



Hollins University Graduate Screenwriting & Film Studies Courses Summer 2019

REQUIRED COURSES:

FILM 505: NARRATIVE THEORY AND PRACTICE FOR SCREENWRITERS (4)

Workshop course in which students study and practice 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 the first act of an original script. Prerequisite for other screenwriting courses.

Instructor: Tim Albaugh

Meets: Tu/Th: 1:00pm – 4:00pm

FILM 507: CREATIVE WRITING SEMINAR – SCREENWRITING (4)

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 of permission of Director.

Instructors: Simon Herbert and Brian Price

Meets: Section 1: Tu/Th: 1:00pm to 4:00pm (Brian Price)

Section 2: Tu/Th: 6:00pm to 9:00pm (Simon Herbert)

FILM 510: FILM ANALYSIS AND RESEARCH (4)

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.

Instructor: Brian Price

Meets: Mon/Wed: 3:00pm – 6:00pm

FILM 595: ADVANCED SCREENWRITING TUTORIAL (4)

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. Class meets as a group on Wednesday afternoons; individual meetings with instructor on Friday afternoons. Not open to students in the M.A. program

Instructor: Tim Albaugh

Meets: Wed/Fri: 2:00pm – 6:00pm

ELECTIVE COURSES:

FILM 530: FILM GENRES: MONSTERS AND ANTI-HEROES: FANGS ON THE INSIDE

Why is it that human movie “monsters” are often more compelling than positive characters? Damaged, crazy and conflicted characters can become iconic, flying in the face of Hollywood’s default need for “likeable” protagonists. This class will use screenings, podcasts, historical contextual information and more to examine the elements that are used to create human monsters. Students will be encouraged to present their own projects to see if maybe a little bit of Travis Bickle could go a long way in making their stories more engaging, and universal.

Instructor: Simon Herbert

Meets: Wed/Fri: 9:00am – 12:00 noon

FILM 550.1: SPECIAL TOPICS: WRITING THE TELEVISION SPEC SCRIPT

Participants in this workshop will each write a half hour or hourlong sample spec script of a live current television show. Students will pitch their story concept, construct beat sheets, outlines and write a full spec television script. Writers will also build their skills as participants in a writer’s room as they help each other with extensive group critique and problem solving. All the top television studio writing programs require a sample television spec script so this class will be very helpful for anyone planning to submit to those fellowship programs.

Instructor: Chuck Kim

Meets: Tue/Thurs: 9:00am – 12 noon

FILM 550.2: SPECIAL TOPICS: DEVELOPING THE ORIGINAL TELEVISION PILOT

Part workshop/part lecture, this course is designed for either first time television writers or seasoned vets. Each meeting will focus on breaking down the major components of what makes a lasting show (theme, characters, genre, episode versus season story arcs, etc). For each topic, students will mirror the professional process by building their own cast of characters, treatment and pilot outline. You’ll leave the course prepared to type FADE IN on your pilot episode.

Instructor: Chuck Kim

Meets: Mon/Weds: 3:00pm – 6:00pm