

Week	TOPIC
1	Presentation and brief introduction. SPWP, Chapter 1: “How to Impress a Reader.” SPWP, Chapter 16: “The Pitch” <i>Pájaros de primavera</i> (Cristina Gallego & Ciro Guerra, 2018.)
2	WS # 1 The Logline & The Pitch 1. Conflict, Structure and the Imagination. SPWP, Glossary, p. 405. <b><i>Lit Reading Thursday 1/30 @ 6:30: Tracy K. Smith.</i></b>
3	<i>Chinatown</i> : movie & script SPWP, Chapter 4: “The World of the Story.” Ackerman Scenogram Scenogram: <i>Chinatown</i> Introduction to Dramatic Summaries <b>Submit final draft of the logline and the pitch.</b>
4	WS Scenogram. SPWP, Chapter 6: “Historical Approaches to Structure.”
5	<i>Spotlight</i> : film & script SPWP, Chapter 3: “Theme, Meaning and Emotion.” Guide to Critical Analysis of Screenplays. <b>Submit final draft of the logline and the scenogram.</b>
6	SPWP, Chapter 10: “Entering the Story.”. Writing the Treatment. <i>Chinatown</i> Treatment. <b>Submit Critical Analysis of Screenplays.</b>
7	<b>Online WS Treatment.</b>

8	<p>SPWP, Chapter 7: “Power and Conflict.”  <i>Pulp Fiction</i>: Film &amp; script.  <b>Submit Final Draft of Treatment.</b></p>
9	<p><b><i>SPRING BREAK</i></b></p>
10	<p>SPWP, Chapter 8: “Beats, Scenes and Sequences.”  SPWP, Chapter 9: “Scene Cards.”  The Blake Snyder Beat Sheet.  Film TBD  WS Scenes.</p>
11	<p>SPWP, Chapter 5: “Character.”  WS Script Scenes.</p>
12	<p>SPWP, Chapter 2: “Format.”  Writing the Synopsis.  WS Scenes.</p>
13	<p>SPWP, Chapter 12: “Narrative.”  WS Script.  Film TBD</p>
14	<p>SPWP, Chapter 13: “Dialogue.”  WS Script.  WS Synopsis.</p>
15	<p>SPWP, Part Five: “Alternatives.”  SPWP, Chapter 14: “Rewriting.”  WS Script.</p>
16	<p>SPWP, Chapter 15: “Marketing the Script.”  Recap &amp; Conclusions  <b>SUNDAY 5/11 FINAL PORTFOLIO IS DUE.</b></p>