

Proposal for a Major in Screenwriting Arts, BA
Department of Cinematic Arts
February 7, 2018

CONTACT INFORMATION

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OVERVIEW

The University of Iowa has always had deep roots in storytelling, graduating illustrious masters such as Flannery O’Conner and Tennessee Williams, with the Writers’ Workshop attracting many highly creative individuals over the years. This tradition has also fostered the development of new visual storytellers in film and TV, including alumni stars Diablo Cody, Robin Green, and Mitchell Burgess. The proposed major in Screenwriting Arts draws on this creative writing tradition at the University of Iowa by expanding the undergraduate offerings to include a program in screenwriting. Students in the Screenwriting Arts BA will be instructed on practical skills and knowledge needed for becoming successful members of the screenwriting industry but will also learn about the history and theories related to screenwriting, encouraging writing and the production of cinema to rise to the level of art.

BACKGROUND INFORMATION

The history of filmmaking and film studies at the University of Iowa began as early as 1916 with an MA Thesis, “A Social Study of the Motion Picture,” by Ray LeRoy Short. The study of cinema took on a curricular form when the first film courses were taught with equipment bought from the same source that funded the GI bill for returning World War II veterans. The UI’s visionary investment in cinema-related programs gained momentum in the late 1960s and 1970s when filmmaking and film studies develop in combination under the wing of the Speech and Dramatic Arts’ Division of Broadcasting and Film and then expanded in the 1980s and 1990s within the Department of Communication Studies.

By 2000, the related BA, MA, MFA, and PhD programs of international renown found a new home in the Department of Cinema and Comparative Literature. In order to focus the department’s identity, an amicable split from Comparative Literature occurred. In 2014, the State Board of Regents authorized the new configuration as the Department of Cinematic Arts.

The Department of Cinematic Arts continues to maintain productive ties with CLAS departments and programs such as Theatre Arts, English, the School of Art and Art History, and the School of Music. Over the last decade, we have collaborated with Bijou, the student film society, and with Iowa City’s non-profit FilmScene almost since its inception in 2011. Every spring, our undergraduates enroll in CINE:2863 (Film/Video Production: Film Festival), working with a faculty instructor to stage a weekend-long film festival through its full trajectory, from generating a call for submissions and inviting jury to review submissions and to scheduling screenings and running an awards ceremony.

In short, the undergraduate curriculum in cinema has been organized to inform students about how film culture continues to influence the lives of men and women around the world since its

invention in the 1890s while helping students to acquire the needed skills and knowledge to be leaders in their own age. All of this contributes to the world-wide status of Iowa City as a UNESCO City of Literature and to UI's prestige as the Writing University. It is our goal to continue this tradition of the University of Iowa as a destination for writers—in fiction, poetry, nonfiction, playwriting, and now in screenwriting as well.

COLLABORATION

The following units have been consulted on this project and support the use of their related coursework and related activities for this proposed major: Theatre Arts and the Division of Performing Arts; Communication Studies; English and Creative Nonfiction Writing; the Writers' Workshop; the Magid Center for Undergraduate Writing; the International Writing Program; Spanish Creative Writing; and the Literary Translation Program.

Once the major is approved, a Screenwriting Arts Advisory Board will be created to include the above partners to encourage further curricular collaboration and to offer shared opportunities for all interested undergraduates.

ACADEMIC OBJECTIVES

The central object of the Screenwriting Arts major is to ensure that students will learn to develop and sustain an intellectually rigorous and creative screenwriting career through a traditional liberal arts approach to learning. That is, students will be instructed on narrative forms and genres in fictional and non-fictional prose, both outside of and within cinema and related media while learning the historical bases and contexts of these forms. They will study poetics and dramatic form in order to recognize successful examples of visual and dramatic story telling and to learn the history of the forms. Students also will learn the global history of cinema and the development of a cinematic language of visual story telling. They will explore emerging forms of film art and notable contemporary artists, thinkers and theorists by participating in screenings, artist discussions, and panels.

