



## COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/engl.html>

Ω Please note: the College electronically stores this outline for five (5) years only.  
 It is **strongly recommended** you keep a copy of this outline with your academic records.  
 You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

### 1. Instructor Information

(a)	Instructor:	Jeanne Iribarne (call me “J”)		
(b)	Office Hours:	Monday and Wednesday 3:30 to 4:30; Tuesday and Thursday 12 to 1 or by appointment		
(c)	Location:	Paul 335		
(d)	Phone:	250-370-3359	Alternative Phone:	
(e)	Email:	Iribarne@camosun.bc.ca		
(f)	Website:	See course website on D2L		

### 2. Intended Learning Outcomes

(No changes are to be made to these Intended Learning Outcomes as approved by the Education Council of Camosun College.)

Upon completion of this course students will be able to:

1. Identify the role and responsibilities of the scriptwriter.
2. Read, analyze, and discuss various script-based media.
3. Practice scriptwriting and create a variety of short scripts.
4. Write, edit, and evaluate the components (conflict, plot, setting, characters, dialogue) of an effective script.
5. Conduct research to give scripts credibility.
6. Identify the various resources for scriptwriters.
7. Prepare a script according to industry standards for submission for production.

### 3. Required Materials

- Course package for English 158
- Some cash to see a live production at The Belfry Theatre
- Access to a laptop or tablet for workshop classes (recommended but not required)

### 4. Course Content and Schedule

(This section can include: class hours, lab hours, out of class requirements and/or dates for quizzes, exams, lectures, labs, seminars, practicums, etc.)

<u>Date</u>	<u>What We Will Cover</u>	<u>Major Assignments And Readings</u>
<b>Week 1</b> (Jan 9 to 13)	<u>What is a script?</u> Course introductions	beginning five finger exercises  <b>read: McKee's <i>Story</i></b>
<b>Week 2</b> (Jan 16 to 20)	<u>What happens next?</u> The 10-minute play  <b><i>Gracie</i> at the Belfry: Jan 19 to Feb 20</b>	short plays (a selection)  <u>Workshop class:</u> <b>Plots and characters due (ex. 1 and 2)</b>
<b>Week 3</b> (Jan 23 to 27)	<u>How does dialogue work?</u> The delicate balance of realism  <i>fee deadline—Jan23</i>	<b>read: Martini's "Commonly Made Mistakes"</b>
<b>Week 4</b> (Jan 30 to Feb 3)	<u>How do we create theatre of the mind?</u> Coordinating speaking and action	<b>read: <i>Play</i> (by Samuel Beckett)</b>  <u>Workshop class:</u> <b>Dialogues i.t.d. + monologues due (ex. 3 and 4)</b>
<b>Week 5</b> (Feb 6 to Feb 10)	<u>How does a screenplay work?</u> Writing focus: reading screenplays	short films (viewing in class)  <u>Workshop class:</u> <b>first draft, 10-minute play due</b>
<b>Week 6</b> (Feb 13 to 17)	No classes.  <i>reading break—Feb 13 to 17</i>	
<b>Week 7</b> (Feb 20 to 24)	Quiz.	live production discussion and analysis (ex. 6): <b><i>Gracie</i></b>  <b><u>final draft, 10-minute play due (25%)</u></b>  <b><u>Midterm quiz (10%)</u></b>
<b>Week 8</b> (Feb 27 to Mar 3)	<u>How are scripts for visual media developed?</u>  <u>How do we create subtext?</u>	<b>read: "Are Screenplays Literature?"</b>  <b>watch: <i>Juno</i></b> <b><u>Scene analyses begin (5%)</u></b>

