



SCREENWRITING EVERYWHERE ALL AT ONCE

FA 49C

Department of Western Languages and Literatures



Semestre:	Spring 2024
Instructor:	Kerem Deren supported by Çisil Hazal Tenim
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Class times:	TBA
Classroom:	TBA
Office hours:	TBA

COURSE INFORMATION

Course Overview and Goals

This course is designed to provide a fresh, inspiring and practical perspective in introducing the art and craft of screenwriting. It is comparative in nature, both regionally and globally. It also juxtaposes older, fundamental works and ideas with current, daring approaches to filmmaking.

The main vehicle of the course is completing a professional, well-rounded short film. The course will follow the steps of this short-film writing process from idea to rehearsed readings of the completed script.

The classes have a dialectic structure. On the one hand, we will lay down the canons, basis of the craft both in theory and practice. Yet on the other, we will delve into what is happening today, sometimes in defiance of conventions. This dual structure will allow the student to explore the basics of the canon while in no way feeling incumbered by it.

Later in the semester, writing skills, group work and current trends will play an important role in classes.

Overall, by the time Screenwriting Everywhere All at Once is concluded, participating students will have completed a competitive level short-film script. More importantly, they will be able to command the language of the craft, know their interests and strengths within the field, and have formed their individual perspectives regarding the art of screenwriting.

Course Structure and Requirements

workshop and lectures:

The course is designed as a two-tiered short-film workshop and a comparative, progressive series of lectures on the craft of screenwriting. As the short-films are constructed step by step from idea to final draft; corresponding lectures will teach the students about relevant aspects of screenwriting.

Each class will equip the student with the next step in writing an industry level short film screenplay.

Each week will host a film viewing, which will illustrate in practice the course subject for that week. We will also choose a currently running TV series that will be followed weekly.

The semester will culminate in a reading rehearsal for selected finished short film screenplays.

The course encourages lively interactions, spontaneous discussions and participation at every level.

capsule classes

Each week also hosts a capsule class of about fifteen minutes. Within these capsules a new idea is introduced and discussed. The ideas here are not written rules of the craft, rather they are insights that allow us different perspectives to the craft.

practical module: Inside the Writer's Room

The instructors for this class are also working professional screenwriters. It is reasonable to put this to good use within class structure. To that end, the course will incorporate a twenty minute weekly module within which the writers will talk and take questions about goings on of their current works.

guest lectures

Two guest lecturers will provide insight and take questions about their lines of work. These guest lecturers will be prominent personalities in their respective fields of acting, producing and/or directing.

extracurricular activities

A bimonthly extracurricular activity; whether group watching a full feature, or visiting a movie/tv set, or some such activity will be announced beforehand. Participation will be selective.

assignments

Each week, students will prepare the next step for their short film. This will be done in writing and will be weekly presented to the instructor.

Every other week, there will be a separate assignment related to that week's curriculum. This will also be in writing and handed in each week.

The treatment for the short film will take the place of a mid-term. The delivery of the final draft of the short film will serve as the final exam of the course.

Grading

graded work

Bi-weekly course assignments: These assignments will be short, creative in essence, and designed to induce a familiarity with screenwriting. They are given to guide the students into the world of the cinema.	50 points
Weekly assignments for the completion of the short film screenplay: These are building blocks of the course. They will be	120 points
Mid-term (Treatment for the short film:) An eight to ten page breakdown of the projected screenplay written in complete accordance with sector standards.	60 points
Final assignment (final draft of the short film screenplay:) The culmination of all our work. An industry standard 10 to 20 minute short film in screenplay fully qualified to be produced.	120 points
Participation: Participation in class discussions, raising relevant questions, being involved at all levels of the course is highly advised and rewarded. The value students bring to the class is both appreciated and evaluated.	50 points
Attendance: Attendance is mandatory. Anyone who misses 2 classes without official excuse will automatically drop a letter grade. Anyone who misses 4 classes will automatically fail. Contacting the instructor prior to missing a class is highly advised.	40 points

Grading Scale:

AA	400+ Points
BA	360 - 399 Points
BB	320 - 359 Points
CB	280 - 319 Points
CC	240 - 279 Points
DC	200 - 239 Points
DD	160 - 199 Points
F	0 - 159 Points
P	pass

Guidelines:

All written assignments must be typed, converted to PDF and their hard copies ready.

All work must be saved with back-ups.

All students are expected to be inside the classroom before the beginning of the class. Late arrivals need the instructor's approval for entry.

Plagiarism on assignments result in students failing the class. You will be briefed on the use of AI for your assignments and all unauthorized AI use will be viewed as plagiarism.