At the same time that students are acquiring this rich and deep context for the creation of artistic writing productions, they will learn the basics of creative thinking and how to access originality by reading and studying literature, arts, and film, and learning research methods in the process. Students will also undertake and complete short and long form screenplays while studying existing models, generating synopses, treatments, characterization exercises, mood boards, palettes, and inspirational visual and musical archives related to fashioning their own processes. Finally, students will enhance their oral communication by learning how to pitch ideas and synopses while becoming familiar with industry workshops and international screenwriting and production labs.

STUDENT LEARNING OUTCOMES

Students will achieve nine learning outcomes within three major areas:

1. Obtaining Foundational Understanding and Skills
 - Finding and forming ideas
 - Learning research methods to enhance creativity
 - Understanding the history and genres of narrative forms and styles

- Learning the history of world cinema and film language
- 2. Executing, Developing, and Completing Screenplay Projects
 - Step-by-step screenwriting models
 - Editing, workshopping, and revising screenwriting drafts
- 3. Practical Skills and Screen Industry Knowledge
 - Oral communication skills
 - Filmmaking processes: sound, cinematography, editing, and directing
 - Business & industrial dimensions through networking and building communities

IMPLEMENTATION TIMELINE

All new majors must be approved by the Board of Regents, a process that involves multiple steps after the approval of a new program by the College, with proposed majors first recommended for approval by the Undergraduate Educational Policy Committee and then by the Faculty Assembly. If the proposal is successful, we are anticipating an early Fall 2019 approval by the BOR and an immediate implementation.

UNDERGRADUATE INTEREST

The proposed Screenwriting Arts major is styled after the Cinema and the English and Creative Writing majors. These two majors balance the study of the history and theory of a creative art with the practice of skills related to its application. Students majoring in these programs come from Iowa but also from New York, California, Texas, and many other states, traveling to the Midwest because of the reputation of Iowa in the area of writing and in the arts. The Screenwriting Arts major follows in this tradition and will attract not only students who might attend the University of Iowa regardless of the majors offered but also those who love to write and know of Iowa’s reputation. We thus expect strong undergraduate interest in the major.

ENROLLMENT EXPECTATIONS

Because of the possible Fall 2019 approval of this proposed program of study, a small first-year cohort of students is anticipated, particularly since Admissions will not yet have added this major to the list of those available to entering students. During its first year, the program will attract current UI students as a second program of study, with students declaring it in addition to Journalism and Mass Communication or Communication Studies, for example. There might also be students in English and Creative Writing and in Theatre Arts who see this new major as an opportunity to deepen their skills in a more specific area that complements their interests in directing or narrative storytelling, for example, that is taught in their current majors. By Year 3, the program will start to be known nationally as a destination for a screenwriting BA as taught through the lens of the liberal arts tradition. We anticipate that undergraduates will come from many states outside of the Midwest to study screenwriting at Iowa. Below is the anticipated growth of the major:

Undergraduate	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
Majors	25	75	150	200	200	240	240

ADVISING

All entering first-year students will be advised in the [Academic Advising Center](#) until they have completed 24-30 hours of coursework. Students will then be advised by the Department of Cinematic Arts' current senior academic advisor. This advisor now assists students with developing an educational plan for the Cinema BA and also will work with students in Screenwriting Arts, with the related curriculum well known to the advisor. Majors are encouraged by the Department to seek academic advising as often as needed or desired.

Cinematic Arts faculty members also offer mentoring for students related to their specific areas of study. Students are particularly encouraged to talk with faculty about honors in the major, graduate school, careers, and ways to gain additional expertise in their interests.

REQUIREMENTS FOR THE MAJOR

The Bachelor of Arts in Screenwriting Arts will require a minimum of 120 s.h., including **42 s.h.** of work for the major. Students must maintain a GPA of at least 2.00 in all courses for the major and in all UI courses for the major. A minimum of 30 s.h. for the major must be taken at the University of Iowa, with at least 15 s.h. taken with the acronym of CINE.

