Summer 2015 Course Offerings

FILM 505 (1): Narrative Theory and Practice for Screenwriters (4) Albaugh
T/R 9 a.m. – 12 noon
FILM 505 (2): Narrative Theory and Practice for Screenwriters (4) Steinkellner
T/R 6 – 9 p.m.
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(1): Creative Writing Seminar: Screenwriting (4) Geib
T/R 6 – 9 p.m.
FILM 507(2): Creative Writing Seminar: Screenwriting (4) Fullerton
T/R 6 – 9 p.m.
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 of program director.

FILM 510: Film Analysis and Research (4) Marshall
W/F 9 a.m. – 12 noon
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 530: Film Genres: Was That a Comedy? (4) Marshall
W/F 1 – 4 p.m.
Have you ever watched a film and wondered if you were supposed to laugh? Film Genres traces the history and development of film genres such as the musical, the western, the horror film, and the comedy and explores the visual codes and signifiers that identify films as being a part of a particular genre. This course explores the ways in which filmmakers have used genre conventions to support and challenge notions about film categorization. Screenwriters will be encouraged to incorporate and challenge these conventions within their own creative work. Films such as THE SEARCHERS, PSYCHO, BLADE RUNNER, and FAST TIMES AT RIDGEMONT HIGH will be considered.
FILM 550: *Special Topics: Running the Room: Writing the TV Drama Pilot (4)* Geib
T/R 9 a.m. – 12 noon
This advanced course is designed to replicate the television writer’s room experience, with a particular emphasis on story and script development. Students will learn the art and craft of pitching stories and will create and polish a detailed outline for an original one hour drama pilot. The classroom structure provides each student supervisory experience in how to executive produce a writing room along with focusing on the fundamental elements of writing for television – story, character and structure. Students will discuss and evaluate each other’s work on a weekly basis, developing their critical and collaborative skills as television writers. The course will also investigate the creative methods of one hour dramatic television programs including the creation of well-rounded characters, use of visual and thematic elements, dialogue and descriptive style.

FILM 550 (2): *Special Topics: Writing for New Media (4)* Steinkellner
T/R 1 – 4 p.m.
The study and practice of the fundamentals of creating content for new media, with a focus on how strong online content can develop a writer’s brand and jumpstart and/or sustain a screenwriting and television writing career. Forms the course will cover include social media (Twitter, Tumblr, Instagram), blogging and writing for established websites, web comics and web series.

FILM 550 (3): *Special Topics: The Art & Business of Writing (4)* Fullerton
W/F 1 – 4 p.m.
If you find yourself approaching graduation and wondering, “What now?” this is the class for you! In this unique seminar we will discuss all aspects of becoming a professional writer beyond the words. We will identify your assets as a storyteller and potential creative partner for executives. We’ll discuss strategies for getting and keeping representation and alternate routes to gaining representation including contests, networking and leveraging professional relationships. We’ll go over meeting etiquette and we will role play in mock “general” meetings with executives. You will be critiqued the first week and again during the final week. As part of those general meetings, you will prepare a brief elevator pitch for a television show or feature and we will discuss how to adjust your ideas on the fly in meetings, help you craft answers to typical questions and review proper follow up procedures. We will also discuss creating a post-grad support system and break down the steps to finding or creating a writer’s group. We will focus on the art of giving and implementing notes as well as collaborating with difficult personalities in the entertainment business including executives, producers, directors, other writers, and sometimes your own team including yourself! We will explore the psychology behind resistance to change among creative people, and explore the concept of work/life balance as well as the myths of success and failure. The class will culminate with brief private coaching sessions in which we create actionable plans for your first year post-graduate school.

FILM 595: *Advanced Screenwriting Tutorial (4)* Albaugh
To be determined
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. Required of all students in the MFA program.
Required Texts:

FILM 505 (1): *Narrative Theory and Practice for Screenwriters* (4) Albaugh
"Writing Movies for Fun and Profit" by Thomas Lennon

FILM 505 (2): *Narrative Theory and Practice for Screenwriters* (4) Steinkellner
“Save the Cat: The Last Book on Screenwriting You’ll Ever Need” by Blake Snyder

FILM 507(1): *Creative Writing Seminar: Screenwriting* (4) Geib
No textbook required.

FILM 510: *Film Analysis and Research* (4) Marshall
“Film: A Montage of Theories” by Richard Dyer MacCann
http://www.amazon.com/Film-Theories-Richard-Dyer-MacCann/dp/0525471812/ref=sr_1_1?ie=UTF8&qid=1426877847&sr=8-1&keywords=A+Montage+of+Theories
“A Short Guide to Writing About Film” 8th Edition.

FILM 530: *Film Genres: Was That a Comedy?* (4) Marshall
“An Introduction to Film: Film Genres”
http://www.amazon.com/Introduction-Film-Genres-Lester-Friedman/dp/039393019X/ref=sr_1_1?ie=UTF8&qid=1426877626&sr=8-1&keywords=Introduction+to+film+genres

FILM 550: *Special Topics: Running the Room: Writing the TV Drama Pilot* (4) Geib
No textbook required.

FILM 550 (2): *Special Topics: Writing for New Media* (4) Steinkellner
No textbook required.

FILM 550 (3): *Special Topics: The Art & Business of Writing* (4) Fullerton
Letters to Young Filmmakers by Howard Suber
Creativity Inc: Overcoming the Unseen Forces That Stand in the Way of True Inspiration by Ed Catmull
Writing from the Inside Out by Dennis Palumbo

RECOMMENDED READING:
Give & Take by Adam Grant
Man’s Search for Meaning by Viktor E. Frankl
The War of Art by Steven Pressfield
Manage Your Day-to-Day: Find Your Focus, and Sharpen Your Creative Mind (The 99U Book Series) by Jocelyn K. Glei

FILM 581: *Video Production* (4) Jeremy White
“Making Movies” by Sidney Lumet is a RECOMMENDED book for this class. It is not required.