

Course Submission Form

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

Form ID CCOREFORM1085019165001	Version No. 46.001	Created by Kalin,Amanda
Created on 2020-09-29T11:53:53	Last Updated on 2020-09-29T11:59:53	Status Updated on 2020-10-09T13:38:27
Current Status Approved	Course Selected: Subject ENG (ENG - English) Catalog Nbr 6000	

Course Revision & College	
Form Submission Initial Submission	College Kingsborough CC

Course Data		
Course ID 150494	Subject ENG (ENG - English)	Catalog Nbr 6000
Catalog Status Approved	Contact Hours 3	No. of Credits 3
CourseTitle Creative Writing: Screenwriting		
Course Description Instruction and practice in the art of writing screenplays and scripts, along with study of works of screen plays as examples and models. Analysis of peer writing in a workshop format.		
Department English		
Pre-Requisites/Co-Requisites PREREQUISITE: ENG 1200 AND ENG 5900		

Course Syllabus [Attachment Filename(s)]
ENG_6000_Creative_Writing_-_Screenwriting_Syllabus.pdf

Location(Required or Flexible) and Learning Outcomes	
REQUIRED	FLEXIBLE
English Composition	World Cultures & Global Issues
Math & Quantitative Reasoning	US Experience in its Diversity
Life and Physical Sciences <input checked="" type="checkbox"/>	Creative Expression
	Individual and Society

Scientific World

Learning Outcomes: Questions	Learning Outcomes: Responses
<p>* 1. Gather, interpret, and assess information from a variety of sources and points of view.</p>	<p>Throughout the semester, students will be expected to read samples by established screenwriters and respond to their works in a critical manner.</p> <p>Students will then prepare, write, and revise their own screenplays based on the knowledge acquired by the assigned models.</p> <p>Students will be responsible for engaging with their classmates' creative writings in both oral and written responses.</p> <p>Journal writing based on their experiences practicing the craft is also required.</p> <p>In addition, one research assignment on an established screenwriter, such as Spike Lee, must be completed by the end of the semester.</p> <p>Students will gather information from various scholarly and popular sources to support their opinions and conclusions about assigned screenwriter.</p> <p>Students will be required to use a primary text (Story: Substance, Structure, Style, and the Principles of Screenwriting, by Robert McKee) and explore additional creative works with the assistance of library staff.</p>

*** 2. Evaluate evidence and arguments critically or analytically.**

By evaluating and responding to different course readings and student writings, students will approach ideas and styles in both critical and creative ways.

The workshop environment will support in-class discussion, journal writing, and online discussions (on Blackboard) to further their understandings of the craft.

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

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

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

Students will write one short researched essay (2000+ words) to be completed at the end of the semester on a particular screenwriter's approach to her/his craft.

This final assignment will require a carefully selected variety of outside source material to be quoted, paraphrased, and/or summarized accurately, with close attention to original context.

On average, there are 25 students enrolled in English 60. Each student will write five critical responses to peer writings.

4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.

Introductory readings from established screenwriters will engage students in the practice and process of the craft of writing screenplays (and writing, in general) and introduce the modes, vocabulary, ideas, and theories that move screenwriters to create.

Understanding and analyzing various styles will be thoroughly explored.

Students will prepare, write, and revise their own short screenplays based on the knowledge acquired through examining assigned pieces. All students will be responsible for composing two complete pieces.

Students will write monologues, standalone pieces or excerpts from longer projects that take sixty to ninety seconds to read, and that actors in Kingsborough's Theatre Arts program will perform.

All students will attend a screening of talk at which the screenwriter is present and write a paper explaining and reflecting upon this writer's work and craft. These talks may be part of a local film festival, such as Tribeca (typically in late April or May) or the Brooklyn Film Festival (in late May/early June), or as part of film series at MoMA or BAM. Students will write a paper of a minimum of three pages, reflecting upon the event and statements the writer made about the craft of writing, i.e., how a writer writes and puts together his or her script, what techniques are used in the writing itself, and/or what the process of writing for this writer is.

5. Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.

6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

The many techniques a screenwriter employs help to convey clear messages (and visions).

By closely exploring screenwriters such as Spike Lee, students will learn to understand style, tone, mood, purpose, and point of view.

Selected screenwriters become representatives who focus on personal experiences as a means to convey their stories.

As models, these selected screenwriters encourage students to engage in their own experiences as the sources for stories.

An example of an assignment in re to "interpretation":
Dialogue: How to capture the way people speak. How to capture who people are through the way they speak. We will continue to look for examples of character speech within the two scripts and analyze them. Students will read each piece of dialogue aloud. Even though the words are the same, how can two different actors interpret the same lines differently?
Comparison of "To be or not to be" speech and how nine British actors performed the same speech differently:

<https://www.vox.com/2016/4/26/11505036/hamlet-david-tennant-judi-dench-benedict-cumberbatch>

7. Demonstrate knowledge of the skills involved in the creative process.

By focusing on established and expert screenwriters, students will be able to compare what they are creating both individually and collectively.

