

**City University of Hong Kong  
Course Syllabus**

**offered by Department of English  
with effect from Semester A 2017/2018**

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**Part I Course Overview**

**Course Title:** Script Writing

**Course Code:** EN3575

**Course Duration:** 1 Semester

**Credit Units:** 3 credits

**Level:** B3

**Proposed Area:**  
*(for GE courses only)*

Arts and Humanities  
 Study of Societies, Social and Business Organisations  
 Science and Technology

**Medium of Instruction:** English

**Medium of Assessment:** English

**Prerequisites:**  
*(Course Code and Title)* Nil

**Precursors:**  
*(Course Code and Title)* Nil

**Equivalent Courses:**  
*(Course Code and Title)* Nil

**Exclusive Courses:**  
*(Course Code and Title)* Nil

## Part II Course Details

### 1. Abstract

(A 150-word description about the course)

This course aims to introduce students to the techniques of writing stage plays and screenplays. Students will study the various elements of the script writing including concept, treatment, synopsis, format, characters, plot, conflict, dialogue and visual telling. The course will be taught in a ‘workshop’ format in which students will read and critique one another’s work.

### 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Describe the elements and techniques of script writing including concept, treatment, synopsis, format, characters, plot, conflict, dialogue and visual telling., and identify these elements and techniques in creative scripts by published writers.		X	X	
2.	Evaluate and critique the script writing of others, pointing out strengths and weaknesses, giving reasoned arguments for their judgments and offering concrete suggestions for revision.		X	X	
3.	Apply their knowledge of creative script writing to the writing and revising of their own stage plays and screenplays.		X	X	X
...					
		100%			

\* If weighting is assigned to CILOs, they should add up to 100%.

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

### 3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4			
Reading representative scripts in English (and watching films) and analyzing and critiquing them in class discussions and in written assignments.	Using relevant concepts and terms, students will analyse and reflect upon an array of texts in small group and whole-class settings.	X	X	X				
Listening to lectures on the elements and techniques of script writing.	Students will actively engage with lecture materials by responding and discussing in various ways	X	X	X				
Participating in in-class writing exercises designed to develop the mastery of specific techniques.	Evaluating and critiquing the work of classmates and offering suggestions for improvement.	X	X	X				
Writing and revising a at least two scripts.	In small peer-review groups, students will read and respond to one another's writing as a way to reflect upon and develop various stages of the writing process.	X	X	X				

### 4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3					
Continuous Assessment: 100%								
Class participation, especially in workshop sessions in which students are expected to present cogent arguments regarding their evaluation of classmates' work and offer concrete suggestions for revision.	X	X					20%	
One stage play and one screenplay, each of which has undergone revision based on suggestions of the instructor			X				60%	

and classmates.								
Written explication and critique of a stage play which or screenplay which describes and analyzes the various techniques used and the effectiveness of those techniques.	X	X	X				20%	
Examination: _____% (duration: _____, if applicable)								
* The weightings should add up to 100%.							100%	

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. <i>Script Writing</i>		Writing demonstrates superior ability to combine verbal and visual elements in a dramatic structure to meet the requirements of the specific form(s) and genres employed. This includes a clear focus on a central conflict and scenes; the ability to collapse time and storyline to the most urgent and necessary scenes as well as dialogue that serves the scenes; and believable and effective dialogue. Regardless of form, the script	Writing demonstrates good ability to combine verbal and visual elements in a dramatic structure to meet the requirements of the specific form(s) and genres employed.	Writing demonstrates average but competent ability to combine verbal and visual elements in a dramatic structure to meet the requirements of the specific form(s) and genres employed.	Writing demonstrates weak ability to combine verbal and visual elements in a dramatic structure to meet the requirements of the specific form(s) and genres employed.	Writing lacks competent ability to combine verbal and visual elements in a dramatic structure to meet the requirements of the specific form(s) and genres employed.

