Courses in Screenwriting and Film Studies

REQUIRED COURSES – OFFERED EVERY SUMMER

FILM 505: NARRATIVE THEORY AND PRACTICE FOR SCREENWRITERS (4) Department
Study and practice of the fundamentals of narrative, the art of visual storytelling, and the elements of dramatic writing for the screen. Narrative strategies for establishing structure, pacing, setting, characterization, and dialogue will be provided through model films and writing exercises. Writers will complete an original script. **Prerequisite for other screenwriting courses**.

FILM 507: CREATIVE WRITING SEMINAR – SCREENWRITING (4) Department
Workshop course in which class members further develop skills in the writing and analysis of narrative screenplays. Designed for those with prior experience in screenwriting. **Must be repeated for credit but may not be taken more than once per term**. Prerequisite: FILM 505 or permission.

FILM 510: FILM ANALYSIS AND RESEARCH (4) Department
Study of methods of film analysis and research. Course covers the major approaches to film analysis, the tools used in film research, and the problems and methods of film historiography. Required course.

FILM 595: ADVANCED SCREENWRITING TUTORIAL (4) Department
Highly concentrated, intensive course **to be taken during a student's final summer in the program**. Students will spend six weeks doing a rewrite of a script written in a previous Hollins course. Not open to students in the M.A. program.

FILM 599: THESIS (4, 4)
An extended critical essay or an original screenplay (or screenplays) written in consultation with thesis advisor.

ELECTIVE COURSES DIFFER EACH YEAR BUT AT LEAST ONE TELEVISION WRITING COURSE WILL ALWAYS BE INCLUDED. SEE BELOW FOR RECENT EXAMPLES.

FILM 530: FILM STYLES AND GENRES – THE SILENT VOICE (4) Department
For the first 30 years of film history, cinema was purely a visual art. This course introduces film students to the major figures of the silent era and analyzes how those filmmakers perfected the art of storytelling solely through images. Film artists such as D.W. Griffith, F.W. Murnau, Eric Von Stroheim, Charlie Chaplin, and Lon Chaney will be considered.

FILM 542: TOPICS IN FILM HISTORY – POLITICAL SCREENWRITING (4) Department
This course offers an exploration of the legacy of blacklisted writers of the late 1940's and how they inspired filmmakers such as Hal Ashby and many others. Works to be considered include *Being There* and *Chinatown* the ultimate screenplays of the 70's.

FILM 550.1: SPECIAL TOPICS: NON-FICTION – BRINGING TRUE STORIES TO THE SCREEN (4) Department
This screenwriting workshop explores the process of transforming a fact-based story into compelling screen entertainment. Students will research and develop a screen story based on a contemporary event, historical incident, or biographical subject. Once a subject has been chosen and researched, students will write a story treatment and the first act of the screenplay. Class sessions will include screenings, analysis, and discussion of numerous fact-based feature films.

FILM 550.2: SPECIAL TOPICS – WRITING THE TELEVISION COMEDY SPEC SCRIPT (4) Department
This class will introduce students to the basic principles of television writing and assist them in writing a spec sample of an existing half hour television show. Students will learn about comedy concepts, processes, formats, roles, and industry expectations by reviewing different approaches to structure; discussion of current TV series; reading of TV scripts; analyzing TV pilots, and work shopping students' work.

FILM 581: VIDEO PRODUCTION (4) **Department**

The study and practice of moving picture art through the medium of video. Students learn video production as a technical skill and an art, with practice in the making of narratives, experimental videos, and documentaries. All equipment provided. Lab fee: $200. May be repeated for credit.