By engaging in the process of what it means to be a screenwriter, students will begin to realize their visions as participants in the creation of works of art.

Finally, students will write a self-assessment analyzing their writing process.

This reflective assignment will ask the following questions:

1. How do you perceive yourself as a screenwriter?
2. What do you like/dislike about your writing?
3. What are your strengths/weaknesses in storytelling?
4. Is writing important to you? Do you think it will be in the future?
What evidence do you have for your answers?
5. Did any particular revision technique prove useful? If so, how?
6. Who is the audience for your stories? How did you determine the audience? How did the audience affect the way you wrote your stories?

<p>8. Use appropriate technologies to conduct research and to communicate.</p>	
<p>A. If there is a change to the course title, what is the new course title?</p>	
<p>B. If there is a change to the course description, what is the new course description?</p>	
<p>C. If there is a change to the pre-requisites and/or co-requisites, what are the new pre-requisites and/or co-requisites?</p>	

<p>Chair (Approver) Comments</p>

<p>Comments Committee found the course satisfies requisite learning outcomes.</p>
--

Kingsborough Community College
ENG 6000 – Creative Writing: Screenwriting

Semester: XXXX
Instructor: XXXX
Office: XXXX
Class Hours: XXXX
Classroom: XXXX
Extension: XXXX
Office Hours: XXXX
Email: XXXX@kbcc.cuny.edu

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

Prerequisite: ENG 1200 and ENG 5900

Pathways Flexible Core Student Learning Outcomes:

1. Gather, interpret, and assess information from a variety of sources and points of view.
2. Evaluate evidence and arguments critically or analytically.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions.
4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
5. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
6. Demonstrate knowledge of the skills involved in the creative process.

Additional Student Learning Outcomes:

1. Develop their writing skills and build an appreciation for the best form or forms of screenwriting suited for them.
2. Read about, discuss and attempt to articulate ideas about the **craft** of writing, seeing writing as not just the finished project but as something constructed, that was developed and perhaps took many forms before it was ultimately “finished.”
3. Employ the terms practitioners and critics alike use when discussing screenwriting, in each of these various forms.

4. Read a number of introductory readings aimed at engaging them in the practice and process of the craft of writing and introduce the modes, vocabulary, ideas, and theories that move writers to create.
5. Explore the work and craft of established screenwriters and discuss them in both critical and personal terms.
6. Engage in the question of what it means to be a writer.
7. Realize students' visions and modes as participants in the creation of works of art.
8. Write several critical papers that respond to the work of students' classmates. The work will be shared with both the instructor and fellow classmates and is aimed at showing one's understanding and mastery of course terms and concepts and also at helping classmates to see their work from an outside perspective. Students will be responsible for engaging with their classmates' creative writings in both oral and written responses.
9. Prepare, write, and revise their own scripts based on the knowledge acquired through examining assigned pieces. All students will be responsible for composing multiple creative pieces.
10. Push their own boundaries and attempt to fulfill the requirements of each assignment by working assiduously and in a detail-oriented manner (grammar and spelling and English-language conventions **must** be attended to).
11. Write weekly journals in response to the class discussions, questions, and/or themes. These papers will be turned in during class, and represent an important part of the class and grade.
12. Write one short researched essays on an established writer's approach to her/his craft.
13. Expected to engage with experiential co-curricular activities such as attending public readings and performances related to course content with related verbal or written outcomes.

Requirements and Assessments:

1. A bulk of the lessons will be workshop-oriented readings and discussions. Lectures will be used to introduce major course concepts, but a significant portion of the class will be devoted to roundtable discussions of stories moderated by the instructor. Emphasizing this kind of rigorous consideration of both stories written by classmates and those in the literary canon is the standard operating procedure of creative writing programs nationwide.

2. Weekly journal assignments to be submitted via Blackboard, or directly to instructor.
3. Critical response papers, as a teaching tool, accomplish multiple goals, including allowing students to a.) assess writing critically and develop their own sense of what makes a piece of writing strong; b.) find ways to communicate feedback to others in a constructive manner and c.) continue to articulate and make explicit writing processes and artistic objectives, which may allow students to come to a deeper understanding of something often extemporaneously created.
4. In addition to the regular rigorous feedback that students are expected to provide their peers, students will occasionally make presentations on writers, literary concepts or devices, or literary movements.
5. In appropriate contexts, students may be asked to share feedback on classmates' work through Blackboard or other online interactive forums.

