

BOĞAZIÇI UNIVERSITY

Summer 2018

FA 48P.01 SP. TOP. DRAMATIC STRUCTURE: FILM&TV

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COURSE OBJECTIVES:

- 1) To acquire a working knowledge of dramatic structure for film and television.
- 2) To analyze the underlying structure of other elements in dramatic writing.
- 3) To familiarize yourself with the professional practices of screenplay and television writing.

POLICIES:

Weekly **attendance** is mandatory. More than 2 absences will negatively affect your attendance and participation grade.

All assignments are due at the beginning of the class. Late work will be recorded as 0 points, except in the case of an emergency.

NO phone calls and/or texting or IMing during class time.

Deadlines are irrevocable and due at the start of class. Late assignments will result in a two-point grade reduction per day. Exceptions for medical reasons will be considered only if you contact me and submit original support documents within 48 hours.

Academic Dishonesty: All work you submit must be your own and you may not inappropriately assist other students in their work beyond the confines of a particular assignment. There is a no-tolerance policy for academic misconduct in this course. The minimum penalty for academic misconduct will be a failing grade (F) for the course – further academic and disciplinary penalties may be assessed.

REQUIRED READING:

Will be provided.

GRADING BREAKDOWN:

All assignment and exams will be graded on how well they follow guidelines, completeness of work, clarity of communication and originality.

Assignments: 50 points total, 50% of final grade

.Logline (10)

.Hero's Journey (10)

.Writing a sequence of a movie (10)

. Mise-en-scene paper and presentation (20)

Midterm: 20 points total, 20% of final grade

Final: 30 points total, 30% of final grade

CLASS SCHEDULE:

WEEK 1:

Introduction

Course Overview and Requirements. Why do we need structure? 3 act structure, 8 sequences.

ASSIGNMENT 1: Write a one - two sentence logline for an original screenplay.

WEEK 2:

Class presentation of loglines. Three Act Structure history (plays) vs. Eight Sequences (reels). Sequence Structure and Function; Character vs. Story; Theme; Act Breaks; Beat Sheets.

SCREENING: *Up In the Air* (2009)

Discussion of sequences 1-2. Intro Characters/World; Inciting Incident, Call & Refusal of the Quest.

ASSIGNMENT 2: Write a sequence of an assigned movie based on Hero's Journey.

SCREENING: *Star Wars Episode IV: A New Hope* (1977)

WEEK 3:

Discussion of sequences 3-4. Fun & Games; Complications leading to Midpoint.

SCREENING: *When Harry Met Sally* (1989)

Discussion of Sequences 5-6. Enemies Close In; Low Point & Twist.

SCREENING: *The Shining* (1980) / *Head-On (Duvara Karşı)*, 2004)

ASSIGNMENT 3: Write a sequence of your choice from the assigned movie.

WEEK 4:

Discussion of sequences 7-8. Plan of Attack; Final Fight & Coda.

SCREENING: *Serendipity* (2001)

Introduction to Mise-en-Scene.

MIDTERM. After watching a feature-length film, you will write a 3 - 4 page critique of how well it follows the eight sequences, using concrete examples that focus on character arc, structure, and all the other elements we've discussed in class. (20 pts)

WEEK 5:

Mise-en-scene Presentations and Midterm evaluation

TV Structure: 8 Sequences vs. TV Acts. Closed story vs. Open. Serial vs. Episodic. Genres; Concepts; Formatting. Read actual scripts.

SCREENING: *Lost* and *The Simpsons*.

WEEK 6:

In-depth TV structure. A, B, & C Stories and their function. Show vs. Season vs. Series arcs. Breaking the story. Pilot vs. Episode. Cliffhanger endings Show bible. Characters, settings, camera, props, framing, lighting, color, space.

SCREENING: Full House /Breaking Bad/ The Wire

Spec writing. Picking your show; common spec mistakes. Writing for other voices. Alternative TV options; Writing professionally. Pitching; meetings; spec scripts (TV vs. film). Agents vs. Managers. Staffing; The Writer's Room. Review of course material.

SCREENING: Narcos / Silicon Valley / Curb Your Enthusiasm

FINAL PROJECT: Write a fully detailed outline (8-12 pages) for an original feature film OR an outline for a TV pilot with concept/character breakdown.