

BOSTON UNIVERSITY LOS ANGELES INTERNSHIP PROGRAM
'THE WRITER IN HOLLYWOOD' GRADUATE
CERTIFICATE PROGRAM

The Writer in Hollywood - 1
Essentials for the Emerging Writer
Course # CFA DR580E/COM FT552C1
Internship Course # CFADR582E

5700 Wilshire Blvd., Suite 675 L.A. 90036
Phone: 323 571-4535 / 0022 Fax: 323 571-1378

Program Director – Bill Linsman – bill@linsman.com
Program Manager - Michael Ouellette – mikeo@bu.edu
Office Coordinator – Heidi McNeil – hamcneil@bu.com

The Writer in Hollywood 1: Essentials for the Emerging Writer (course # TBD) is geared toward writers who want to write for film and television but may have limited experience or training in those disciplines. Application portfolio should include full or partial screenplays or scripts for television, and/or other writing samples such as theater, prose or journalism. This course will emphasize re-enforcement of film fundamentals, developing professional samples, and workshopping of material. Students will also attend guest-speaker lectures, and will have the opportunity to pitch to one or more industry professionals at the end of the course. All students will intern at one or more Hollywood literary agencies, production or development offices, television shows or networks.

Writer Internship (CFA DR582E)

"The Writer in Hollywood" Lead Faculty -- Brian Herskowitz -
lrn2write@aol.com

"The Writer in Hollywood" Faculty – Deborah Barron - drb1128@sbcglobal.net

Certificate Program Director:

"Acting in Hollywood" Lead Faculty – Robert Shampain – shampain@bu.edu

Film/Television, Advertising/Public Relations - track Teachers:

Ben Laski is Instructor, Ad/PR, COM CM 561E HW: Careers in Hollywood for Ad/PR -
ben@laskilaw.com

Marcia Lewis-Smith is Instructor, TV, COM FT 552E A1: The Creative Life in Television --
mils@sbcglobal.net

Bill Linsman -- Program Director, Instructor, COM FT 552E B1: Professional Production Methods --
bill@linsman.com

Larry Weinberg -- Lead Faculty and Instructor, Film/TV, COM FT 566E A1: Business of Hollywood; COM FT566E B1: Careers in Hollywood -- lweinberg@e3ent.net

BRIEF DESCRIPTION OF "THE WRITER IN HOLLYWOOD 1 – ESSENTIALS FOR THE EMERGING WRITER"

The course is designed to be an intensive and practical introduction to the world of being a writer in Hollywood, enabling students to learn many of the things and gain the confidence necessary to navigate the complexities of pursuing writing careers in film and television. Ongoing evaluation and discussion of the individual writer's work, and business acumen and 'self-marketing' (how each person can best present themselves to agents, producers, etc.) and writing for film and/or television, along with weekly focus on other topics of particular interest will form the basis of the class. As part of this class, guest speakers will participate from time to time as coaches and/or to give their take on the business.

BRIEF DESCRIPTION OF WRITER-TRACK SPEAKER SERIES

This will feature directors, writers, producers, agents, development executives and/or other industry professionals who will give students their views on entering the business and how they got to where they are today. Speakers will sometimes come as part of the MONDAY evening class and sometimes will present a whole evening (Wednesdays or Thursdays TBA) lecture/discussion period.

SPECIAL EVENTS: Studio tours, museum visits, Industry events, screenings, symposiums, etc. may be scheduled throughout the semester. All sessions are mandatory unless otherwise noted.

WRITER IN HOLLYWOOD GENERAL COURSE INFORMATION

Hollywood is definitely a 'last minute changes' kind of town -- This schedule is definitely subject to changes, often due to the availability of guest speakers -- it is student's responsibility to check in with the teacher, class assistant or posted schedules in advance to make sure of the start time.

All sessions listed are considered mandatory unless otherwise noted.

Any student conflicts known about in advance should be cleared through Brian Herskowitz or the Teaching Assistant.

MONDAY evening classes will be taught by Brian Herskowitz, and will sometimes feature guest speakers. **Past speakers have included: Peter Flood – story analyst for Disney, MGM; Peter Mellencamp – story analyst, and professor; Christopher Wilkinson – academy award nominated writer (NIXON, ALI); Margaret Nagle – Emmy nominated writer (WARM SPRINGS); Krista Vernoff – Writer/Producer (Grey's Anatomy). PLEASE NOTE: THIS IS A PARTIAL LIST OF PAST SPEAKERS. We make our best effort to have five or more speakers each semester – date/time TBA**

Some guest speaker sessions will be on other evenings, as announced, and Film/TV Prod. and Ad/PR sessions are listed with time, date, location and class descriptions. There is a possibility of a Saturday morning WIH 'Writer's Workshop', which will be discussed during the first week of the semester