Assignments to Students:

Journal Assignments:

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

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

Reading:

Students are expected to read from the course text, *Story: Substance, Structure, Style, and the Principles of Screenwriting*, by Robert McKee, a book aimed at exploring the craft of scriptwriting, dealing with story construction, structure, the

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

Short Screenplays:

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

Monologues

Students will write monologues, standalone pieces or excerpts from longer projects that take sixty to ninety seconds to read, and that actors in Kingsborough's Theatre Arts program will perform. These pieces will either be performed live by students in-class, or recorded. An archive of monologues written by screenwriting students will be maintained; students can opt to have their monologues included, to be used by acting students to develop characters

primarily for auditions. Through these exercises, students will see how writing for screen or television or other media involves the co-creation of meaning (not simply shared with actors, but also with technical crew, cinematographers, sound engineers, etc.). Such things as *didascalies*, stage directions, offer practical insights into authorial intention, which, unlike in print literature, is not only for the reader to deduce, but also for many other individuals part of an artistic and technical team to understand, and greatly influences how they interpret and experience a given text.

Screenings, Readings, Lectures, etc.

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

Creative Writing Portfolio	40%
Attendance and Participation	20%
Attendance of a reading/lecture outside of class	10%
Critical Response Papers	10%
Journal	10%
Reflective Piece	10%

Recommended Texts and Materials:

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

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

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

WEEK ONE, March 3: Introduction

March 3: Introduction to the course. Syllabus. Expectations. Discussion of where screenwriting is used: filmmaking, television, video games, advertisements, etc. First journal exercise: "Why did you choose to take this class?" Homework: Read and annotate the handout, a twenty-page short film script, "Barbara," by Yannick Privat, and be prepared to discuss it in class on the 4th.

March 4: Discussion of "Barbara," by Yannick Privat. We will discuss the story's themes, and why the author might have chosen to tell this story, even urgently so. How did the story begin, and where did it go? In other words, do the entry and exit points (beginning and ending) communicate something about authorial intention? Does this story contribute in some way to a greater understanding of the elements and ideas it satirizes?

March 5: Discussion of the art of story construction and the role of story in preserving and commenting upon culture. Discussion of basic screenwriting format (designation of exterior/interior shots, camera directions, use of the industry-standard Courier typeface, the minute-per-page formula, differences between playwriting and scriptwriting formats, etc.).

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

WEEK TWO, March 10: SCREENPLAY FORMATTING

March 10: Students will work in groups of four analyzing basic formatting. You will compare the script you have brought in today with those furnished by your classmates. What might we say are the conventions of screenwriting, devices we see used from script to script? What features of each screenwriter's style might we see as being more idiosyncratic, or unconventional? Students will together write a short script attempting to reproduce these formatting conventions, without paying attention to story. Discussion of McKee's "Introduction."

March 11: Continuation of the discussion of basic screenwriting format: scene headings, subheaders, transitions, use of character names (including use of all-

caps to indicate first appearance in the story), parentheticals, use of page numbers, etc. Homework: Write a one-page sketch for a story with a beginning, middle and end, and be prepared to share with the class on March 12th.

March 12: One student's sketch will be chosen and developed into a screenplay by the entire class. Students will work in groups, each developing a different version of this student's outline. Discussion of different approaches to telling the same story (Dostoyevki's idea that there are only two stories in existence, both of which are actually the same...)

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

WEEK THREE, March 17: CHARACTER AND DIALOGUE

March 17: Discussion of "Structure and Character," by Robert McKee. Journal: "What role do characters play in stories?" Bring the scripts *Do the Right Thing* by Spike Lee and *Pulp Fiction* by Quentin Tarantino to class. We will look at how characters are presented and how what they say (dialogue) informs our perception of them and brings them to life. We will discuss how actors read scripts, what they're looking for, and how they read between the lines.

First written assignment due.

March 18: Dialogue. How to capture the way people speak. How to capture who people are through the way they speak. We will continue to look for examples of character speech within the two scripts and analyze them. Students will read each piece of dialogue aloud. Even though the words are the same, how can two different actors interpret the same lines differently? Comparison of "To be or not to be" speech and how nine British actors performed the same speech differently: <https://www.vox.com/2016/4/26/11505036/hamlet-david-tennant-judi-dench-benedict-cumberbatch>

March 19: Annotation. How to annotate. In class, we will look at the first several pages of *Do the Right Thing* by Spike Lee, annotating as we go. How does Lee tell this story? How does he begin? How does he tell the story *visually*, even if what we see are only mere words on a page?

Homework: Read and meticulously annotate the first half of the *Do the Right Thing* script. For March 25th: Choose someone in your life and try to capture the way they speak entirely through dialogue. Write this in script format, using *didascalies*. Be prepared to share this with your classmates.

