

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

Fall 2013

August 24th, 2013-December 4th, 2015

The Screenwriter Prepares – WIH 1

Essential tools for the Emerging Writer in Los Angeles

Course Com# FT 586 E

(Concurrent with WIH LAB - Com# FT 586 E & FT 587 E CFADR582E)

NOTE: First class will be held on Monday, August 31st, 2015

Last class will be Monday, November 30th, 2015

**The BULA WIH pitch festival will be held on Tuesday, December 1st and Thursday,
December 3rd**

5700 Wilshire Blvd., Suite 675 L.A. 90036

Phone: 323 571-4535 / 0022 Fax: 323 571-1378

The Writer in Hollywood 1: The Screenwriter Prepares 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 THE WIH LAB - -speaker/lectures series. Students will have the opportunity to pitch to one or more industry professionals at the end of the course.

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

"The Writer in Hollywood" WIH 1 - Faculty - Tom Beecher - thomas.beecher@gmail.com

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

BRIEF DESCRIPTION OF "The Screenwriter Prepares – WIH 1

Essential tools for the Emerging Writer in Los Angeles"

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. The class centers on ongoing evaluation and discussion of the individual writer's work with a strong emphasis on workshopping written material in class. Other topics will include 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.

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

MONDAY evening classes will be taught by Brian Herskowitz, and will focus on workshopping and review of the writer's work. There is also 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. Give students REALISTIC and hopeful avenues for pursuing a career.
- d. Help prepare student writer with material for calling card (spec script/scripts)

- **Semester overview**

- a. 3 hours of class per week 7:30-10:30 Classes are generally Mondays, 7:30pm-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. Saturday – workshop material with actors (OPTIONAL)

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.

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:

POCESS TO PRODUCT by Brian Herskowitz
THE SCREENWRITER'S GUIDE TO AGENTS AND MANAGERS by John Lewinski
BIRD BY BIRD by Anne Lamott
SAVE THE CAT by Blake Snyder
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

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

CLASS SYLLABUS:

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 – CHARACTER DEVELOPMENT

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?

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 – MORE ON 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

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:	total
CLASS ATTENDANCE.....	10
WRITTEN ASSIGNMENTS.....	50
BULA EVENTS.....	15
FINAL PITCHES.....	25
TOTAL POSSIBLE POINTS.....	100

70 and below is failing
71 and above is passing