		<p>must demonstrate a solid command of language, as well as a style suited to the chosen form and genre. With respect to genre, the writing must demonstrate a mastery of the traditions of the chosen genre or show innovation in a creative reworking or subversion of established traditions, which can be in terms of language or theme or elements of craft.</p>				
<p><b>2. Class Participation</b></p>		<p>Writing demonstrates superior ability to combine verbal and visual elements in a dramatic structure to meet the requirements of the specific form(s) and</p>	<p>Contributions to class discussions and workshop demonstrate a careful reading of the piece under discussion, the ability to adequately apply knowledge of the craft of fiction in</p>	<p>Contributions to class discussions and workshop demonstrate an adequate though not always careful reading of the piece under discussion, the ability apply knowledge of the</p>	<p>Contributions to class discussions and workshop demonstrate cursory or incomplete reading of the piece under discussion, and the ability apply some knowledge of the craft of fiction in identifying some</p>	<p>Contributions to class discussions and workshop demonstrate little understanding of the piece under discussion, and little ability apply knowledge of the craft of fiction in identifying strengths</p>

		<p>genres employed. This includes a clear focus on a central conflict and scenes; the ability to collapse time and storyline to the most urgent and necessary scenes as well as dialogue that serves the scenes; and believable and effective dialogue. Regardless of form, the script must demonstrate a solid command of language, as well as a style suited to the chosen form and genre. With respect to genre, the writing must demonstrate a mastery of the traditions of the chosen genre or show innovation</p>	<p>identifying strengths and weaknesses, and useful comments and suggestions for the author. The contribution is expressed in a clear, detailed, tactful and professional manner.</p>	<p>craft of fiction in identifying some strengths and weaknesses, and moderately useful comments and suggestions for the author.</p>	<p>strengths and weaknesses, though these may not be accurate, insightful or helpful.</p>	<p>and weaknesses. The contribution may be expressed in an unclear or unprofessional manner.</p>
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		in a creative reworking or subversion of established traditions, which can be in terms of language or theme or elements of craft.				
<b>3. Criteria: Explication/ Critique</b>		The critique demonstrates a thorough knowledge of the elements, techniques and traditions of script writing and the ability to apply this knowledge in identifying and evaluating features in the script. The analysis is insightful, convincingly argued and clearly expressed.	The critique demonstrates good knowledge of the elements, techniques and traditions of creative script writing and the ability to apply this knowledge in identifying and evaluating features in the script. The analysis is relatively insightful, convincingly argued and clearly expressed.	The critique demonstrates some knowledge of the elements, techniques and traditions of script writing and the ability to apply this knowledge in identifying and evaluating some relevant features in the script. There may be some problems with the way the argument is presented or the quality of the language.	The critique demonstrates little knowledge of the elements, techniques and traditions of script writing and little ability to apply this knowledge in identifying and evaluating some relevant features in the script. There may be major problems with the way the argument is presented or the quality of the language.	The critique demonstrates no knowledge of the elements, techniques and traditions of script writing and no ability to apply this knowledge in any useful way. There may serious problems with structure, grammar or usage.



**Part III Other Information** (more details can be provided separately in the teaching plan)

**1. Keyword Syllabus**

*(An indication of the key topics of the course.)*

Differences between stage and screen

Theoretical approaches to drama

Watching films critically

Concept

Synopsis

Treatment

Conflict

Format

Scene heading

Action

Characters

Dialogue

Shots

Visual telling

Transitions

**2. Reading List**

**2.1 Compulsory Readings**

*(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)*

1.	
2.	
3.	

**2.2 Additional Readings**

*(Additional references for students to learn to expand their knowledge about the subject.)*

1.	Altman, R. (1997) <i>Chinatown and the last detail: Two screenplays by Robert Altman</i> . Grove Press.
2.	Goldman, W. (2000) <i>Four Screenplays with Essays</i> . Applause Press.
3.	Hatcher, J. (2000) <i>The art and craft of playwriting</i> . Story Press.
4.	Mckee, R. (1997) <i>Story: Substance, structure, style and the principles of screenwriting</i> . It Books.
5.	Moritz, (2001) <i>Scriptwriting for the screen</i> . Routledge.
6.	Roudané, M. (2007) <i>Drama essentials: An anthology of plays</i> . Wadsworth.
7.	Schultz, R. and Dario Pomo, R. (2001) <i>The Longman anthology of drama and theater: A global perspective</i> . Loongman.
8.	Tottier, D. (2005) <i>The screenwriter's Bible</i> . Silman-James Press.