FOUNDATIONAL COURSES

The following courses are required:

CINE:1200	Foundations of Screenwriting	3 s.h.
CW: 1200	Creative Writing Studio Workshop	3 s.h.
CINE 1601	Introduction to Film Analysis	3 s.h.
CINE 1834	Modes of Film and Video Production	4 s.h.

CORE SCREENWRITING COURSES

The following courses are required:

CINE 2861	Screenwriting: Short Form	3 s.h.
CINE:2867	Screenwriting: Long Form	3 s.h.
CINE:3XXX	Topics in Screenwriting [underdevelopment]	3 s.h.
CINE:3877	Advanced Screenwriting I	4 s.h.
CINE:4836	Advanced Screenwriting II	4 s.h.

GLOBAL CINEMA REQUIREMENT

The following course is required; various specialized topics will be offered. Please note that as enrollments grow, some of the related topics previously taught will be revised as stand-alone courses and will be offered as additional, regular choices within this requirement.

CINE 4618	Topics in World Cinemas	3 s.h.
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REQUIRED ELECTIVES

Students must complete a minimum of 9 s.h. selected from the a list of electives that include related courses on writing fiction, nonfiction, poetry, or other genres, and on production, acting, and directing, for example. Many of these courses are repeatable for credit, allowing students to focus on a single genre or production experience, if they so choose. Some of these courses do have prerequisites. An advisor will work closely with the student to help guide

appropriate choices. Each year, new courses will be added to the list after appropriate consultation with the related department. Some courses will also be dropped, with the list curated by the department to reflect the best updated choices for students. Please see pages 7-15 for a list of these courses.

INTERNSHIP OPPORTUNITIES

The major does not require an internship, but an internship is an option within the required elective component of the major. The Department of Cinematic Arts strongly encourages all of its students to participate in internships and related activities. The department also offers sessions on careers, including visits by alumni, which gives students additional help on finding internships and other strategies to prepare for the next step in the student's career choice or education.

HONORS IN THE MAJOR

Students in Screenwriting Arts will have the opportunity of earning Honors in the Major, with the following required:

- A cumulative UI GPA of at least 3.5 and cumulative GPA 3.5 in courses required for the major
- Completion a minimum of 3 s.h. in Honors Thesis Workshop, CINE: 4XXX [underdev]
- Completion of the thesis or project

Students are not required to be a member of the University of Iowa Honors Program in order to earn Honors in the Screenwriting Arts major; students, however, are encouraged to learn more about the opportunities offered by the UI Honors Program.

MINOR IN SCREENWRITING ARTS

At this time, a minor is not proposed. A minor in Cinema is currently offered, with 12 s.h. hours of required coursework numbered higher than CINE:1620. In other words, there is enough flexibility in the Cinema minor to serve undergraduates wishing to earn a minor from the Department of Cinematic Arts. If a second minor is needed in the future, the addition will be considered.

EARNING TWO MAJORS FROM CINEMATIC ARTS

CLAS policy states that students may earn a single bachelor's degree with two or more majors as long as the majors are not duplicative and the requirements for each major are met. In order to ensure that majors in Cinema and Screenwriting Arts may be earned by one student, we are limiting the use of duplicative coursework to 6 semester hours. The two courses below will be allowed to overlap since they are foundational for both majors. A sample plan of study for earning both majors in four years is on page 15. Both programs have enough choice to allow students to avoid further duplication of courses.

CINE:1601	Introduction to Film Analysis	3
CINE:1834	Modes of Film and Video Production	4

SAMPLE FOUR-YEAR GRADUATION PLAN: SCREENWRITING ARTS, BA

Fall: Year 1	
CINE:1601, Introduction to Film Analysis	3
GE World Languages	5
GE Rhetoric	3
GE Diversity & Inclusion Course	3
UI Elective	1
Total semester hours	15

Spring: Year 1	
CINE:1834, Modes of Film/Video Production	4
GE World Languages	5
GE Interpretation of Literature	3
General Education Course (e.g. HP)	3
Total semester hours	15

