

## MA in Screenwriting Programme Outline 2023-2024

**Draft 21.3.2023**

The studies take place at TAMK. You will be supported to work alongside your studies by using an online environment and distance education practices. Virtual learning environment is used including supplementary material. **Orientation day will be on Mon 4. September at 10.00 – 16.00 in classroom 30017, Mediapolis campus.**

The contact teaching days are mostly on Tuesday / Wednesday / Thursday at 10.00-13.00 and at 14.00-17.00 and run at Mediapolis campus - at least the first week and the Erasmus week 25. 9. – 29.9. Part of the studies can be organized as distant learning, but the confirmation of distant / on campus teaching will be informed later.

### Autumn 2023

#### Module 1: Forms and Genres (15 cr)

4<sup>th</sup> September – 30<sup>th</sup> November 2023

The module gives a hands-on introduction to storytelling tradition. It covers ideating, conceptualizing, pitching, outlining and step-outlining story as well as developing character arch and making use of turning points, understanding screenplay structure composed of acts, sequences and scenes and using film and screenplay analysis as screenwriter's tool. Students will also start to write a self-analytical document of their writing process.

**We recommend** that you read Snyder (the first STC at least) and Truby as early as possible, ideally before the course starts:

*Save the Cat (I-III), Blake Snyder, Michael Wiese Productions, 2010*

*Anatomy of Story, John Truby, Faber & Faber, 2011*

#### Module 2: Storytelling and Moving Image (15 cr)

December 2023 – May 2024

In the module Storytelling and the Moving Image, you will complete one feature length film script and make an exercise for building a concept for tv-series max six episodes. Writing memorable scenes with strong characters, describing essential action, and writing dialogue as action of character, making use of subtext, and understanding the deep structure of theme and metaphor as well as the use of visual arena and telling details are the key elements in this module. During this term, one day per week will be dedicated to workshops – students will be expected to write their feature scripts full-time for the rest of the week. The scripts will be written to the second-draft stage. There will be a module on TV series concept starting 14. Feb once a week e.g., in Zoom running five times before a Master Class with four contact days on 25. - 28. March. Towards the end of the term, students will decide on their final project, which will be either rewritten version of their feature length screenplay draft completed on April 14<sup>th</sup>, or a concept for a TV series consisting of the series bible with major storylines and character arcs, 1<sup>st</sup> season outline, outlines of six episodes, and 2<sup>nd</sup> drafts of episode 1 & 2 scripts.

Date	Forms and Genres (15 cr)
4.9. –7. 9. 2023	Orientation day and 3 contact days (4 altogether). General introduction. Developing ideas, concepts, and outlines for screenplays.
Week starting 11.9.	<b>Independent work</b> Developing story, concept and outline for the screenplay
19. - 21.9.	3 contact days. Analysis of film/screenplay practice
25. 9. – 29.9.	<b>ERASMUS + BLENDED INTENSIVE PROGRAM WEEK</b>
Week starting 2.10.	<b>Independent work</b> Developing sequence- and step-outline for the screenplay
10.-12.10.	3 contact days: Screenplay Analysis; Feedbacking and Developing Students Ideas; Outline Assignment
Week starting 16.10.	<b>Independent work</b> Rewriting and preparing the concept and outline
24-26.10	3 contact days. Checking and developing story, concept, and outlines
Week starting 30.10.	<b>Independent work</b> Preparing an analysis
7.-9.11.	3 contact days: Film Analysis; Outline Assignment Feedback
Week starting 13.11	<b>Independent work:</b> Writing the actual first screenplay version <b>THE DEFINITE DEADLINE FOR CONCEPT AND OUTLINE VERSIONS IS NOV 17<sup>th</sup> 10 AM</b> 'Outline versions' = outline + sequence outline + step-outline
21.-23.11.	3 contact days: Writing television series in the age of Netflix, HBO ..
28. -30.11.	3 contact days: Checking the screenplays (stories, concepts, and outlines) done during the autumn season and preparing the independent writing of the first screenplay versions).
	<b>Storytelling and Moving Image (15 cr)</b>
December 2023	<b>Independent work</b> Writing the screenplay ACT I, II and III
January 2024	<b>Independent work</b> Writing the screenplay ACT I, II and III <b>Deadline for the step-outline, Act I and Act II for 12<sup>th</sup> Jan</b>
16. - 18.1.	3 contact days (first altogether and then in two groups): Developing the screenplay version
23.1. or 25.1. group	1 contact day Developing the screenplay version
30.1. or 1.2.	1 contact day, Developing the screenplay version
6.2. or 8.2.	1 contact day, Developing the screenplay version <b>Deadline for Act I, Act II and Act III for 16<sup>th</sup> of Feb</b>
14.2	Writing the television series on zoom starts once a week on Wednesdays running five times (14.2; 21.2; 28.2; 13.3; 20.3) before Master Class 25-28.3.
20.2 or 22.2	1 contact day, Developing the screenplay version
Week starting 26.2.	<b>Independent work</b> Rewriting the screenplay (Screenplay versions 1, 2 etc.)
Week starting 4.3.	Tampere Film Festival
12.3. or 14.3.	1 contact day, Developing the screenplay
25. - 28.3.	Master Class: 4 contact days. Checking the assignments and developing the concepts, outlines (season and episode outlines).
1.4. - 14.5.	<b>Independent work</b> Working on the television series and the Screenplay. <b>THE DEFINITE DEADLINE for screenplay version completed is April 14<sup>th</sup></b>
May	<b>2 Days Blended Intensive Program workshop (online)</b>
	<b>MA Script project (30 cr)</b>
14.5- 16.5. altogether	3 contact days, 2 days: Feedback of the screenplay versions and preparing the thesis work, 1 day thesis seminar