The active use of cell phones is prohibited in the class.

Peer discussion and critique is encouraged in an articulate, constructive and respectful manner.

Due to limited class time, only some of the students will get an in-class review of their assignments. For more feedback, please arrange for office hours.

Classroom etiquette is to be upheld to a high degree. The classroom is a safe, responsible, creatively boisterous and intellectually stimulating environment. All of us are together responsible to keep this special place special.

A Brief Word to the Students :

“This course is for you. It is for you to find a safe haven in. It is for you to be excited about, to learn in and fight with.

Here, you will not just learn about rules and theories. This place is where you will freely imagine, make as many mistakes as you want, try out ideas in your head, search and pursue your passions.

Whatever your walk of life will later be, every time you enter this class you are invited into a shared sanctuary. With very simple rules:

Respect. Dare. Immerse. Imagine. Next class, Repeat.”

Course Materials

required reading:

Walter, Richard. *The Essentials of Screenwriting: The Art, Craft, and Business of Screenwriting*. Plume Press, 2010.

Bauer, Irv, and Vimi Bauer. *Screenwriting Fundamentals: The Art and Craft of Visual Writing*. Focal Press, 2016.

advised reading:

Lake, Diane. *The Screenwriter's Path: From Idea to Script to Sale*. Michael Wiese Productions, 2015.

Ryan, Marie-Laure, and Jan-Noël Thon, eds. *Transmedial Narratology and Transmedia Storytelling*. Springer, 2020. <https://doi.org/10.1007/978-3-030-41952-7>.

Vogler, Christopher. *The Writer's Journey: Mythic Structure for Storytellers & Screenwriters*. Michael Wiese Productions, 2007.

Conor, Bridget. *Screenwriting: Creative Labor and Professional Practice*. Routledge, 2014.

Phillips, Andrea. *A Creator's Guide to Transmedia Storytelling: How to Captivate and Engage Audiences Across Multiple Platforms*. McGraw-Hill Education, 2012.

Klastrup, Lisbeth, and Susana Tosca. *Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories Across New Media Platforms*. Routledge, 2019.

Additional Titles (Categories Not Specified Yet):

Seger, Linda. *Making a Good Script Great*. Silman-James Press, 2010.

Howard, David, and Edward Mabley. *Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. St. Martin's Griffin, 1995.

Snyder, Blake. *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*. Michael Wiese Productions, 2005.

Dancyger, Ken, and Jeff Rush. *Alternative Scriptwriting: Beyond the Hollywood Formula*. Focal Press, 2013.

Freeman, Matthew, and Renira Rampazzo Gambarato, eds. *The Routledge Companion to Transmedia Studies*. 1st ed. New York: Routledge, 2018.

Jenner, Mareike. *Transmedia/Genre: Rethinking Genre in a Multiplatform Culture*. Springer, 2020. <https://doi.org/10.1007/978-3-030-41217-7>.

course watching list

(to be revised and updated)

"8½." Directed by Federico Fellini. 1963.

"All My Friends Hate Me." Directed by Andrew Gaynord. 2021. Premiered at Tribeca Film Festival, released in theatres on March 11, 2022, and digitally on March 25, 2022.

"American History X." Directed by Tony Kaye. 1998.

"Are You There God? It's Me, Margaret." Directed by [Director's Name]. [Year].

"Blade Runner." Directed by Ridley Scott. 1982.

"Blade Runner 2049." Directed by Denis Villeneuve. 2017.

"Children of Men." Directed by Alfonso Cuarón. 2006.

"Clockwork Orange, A." Directed by Stanley Kubrick. 1971.

"Devs." TV series. Created by Alex Garland. 2020.

"Donnie Darko." Directed by Richard Kelly. 2001.

"Everything Everywhere All at Once." Directed by Daniel Kwan and Daniel Scheinert. 2022.

"Fantasia." Directed by various directors. 1940.

"Flash, The." Directed by Andy Muschietti. 2022.

"Get Out." Directed by Jordan Peele. 2017.

"Glamorous." TV series. Created by [Creator's Name]. [Year].

"I'm Not Okay with This." TV series. Created by Jonathan Entwistle and Christy Hall. 2020.

"I'm Thinking of Ending Things." Directed by Charlie Kaufman. 2020.

"Kızılık Şerbeti (Cranberry Sorbet)." TV series. Directed by Hakan Kırvavaç. 2022.

"Marcel the Shell with Shoes On." Directed by Dean Fleischer-Camp. 2021.

"Nevers, The." TV series. Created by Joss Whedon. 2021.

"Nope." Directed by Jordan Peele. 2022.

"Oppenheimer." Directed by Christopher Nolan. [Year].