Fall: Year 2	
Choice of one:	
GE CW:1800, Creative Writing Studio Workshop (e.g. LVPA) OR	
THTR:2301, Playwritng I OR	
CNW:1620, Intro to Creative Nonfiction	3
CINE:1200, Foundations of Screenwriting	3
GE World Languages	5
General Education Course (e.g. IGI)	3
UI Elective	1
Total semester hours	15

Spring: Year 2	
Screenwriting Required Elective	3
GE World Languages (GE WL completion)	4
GE Natural Science w/ Lab	4
General Education Course (e.g. VC)	3
UI Elective	1
Total semester hours	15

Fall: Year 3	
CINE:2861, Screenwriting: Short Form	3
CINE:3XXX, Topics in Screenwriting	3
General Education Course (e.g. QFR)	3
Other POS	3
Other POS	3
Total semester hours	15

Spring: Year 3	
CINE:2867, Screenwriting: Long Form	3
Screenwriting Required Elective	3
General Education Course (e.g. SS)	3
Other POS	3
Other POS	3
Total semester hours	15

Fall: Year 4	
CINE:4618, Topics in World Cinemas	3
CINE:3877, Advanced Screenwriting I	4
Screenwriting Required Elective	3
General Education Course	3
Other POS or UI Elective	2
Total semester hours	15

Spring: Year 4	
CINE:4836, Advanced Screenwriting II	4
Screenwriting Required Elective	3
General Education Course	3
Other POS or UI Elective	3
Other POS or UI Elective	2
Total semester hours	15

Total: 120 hours required for graduation

FOUR-YEAR GRADUATION PLAN CHECKPOINTS: SCREENWRITING ARTS BA

The proposed major will participate in the four-year graduation plan. The following timeline specifies the minimum requirements students must complete by certain semesters in order to stay on the University's Four-Year Plan.

Before the fifth semester begins: at least five courses for the major, including CINE:1200 Foundations of Screenwriting, CINE:1601 Introduction to Film Analysis, CINE:1834 Modes of Film and Video Production, and a choice between CW:1800 Creative Writing Studio Workshop, THTR: 2301 Playwriting I, or CNW:1620 Introduction to Creative Nonfiction. One course from the required electives offerings.

Before the seventh semester begins: at least 4 more courses for the major (total of 9), including CINE:2861 Screenwriting: Short Form, CINE:2867 Screenwriting: Long Form, CINE:3XXX Topics in Screenwriting, one course from the required electives offerings.

Before the eighth semester begins: at least three more courses for the major, including CINE:3877 Advanced Screenwriting I, preferably CINE:4618 Topics in World Cinemas, and one course from the required electives offerings.

During the eighth semester: at least two more courses for the major, including CINE:4836 Advanced Screenwriting II, and one course from the required electives offerings. Enrollment in all remaining course work for the major, all remaining General Education CLAS Core requirements, and a sufficient number of semester hours to graduate.

REQUIRED ELECTIVE COURSE CHOICES

Students must complete a minimum of 9 s.h. selected from the this list of electives that includes related courses on writing fiction, nonfiction, poetry, or other genres, and on production, acting, and directing, for example.

From Cinematic Arts

CINE:1185 Internship arr.

Opportunity to apply skills; faculty supervision, on or off campus. Requirements: cinema major.

CINE:2200 Film/Video Production: The Business of Filmmaking 3 s.h.

Introduction to business-related arts production techniques and strategies; budgeting and basic accounting skills, grant writing, project conceptualization and planning, film producing and location scouting, distribution models, film festival submission, project summation.

CINE:2615 Introduction to Film Theory 3 s.h.

Classical film theory—formalist and realist theories, authorship, genre; contemporary film theory—semiotics, feminism, psychoanalysis, ideological criticism, postmodernism, queer theory.

CINE:2620 U.S. Film 3 s.h.

American film industry; social and artistic perspectives.

CINE:2622 Introduction to World Film 3 s.h.

Introduction to key movements, figures, and topics in international cinema.

CINE:2623 Introduction to Documentary Film 3 s.h.

Introduction to key issues and topics in the history and practice of nonfiction filmmaking.

CINE:2868 Film/Video Production: Fiction 3 s.h.