- **Writer in Hollywood Course Objectives**
 - a. Define the role of the writer in Hollywood
 - b. Give students the tools to enter the market as a writer

- c. Illustrate the business side of the equation. Learning about “the biz”
- c. Connect students to industry professionals that will provide access and guidance.
- d. Give students REALISTIC and hopeful avenues for pursuing a career.
- e. Help prepare student writer with material for calling card (spec script/scripts)

- **Semester overview**

- a. 3.5 hours of class per week 7:00-10:30 Classes are generally Mondays, 7:00pm-10:30 (except where noted)
Hour one - - subject of the day, writing evaluation*, and Q and A.
Hour two – to end of class WORKSHOP MATERIAL
- b. Monday mornings and afternoons should be kept free for writing.
- c. Tuesday-Friday – Internships with your provider(s).
- d. Saturday – workshop material with actors
- e. TBA – speakers and seminars

Students must arrange their own transportation too and from internships. L.A. can be a difficult city to navigate. Insure that you have allotted enough time to arrive at your destination early.

PLEASE NOTE: There is a \$25 copying fee that will cover some, if not all, of your copying costs. Please contact Heidi McNeil if you have questions regarding payment.

Writers are expected to bring work to each class to be read and discussed.

Students will sign up each week to have their material workshopped.

Each student will work toward an individual goal of a finished screenplay or teleplay suitable for professional submission.

The Craft of Writing – will be integrated into class time. The fundamentals of writing will be intensively discussed. Professional consensus on format, structure, will be examined, and problems and issues relating to individual work will be addressed.

- **Source of Internships**

- a. Studio development
- b. Literary agency
- c. TV hour and half shows in production

d. Production Companies

e. Managers/Producers

EMAIL ACCESS

Daily access to email is essential - we do have 4 office computers w/ internet available for use, but your own laptop or computer is essential. You'll find free broadband internet access in all Park La Brea apts. and the BU in LA office.

BU in LA office login info:

Login: BUinLA

Password: BULA2006

RECOMMENDED READING:

THE SCREENWRITER'S GUIDE TO AGENTS AND MANAGERS by John Lewinski

ELEMENTS OF STYLE FOR SCREENWRITERS by Paul Argentini

THE HOLLYWOOD STANDARD by Christopher Riley

HOW I BROKE INTO HOLLYWOOD by Rocky Lang

SCREENPLAY by Syd Field

THE HERO'S JOURNEY by Chris Voegler

HERO WITH A THOUSAND FACES - Joseph Campbell

GUEST SPEAKERS TBA - please note: We may have speakers on Tues., Wed. or Thurs. evenings, locations TBA. Be sure and check for email updates on a regular basis.

PLEASE NOTE: DATES, TIMES FOR CLASSES, SPEAKERS AND EVENTS ARE ALWAYS SUBJECT TO CHANGE. YOU MUST KEEP IN COMMUNICATION WITH YOUR INSTRUCTOR.

CLASS SYLLABUS:

ACTORS AND WRITERS

JOINT SESSION with "Acting in Hollywood" Students – led by Program Director Robert Shampain , Lead Faculty Brian Herskowitz and WIH Faculty Deborah Baron

Class one - INTRODUCTIONS , COURSE Q AND A

Subject of the day - Premise development

ASSIGNMENT – DEVELOP STORY PREMISE

Class two - CONCEPT AND THEME

Subject of the day - How to employ Concept and Theme to your story

ASSIGNMENT – CREATE THE 12 "GUIDEPOSTS" FOR YOUR SCRIPT

Class three - Subject of the day - What is the Development Process?

ASSIGNMENT – CHARACTER BIOS

Class four - PITCHING

Subject of the day - Pitching in practice and principle

ASSIGNMENT – ONE PAGE SYNOPSIS (PITCH DOCUMENT) AND 20/20 EXERCISE

Class five - WRITING TREATMENTS TO BE TREATED WELL

Subject of the day - How to make the treatment work for you so that get you work.

ASSIGNMENT – OUTLINE

Class six - IMPROVING YOUR SCRIPT AND YOUR CHANCES

Subject of the day - polishing your script.

ASSIGNMENT – ACT ONE DEVELOPMENT

Class seven - WORKING WRITER

Subject of the day - What are the demands of the professional writer?

GUEST SPEAKERS: Working Writer

ASSIGNMENT – CONTINUE WITH ACT ONE SCENE WORK

Class eight - MOTHS TO THE FLAME - HOW TO ATTRACT TALENT

Subject of the day - What elements attract talent?

ASSIGNMENT – COMPLETE ACT ONE AND BEGIN ACT TWO

Class nine - CHARACTERS - WHO'S DRIVING THE STORY?

Subject of the day - How to create full blown characters.