"Pan's Labyrinth." Directed by Guillermo del Toro. 2006.

"Prey." Directed by Dan Trachtenberg. 2022.

"Puss in Boots: The Last Wish." Directed by Joel Crawford. 2022.

"Scavengers Reign." Animated TV series. Created by Joseph Bennett and Charles Huettner. 2023.

"Sex Education." TV series. Created by Laurie Nunn. 2019.

"Shiva Baby." Directed by Emma Seligman. 2020.

"Silo." TV series. Created by Graham Yost. 2023.

"Sixth Sense, The." Directed by M. Night Shyamalan. 1999.

"Sopranos, The." TV series. Created by David Chase. 1999-2007.

"Space Odyssey: 2001." Directed by Stanley Kubrick. 1968.

"Squid Game." TV series. Created by Hwang Dong-hyuk. 2021.

"Terror, The." TV series. Developed by David Kajganich. 2018.

"Trainspotting." Directed by Danny Boyle. 1996.

"Unorthodox." TV series. Created by Anna Winger. 2020.

webology

There is a plethora of knowledge in the web. During classes, students will build themselves a list of online references, comprised of podcasts, web sites, blogs, twitter and insta accounts as cinematic resources.

COURSE SCHEDULE

(Each week will feature an excerpt from the reading material and a video segment from the viewing material. Each week will contain a 'capsule class' and a 'practical module' session.)

WEEK 1

INTRODUCTION

This first session will begin with introductions, individual inclinations and ambitions. We will cover the ground rules of the course.

We will be watching and viewing a range of visual arts and talk about them as a springboard for what a story is.

The class will end with initial ideas for the short films. It will introduce a methodology for beginning work.

WEEK 2

ANCHOR: from IDEA to ART

Initial ideas of short films will be discussed. Story structure will be introduced.

The concepts of **story, character, setting, themes** will be discussed and explored in practical context.

The individual short film structures will begin to emerge.

WEEK 3

PROJECT and PITCH

All prepared materials for the short films will be reviewed and discussed.

This class will explore **genres** and **tones** and **moods** and **tropes**.

Based on these concepts, short film ideas will be finalised.

WEEK 4

CHARACTER and PERSONALITY

This class will delve into the realm of fictional characters.

The class will talk about memorable film and TV characters and begin to dissect **character traits**.

WEEK 5

from CHARACTER to STORY

The interaction between character and story will be explored. **Character arcs, relationship arcs** will be analysed.

Characters of the short films will be prepared according to these principles.

WEEK 6

STORY STRUCTURE, FILM STRUCTURE

Dramatic Structure. The foundations of fiction.

This class will begin investigating the age-old theories of dramatic structure and compare them with new approaches.

The basic story structure of the short films will begin to shape.

WEEK 7

PLOT in SCENES and ACTS

The basic **scene** and **act** structures will be explored. **Plot points** and **plot twists** will be exemplified.

The story flow of movies and TV series will be investigated.

What makes a more compelling storyline and how to avoid pitfalls?

The **outline** for the short films will be written.

WEEK 8

FROM STORY to FILM

The third part of dramatic structure will touch upon the subtleties of the craft.

The craft is mastered not just by learning the what, but also the how. How do we finetune the creative process? Which particular concepts bridge the gap between creativity and project building?

The practical points which combine imagination and hard work; improvisation and preparation.

This class will end with the evolution of TV and film **treatments**.

The treatments of our short films will be assigned.

WEEK 9

THE FORMAT

This class will be dedicated to the **screenwriting format**. Using the **Final Draft** screenwriting program as our guide, we will be learning all aspects of screenplay format.

The format is organically connected to film production. This connection will be probed, looking into practical cases.

The format is also strongly connected to the craft of building a scene. This class will begin the work of **writing scenes**.

WEEK 10

WRITING, REWRITING, REVISING

The intricacies of writing a scene will be sought further.

Writing a scene is about building layer upon layer. This **layered structure** will be examined with scene samples.

The class will go into the methodology of writing **drafts**.

Students will begin writing scenes for their short films.

WEEK 11

From SCENE to SCENES

Scenes will follow scenes. The flow of a finished product depends on this succession of scenes. Here, the students will work on creating a complete product through bringing scenes together.

What was intended in the first place will be compared to what came out in these written scenes. This is the final time to make changes.

WEEK 12

DELIVERY: COMPLETE PROJECT

Time for the short films to be delivered.

The finished products will be evaluated.

The short films will be voted on.

WEEK 13

FROM IMAGINATION to ART

Three elected short films will have a rehearsed reading session with actors.

A job well done. It's time to congratulate ourselves and together celebrate!