Week starting 20.5	<b>Writing the MA Script with mentor</b>
Autumn 2024	Master's Thesis presentations

### Module 3: MA Script Project (30 cr)

The MA Script Project involves structured and supervised development of a full-length film script text (the minimum length is 90 minutes) or creating a concept for tv-series and a script of at least two episodes. The aim of the module is learning to edit one's own text, rewriting and script-editing, making use of the feedback given and collaborative process with the mentor at each step of the script development process. There will also be a workshop in May to apply critical analysis and evaluation of the progressive development of the script. In summer or autumn, students will complete their screenplay/television series draft and their master's thesis introduction. Students who have successfully completed all their course work will present their master's thesis and graduate.

#### Indicative texts and learning materials (e-books on green, yellow sold out)

##### Forms and Genres in Film:

Save the Cat (I-III), Blake Snyder, Michael Wiese Productions, 2010 \*

Anatomy of Story, John Truby, Faber & Faber, 2011 \*

The Writer's Journey, Christopher Vogler, Michael Wiese Productions, 2007

The Soul Of Screenwriting, Keith Cunningham, Continuum, 2008

Screenwriting Updated, Linda Aronson, Silman-James, 2010

Aristotle's Poetics for Screenwriters, Michael Tierno, Hyperion 2002

On Filmmaking, Alexander Mackendrick [ed Paul Cronin], Faber & Faber, 2004

Three Uses of the Knife, David Mamet, Vintage, 2000

Story, Robert McKee, Methuen, 1998

##### Storytelling and the Moving Image:

Aristotle, Poetics, Penguin Classics, 1996

Linda Aronson, Screenwriting Updated, Silman-James Press, 2001

Pat Cooper and Ken Dancyger, Writing the Short Film, Focal Press 2000.

Linda J Cowgill, Writing Short Films, Falcon Press 1997.

Ken Dancyger and Jeff Rush, Alternative Screenwriting Third Edition, Focal Press, 2002.

Syd Field, The Screenwriter's Workbook, Dell Trade, 1987.

Robert McKee, Story, Methuen, 1999.

Phil Parker, The Art and Science of Screenwriting, Intellect Books, 2000.

William H Phillips, Writing Short Scripts, Syracuse University Press 1991.

Christopher Vogler, The Writer's Journey, Michael Wiese Productions, 1998.

##### MA Film Project:

John Gregory Dunne, Monster, Random House, 1997.

Syd Field, Screenplay, Dell Trade, 1984

Stephen F. Breimer, The Screenwriter's Legal guide, Allworth Press, 1999.

Julian Friedmann, How to Make Money Scriptwriting, Intellect Books, 2000.

Gregory Goodell, Independent Feature Film Production, Saint Martin's Press, 1998

Lew Hunter, Screenwriting, Hale, 1994.

John J. Lee Jr, *The Producer's Business Handbook*, Focal Press, 2000.

Louise Levison, *Filmmakers and Financing*, Focal Press, 2001.

Alaistair Owen (ed.), *Story and Character: Interviews with British Screen Writers*, Bloomsbury, 2003.

Patrick Phillips, *Understanding Film Texts*, British Film Institute, 2000.

Michael Rabinger, *Developing Story Ideas*, Focal Press, 2000

Rob Tobin, *How to write High Structure, High Concept Movies*. Xlibris, 2000.

Justin Wyatt, *High Concept Movies and marketing in Hollywood*, University of Texas Press, 1994

Ken Danzyger, *Global Scriptwriting*, Focal Press, 2001.

William Miller, *Screenwriting for Film and Television*, Allyn and Bacon, 1998.

James Ryan, *Screenwriting from the Heart: The Technique of the Character Driven Screenplay*, Billboard Books, 2000.

Tony Zaza, *Script Planning; Positioning and Developing Scripts for TV and Film*, Focal Press, 1993.