ASSIGNMENT – CONTINUE WITH ACT TWO

Class ten - ALTERNATE REALITIES

Subject of the day - other avenues of work - New Media

POSSIBLE GUEST SPEAKER TBA

ASSIGNMENT – CONTINUE WITH ACT TWO

Class eleven - DIALOGUE

Subject of the day - How to create great dialogue

ASSIGNMENT – COMPLETE ACT TWO AND DIALOGUE EXERCISES

Class twelve - SCENE WORK

Subject of the day - Writing the great scene

ASSIGNMENT – ACT THREE SCENE WORK

Class thirteen – PREPARATION FOR PITCHES

Subject of the day – How to structure your pitch.

ASSIGNMENT – PITCH PRACTICE, AND ACT THREE

Class fourteen – CONTINUE WITH PITCH PREPARATION

Subject of the day – Pitching in the real world – q and a about agents, managers, and producers.

ASSIGNMENT – COMPLETE ACT THREE

Class fifteen – FINAL PREP FOR PITCH FESTIVAL

Subject of the day – Practice makes perfect.

ASSIGNMENT - CONTINUE WRITING YOUR FIRST DRAFT

PITCHING TO INDUSTRY PROFESSIONALS.

Each semester, students from BULA have an opportunity to meet with and pitch to professional Producers, Agents, Managers.

Some of the guests students have pitched to in the past: Jon Landau – Producer of TITANIC, Christopher Wilkinson – Writer ALI/NIXON and academy award nominee, Brian Besser – Agent Endeavor Talent, Phil Krupp – Producer Zev Braun Productions, Jeffrey Thal – Manager/ Producer – Ensemble Entertainment and many, many others.

(PLEASE NOTE: PITCH FESTIVAL IS DEPENDENT UPON CLASS SIZE. IN CASE OF AN UNUSUALLY SMALL CLASS, INDIVIDUAL PITCH SESSIONS WILL BE SET UP FOR STUDENTS.)

PLAGIARISM:

Plagiarism is the act of representing someone else's creative and/or academic work as your own, in full or in part. It can be an act of commission, in which one intentionally appropriates the words, pictures, or ideas of another, or it can be an act of omission, in which one fails to acknowledge/ document/ give credit to the source, creator, and/or the copyright owner of those words, pictures, or ideas. Any fabrication of materials, quotes, or sources, other than those created in a work of fiction, is also plagiarism.

Plagiarism is the most serious academic offense that you can commit and can result in probation, suspension, or expulsion.

GRADES:

NOTE: THIS COURSE IS PASS/FAIL.

GRADE SCALE:	points	total
CLASS ATTENDANCE.....	3PTS PER CLASS.....	45
WRITTEN ASSIGNMENTS.....	3PTS EACH per 10 pages.....	36

BULA EVENTS.....	3PTS EACH.....	12
FINAL PITCHES.....	23PTS.....	23
TOTAL POSSIBLE POINTS.....		116

90 and below is failing
91 and above is passing

FALL 2010 BOSTON UNIVERSITY LOS ANGELES CERTIFICATE PROGRAM SCHEDULE

Note This schedule does not include regular class times, or special events such as screenings or symposiums. As always the schedule is subject to change.

IMPORTANT: THE WRITER IN HOLLYWOOD WILL HAVE CLASS THE WEEK OF THANKSGIVING – PLEASE ARRANGE ACCORDINGLY.

Monday, August 23rd	Student's Arrive and Check in at Park La Brea Evening: Welcome dinner
Tuesday, August 24th	Orientation at Park La Brea
Wednesday, August 25-Friday Morning, August 27th	Internship Meetings, Work may begin, orientation events in evening
Friday August 27th	1-4pm Meeting at the office with all Grad Certificate Students
Saturday, August 28th	Group Outing
Monday, August 30th	CLASSES BEGIN
Tuesday, August 31st	Internships begin
Saturday, September 4th	WEEKLY SATURDAY WORKSHOPS BEGIN (IN COOPERATION WITH ACTORS)
Monday, September 6th	HOLIDAY – CLASS WILL TAKE PLACE ON A DIFFERENT DAY TBA
Monday, October 11th	Holiday – no class
Wednesday, October 27th	If splitting/second internship may begin
Saturday, November 6th	Graduate retreat – 10am-4:30pm
Wednesday, November 24th – November 28th NOTE THIS IS DIFFERENT FROM OTHER BULA TRACKS	Thanksgiving Break
Tuesday, December 7th	FIRST NIGHT OF PITCH FESTIVAL (SUBJECT TO CHANGE)
Thursday, December 9th	SECOND NIGHT OF PITCH FESTIVAL (SUBJECT TO CHANGE)
Friday, December 10th	Instruction Ends
Saturday – Sunday, December 11-12th	Students move out of apartments