive to find their voice.

Writers will learn how to create compelling characters.

Writers will learn how to tell their stories visually.

Writers will learn how to write a dramatic scene.

Writers will learn how to write a feature script.

### **ASSIGNMENTS:**

Aug. 29	Memory
Sept. 5	Experience
Sept. 12	Experience
Sept. 19	Observation
Sept. 26	Observation
Oct. 3	World
Oct. 10	World
Oct 17	Short Outline
Oct. 24	Feature Idea
Oct. 31	Feature Idea
Nov. 7	Individual Meetings With Instructor
Nov. 14	Feature 1 <sup>st</sup> 30
Nov. 21	Feature 2 <sup>nd</sup> 30
Nov. 28	Thanksgiving
Dec. 5	Feature Final

### **READING LIST:**

- Where I'm Calling From, Raymond Carver, (recommended.) But we will be reading and talking about the first two stories in that collection: *Nobody Said Anything* and *Bicycles, Muscles, Cigarettes*.
- On Writing, Stephen King (recommended)
- Other materials will be distributed in class and via email.

### **EVALUATION CRITERIA:**

CTWR 514a grades will be based the student's ability to demonstrate an understanding of the following fundamental principles of screen storytelling:

- Ideation: the "where and how" to find your stories and characters
  - Observation exercises
  - Memory exercises
  - Experience exercises
- How to create feature stories for screen.
- How to develop and write the first draft of a feature screenplay (format counts.)
- How to read and respond to your fellow student's work. (The writers table)

### **GRADING WEIGHTS:**

CTWR 514a grades are based on:

- Weekly Writing Assignments.....40%
- Reading and Responding to Workshop Assignments.....20%
- Final Feature Script.....40%

#### LETTER GRADES:

100-93....A	82-80....B-	69-67.....D+
93-90.....A-	79-77....C+	66-63.....D
89-87.....B+	76-73....C	62-60.....D-
86-83.....B	72-70....C-	60-59.....F

#### LAPTOP AND CELL PHONE POLICY:

Laptops are welcome (but should be used for reading and responding to classwork, no facebook, no email, please!) Cell phones off.

#### *Statement for Students with Disabilities*

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html), (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

#### *Statement on Academic Integrity*

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, ([www.usc.edu/scampus](http://www.usc.edu/scampus) or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>. Information on intellectual property at USC is available at: <http://usc.edu/academe/acsen/issues/ipr/index.html>.

#### *Emergency Preparedness/Course Continuity in a Crisis*

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Please activate your course in Blackboard with access to the course syllabus. Whether or not you use Blackboard regularly, these preparations will be crucial in an emergency. USC's Blackboard learning management system and support information is available at [blackboard.usc.edu](http://blackboard.usc.edu).

*Disruptive Student Behavior*

*Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.*