<p><b>Week 9</b> (Mar 6 to 10)</p>	<p><u>How can we deal with structural innovation?</u></p>	<p>watch: <i>Memento</i></p> <p>Workshop class: mise-en-scène due (ex. 5)</p>
<p><b>Week 10</b> (Mar 13 to 17)</p>	<p><u>How do we plan a longer work?</u> Synopses, storyboards, scenarios, treatments, scenes.  <i>last day to withdraw—Mar 13</i></p>	<p>watch: <i>Eternal Sunshine of the Spotless Mind</i></p> <p>read: “How to make a scene”</p> <p>Workshop class: adaptations, part I</p>
<p><b>Week 11</b> (Mar 20 to 24)</p>	<p><u>How do we work with ideas?</u></p>	<p>watch: <i>In Bruges</i></p> <p>Workshop class: adaptations, part II</p>
<p><b>Week 12</b> (Mar 27 to 31)</p>	<p><u>What are some possibilities for genre crossover?</u></p>	<p>watch: <i>Scott Pilgrim vs the World</i></p> <p>Workshop class: first draft, <b>10-minute screenplay</b></p>
<p><b>Week 13</b> (Apr 3 to 7)</p>	<p><u>What do I do with my completed script(s)?</u> <u>What are some good strategies for revision?</u></p>	<p>Workshop class: first draft, <b>10-minute screenplay...single scenes</b></p>
<p><b>Week 14</b> (Apr 10 to 14)</p>	<p><u>Quiz: script analysis</u> Reading and party.</p>	<p><b>Final quiz (10%)</b> <b><u>10-minute screenplay due (25%) on April 18 to Paul 335</u></b></p>

**Notes on the syllabus:**

1. Since every group of writers and readers is unique, the syllabus is **bound** to change.
2. Assignment details will be discussed in class several weeks before the deadline and can be found in the coursepack.
3. If you cannot make it to class, the work and assignments you miss are your responsibility. In other words, please do not ask me *what* you missed (“did I miss anything?”), but by all means please do ask me questions *about* what you missed (“I notice that you covered mise-en-scène while I was away, and I was wondering...”).

**5. Basis of Student Assessment (Weighting)**

(This section should be directly linked to the Intended Learning Outcomes.)

10-minute stage script	25%
10-minute screenplay	25%
Exercises (5+1)	15%
Scene analysis (presentation)	5%
Content quizzes (midterm and final, 10% each)	20%
Participation	10%
(including workshops, feedback to peers, scintillating and intelligent discussion, etc.)	

## 6. Grading System

(No changes are to be made to this section unless the Approved Course Description has been forwarded through the Education Council of Camosun College for approval.)

### Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

### Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at [camosun.ca](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 <sup>rd</sup> course attempt or at the point of course completion.)
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

## 7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

### LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services, or the College web site at [camosun.ca](http://camosun.ca).

### STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**.  
It is the student's responsibility to become familiar with the content of this policy.  
The policy is available in each School Administration Office, at Student Services,  
and the College web site in the Policy Section.

ADDITIONAL COMMENTS AS APPROPRIATE OR AS REQUIRED

### **Important Course Policies**

1. Participation in this course requires a climate of respect and collaboration. This means offering peers constructive feedback, and it means commitment in class. For this reason, I will ask that you not use electronic devices during discussions and workshops except when relevant to our work. Also, obviously, you can't participate in class if you aren't here.

2. **Assignments are due at the beginning of class on the due date.**

Exercises will not be accepted late.

Unless we negotiate otherwise, late major assignments will be accepted for one full week after the initial due date with a penalty of 10% per day, but these assignments will receive no written comments (only a grade). After one week, late assignments will not be accepted at all. Please keep track of deadlines. You are welcome to discuss your work with me at any time during office hours.

**IMPORTANT NOTE:** for reasons of bookkeeping and general sanity, **I cannot accept final assignments electronically (i.e. by email or through D2L).**

3. If you miss in-class work such as a presentation or a quiz, you will receive a zero (unless you can prove a medical emergency).
4. Please be careful when using other people's words or ideas. Using them without identifying the author constitutes fraud (plagiarism) and can have a lasting impact on this course and your future studies. See me if you are in any doubt about where to draw the line between your work and someone else's.

While plagiarism in this course may have different boundaries than in an academic course, the onus is still on you to create original work. This also means that you must hand in work created specifically for this class (i.e. not for previous courses).