**Syllabus**

**ZUR 393m Films - writing the screen outline**

**(Screen Outline Writing for Fiction films with Review of American Film)**

**Lecturer:** Richard P. Milner

**Assistant:** Pavel Sedláček, pavelsedlacek@mail.muni.cz

**Timetable (13 sessions):**

* **Thursday**, 12th Nov 2015, 8am-9.30am, room U34 + 5pm-8.15pm, room U34,

Joštova 10, Faculty of Social Studies

* **Friday**, 13th Nov 2015, from 8am-1pm, room U34,

Joštova 10, Faculty of Social Studies

* **Thursday**, 19th Nov 2015, 8am-9.30am, room U34 + 5pm - 8.15pm, room P22,

Joštova 10, Faculty of Social Studies

* **Friday**, 20th Nov 2015, from 8am to 1pm, room U33,

Joštova 10, Faculty of Social Studies

**Assignments:** three outlines and viewing of all films, one before each class.

**Texts:** Story by Robert McKee.

**Film list:**

**The Kid Stays In The Picture** – Brett Morgen from memoir by Robert Evans.

**The Graduate** – Calder Willingham.

**Butch Cassidy and the Sundance Kid** – William Goldman.

**Point Break** – W. Peter Iliff.

**Annie Hall** – Woody Allen and Marshall Brickman.

**Chinatown** – Robert Towne.

**Jackie Brown** – Quentin Tarantino – adapted from Elmore Leonard’s novel *Rum Punch*.

**Breaking Bad** (Episodes 12, 12 and 13) – Vince Gilligan and team.

**Classroom:** Using examples from the film list, Milner will give lectures on the following with remaining class time dedicated to student participation and mutual assistance under Milner’s guidance.

**Genres** - overview, viewer expectation and the importance of writing within genres.

**Theme** - deciding what the film should be about.

**Culture in America** - at the time.

**Characters** – understanding the difference between a character and a person, character description and the importance of contrast.

**Plot** – three-act compared to other forms with and without subplots, the turning point, act climaxes, and the power of withholding information.

**Outline** – Describing the scenes and the action in a card file stack first.

**Dialogue** – beats.

**Scene Troubleshooting** – scene imperatives.

**Screenwriters Guild** – why it exists. Project registration.

**Discussion** of Copyright, Agents, Producers, Directors, Production Package, Attorneys, and Career Routes.