WEEK FOUR, March 24: DO THE RIGHT THING

March 24: Discussion of *Do the Right Thing*. What universe does Lee create? Does it have verisimilitude? To what degree are the characters symbols of real people? To what degree are they “real”? What do you recognize of Brooklyn in 2020 in this Brooklyn of the 1980s? Journal: Develop a lengthier response to one of the above questions.

March 25: Share with your classmates the dialogue you created over the weekend. Your classmates will explain what *type* of character they feel your dialogue communicates. We will discuss the various aspects of character: flat vs round, dynamic vs static, archetypes, character clichés, memorable characters, and, in industry terms: leading vs supporting, guest star vs co-star, etc. What makes a great character? What makes a character necessary to a story?

March 26: Screening: *Do the Right Thing* by Spike Lee, in the Mini-theatre.

Homework: Finish reading *Do the Right Thing*. For March 31st, write a typed, two-page reflection on the screenplay vs the film.

WEEK FIVE: March 31: STORY STRUCTURE/PLOT/ A STRONG BEGINNING

March 31: The Elements of Story Plot and Narrative Arc. Dramatic structure (Aristotle’s *Poetics*). Barth’s definition of plot (“The incremental perturbation of an unstable homeostatic system and its catastrophic restoration to a complexified equilibrium”). Postmodern shapes/designs. (Godard: “A story should have a beginning, a middle and an end, but not necessarily in that order.”) Journal: *Must* a story have a beginning, middle and end? Homework for April 1st: Come up with two story ideas for possible short screenplays students will develop and have workshopped by classmates as their main class assignment, and be prepared to share these ideas in class on April 1st.

Second written assignment due.

April 1: Students will discuss the ideas they have in “story circles,” small groups of three or four students. All students will present the ideas for two short stories to their story circle, where the merits and disadvantages of each story will be discussed in each group. Attention will be placed on not only the written text, but also how the story will be told visually.

April 2: Handouts will be provided of the first scenes from a number of screenplays: *Four Weddings and a Funeral*, written by Richard Curtis; *Map of the Sounds of Tokyo*, by Isabel Coixet; *Manhattan* by Woody Allen, *Tirez sur le pianiste* by Truffaut, etc. In class we will analyze the importance, and various effects, of a strong beginning.

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

WEEK SIX, April 8-16: SPRING BREAK

No classes. Read from *Story* and complete your scripts.

WEEK SEVEN, April 21: STORY CYCLE #1

April 21: Discussion of the process of writing and completing a short screenplay. What did the students learn from writing them? What are the challenges of screenwriting? What happens as we move from the theoretical to the practical? Is “writer’s block” a myth? The students, now converted into practitioners of the art of scriptwriting, may now weigh in on some of the theoretical ideas we’ve previously discussed. What are some things we learn that only writing can teach us?

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

April 22: Discussion of the pages read in *Story* by Robert McKee. Journal: Connect what you read in the book to the development of your own screenplay.

April 23: Story Cycle #1: Students will discuss two of the first screenplays written by their classmates. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

WEEK EIGHT, April 28: STORY CYCLES #2 and #3

April 28: Second workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

April 29: Actors from the Theatre Department will come to class and perform monologues from student scripts.

April 30: Third workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

WEEK NINE, May 5: STORY CYCLES #4 and #5

May 5: Fourth workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

May 6: Actors from the Theatre Department will come to class and perform monologues from student scripts.

May 7: Fifth workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

WEEK TEN, May 12: STORY CYCLES #6 and #7

May 12: Sixth workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

May 13: Discussion of recurring errors in student screenplays. Journal: What have you learned from reading your classmates' screenplays?

May 14: Seventh workshop cycle. Prior to class, students will have read three other students' screenplays and written feedback. They should be ready to discuss the scripts with their classmates.

Homework: Read *Pulp Fiction* by Quentin Tarantino.

WEEK ELEVEN, May 19: PULP FICTION

May 19: Discussion of *Pulp Fiction*. How has the way you read screenplays changed as a result of workshopping your classmates' stories? What sets Tarantino, as a professional, award-winning writer, apart from the work you've read from your classmates? How is the work from your classmates similar to Tarantino's script? What can reading this screenplay teach us about our own scripts, and scriptwriting in general?

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

May 20: Continued discussion of *Pulp Fiction*. Journal: A response to one of the questions above.

May 21: Screening: *Pulp Fiction* by Quentin Tarantino, in the Mini-theatre. Turn in revised monologues, or, if you prefer, write a new monologue.

WEEK TWELVE, May 26: FINAL WEEK

May 26: Professional actors will be invited to class to do cold readings of revised, or new, student monologues.

May 27: We will discuss your revisions of monologues. Journal: Discuss one thing learned in the class this semester in greater detail.

May 28: Final class.

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

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