

GENERAL REQUIREMENTS and GUIDELINES

Instructor: Richard W. Krevolin (rkrevolin@yahoo.com)

Office Hours: By appointment only.

REQUIRED TEXTS AND MATERIALS -

Screenwriting From The Soul - Krevolin

How To Adapt Anything Into A Screenplay - Krevolin

Playscripts and Movie Scripts --

A 3-ring notebook to store your many brilliant exercises. An open, interested mind armed with a writing utensil and paper. Lots of xerox copies.

COURSE OBJECTIVES -

To teach the essentials building blocks of a story: Visualization, Dialogue, Scene and Story Structure, Conflict and dramatic sequencing. This is accomplished through a series of short premises which have been developed to teach these basic building blocks. You will then take these scenes and combine them into a sequence and maybe even use some of them for your final project: a one act play.

COURSE REQUIREMENTS - Do I really have to write every week?

1. ABSENTEEISM & TARDINESS - Don't be. Absences are not allowed and after one absence, each additional absence will be rewarded with a grade penalty and eventually a failing grade. If you aren't in class, you just might miss an important announcement. Excessive tardiness (i.e, being more than two or three minutes late to class) will be met with the same rigid treatment. Two tardies can be interpreted as one unexcused absence. If you have to be absent for a good reason, please inform me prior to your absence so that we can work out a schedule to allow you to make up your missed work. And the schedule will change, so you must be flexible..

2. IN CLASS READINGS & CRITIQUES - ARE REQUIRED, so be there, prepared with your xeroxes or go to Georgia Tech and try to find a decent screenwriting class.

3. SCRIPTS, SCENES, SEQUENCES, LOVE LETTERS, ETC. - Everything that is written out of the classroom must be submitted on clean white paper, typed and double-spaced. Make sure that you keep (at home in a folder) a xerox copy of each draft of every assignment that you submit to me and that you keep every draft that I hand back to you. LATE WORK WILL NOT BE ACCEPTED - If you have a problem, see me before your assignment is due and we might be able to work something out. Late work will slip one

full letter grade per day and it will be returned to you at my convenience and without any visible comments.

4. TIME - In order to fully learn something in this course, you must be willing to put in the time (i.e., reading, writing, revising, critiquing, and thinking long and hard are all required to receive a decent grade in this course). Also, I expect you to read the reading assignments and write down your comments about your fellow student's work. If you fail to do so, I will start collecting these critiques and also giving pop quizzes on the reading. Participation is also required and will be counted into your portfolio grade.

5. GRADING PROCEDURES -

33% - Assigned scenes/Final Portfolio/PARTICIPATION.

33% - Mid-term: Monologue Script:

33% - Final: One Act Play Script:

6. CLASSROOM PROCEDURES - In order to learn how to be a good storyteller/playwright/screenwriter and write well, you have to be willing to work at your writing skills and occasionally take chances. Therefore, your first drafts and some work may not initially be graded (although if they are late they will pull your grade down) but the final draft always will be. If you want to meet with me at any time to work on your writing, please contact me before or after class or email me. Thanks and write hard, write fast and take no prisoners.

7. CLASS SCHEDULE --

Weeks 1-2: Critiques. Brief character bios.

Week 2-5: Non-dialogue scenes - write and rewrite.

Week 6-8: Mid-Term Monologue - write, rewrite and read.

Week 9-10: Dialogue scenes.

Week 11-14: Develop One-Act Plays.

Week 15: Hand in Final 10 page One-Act Play.