Individual and small group work to create video projects using fiction filmmaking techniques, from camera and lighting to postproduction. Prereq: [CINE:1834](#) with a minimum grade of C.

CINE:3195 Undergraduate Seminar 3 s.h.

Focus on a significant text or critical problem. Requirements: cinema major, and junior or senior standing.

CINE:3750 Topics in Cinema and Culture 3 s.h.

One or more national cinemas in relation to social, historical, and cultural contexts.

Prerequisites: CINE:1601.

CINE:4606 Topics in Asian Cinema 3 s.h.

Issues or topics in East or South Asian cinemas. Prerequisites: CINE:1601. Same as ASIA:4606.

CINE:4618 Topics in World Cinemas 3 s.h.

Issues in international film history and film theory. Prerequisites: CINE:1601.

CINE:4620 Topics in Film Form, Style, and Theory 3 s.h.

Special issues and topics relevant to film form, style, and/or theory. Prerequisites: CINE:1601.

CINE:4678 Topics in Latin American Cinema 3 s.h.

Taught in English. Prerequisites: CINE:1601. Requirements: one Spanish literature or culture course numbered above SPAN:3200 or one film studies course. Same as LAS:4678, SPAN:4810.

CINE: 4845 Film/Video Production: Editing 4 sh

Development of editing techniques and strategies; editing for impact, mood, story; individual work on several video projects. Prerequisites: CINE:2864 with a minimum grade of C or CINE:2865 with a minimum grade of C or CINE:2866 with a minimum grade of C or CINE:2868 with a minimum grade of C or THTR:3876 with a minimum grade of C or CINE:4841 with a minimum grade of C or CINE:4843 with a minimum grade of C or CINE:4862 with a minimum grade of C.

CINE:4890 Media Production Workshop 4 sh

Development, production, and realization of a self-directed project; methods and projects may include film, video, screenwriting, or hybrid forms. Prerequisites: THTR:3876 with a minimum grade of B- or CINE:4821 with a minimum grade of B- or CINE:4841 with a minimum grade of B- or CINE:4843 with a minimum grade of B- or CINE:4845 with a minimum grade of B-

or CINE:4862 with a minimum grade of B- or CINE:4864 with a minimum grade of B-.
Requirements: submission and acceptance of written proposal by deadline.

From Communication Studies

COMM:2065 Television Criticism 3 s.h.

Basics of short-form media creation including public service announcements, commercials, promotional videos, and more; entire production process from creation to production to post-production; assumes basic knowledge of studio and field production techniques, nonlinear editing.

COMM:2069 Black Television Culture 3 s.h..

Social and political impact of television dramas featuring people of African descent in the West; examination of production, reception, representation, and industry as it relates to the African American images that are granted tenure on television screens.

COMM:2077 Writing & Producing Television 3 s.h.

Introduction to basics of scripting and producing a conventional, three-camera television series; hands-on experience with production equipment and workshopping television scripts; students create one or more episodes of an original television series.

From the Writers' Workshop

CW:2100 Creative Writing 3 s.h.

Guidance in the process of writing fiction and poetry; writing as exploration; development of students' critical skills as readers; application of new knowledge and skills to students' own writing. English majors may apply this course to the following area and/or period requirement. AREA: Nonfiction and Creative Writing. GE: Engineering Be Creative.

CW:2870 Fiction Writing 3 s.h.

Analysis of works of accomplished fiction writers; critique of class members' short stories, in writing and in class; discussion of how class members use language, characterization, point of view, other elements of fiction in their work. English majors may apply this course to the following area and/or period requirement. AREA: Nonfiction and Creative Writing. GE: Engineering Be Creative.

CW:2875 Poetry Writing 3 s.h.

Careful writing of poems, reading of poetry by class members as well as established poets; supportive workshop context. English majors may apply this course to the following area and/or period requirement. AREA: Nonfiction and Creative Writing. GE: Engineering Be Creative.

CW:3003 Writing and Reading Science Fiction 3 s.h.

Science fiction literature as an ongoing conversation about the possible; exploration of world boundaries we have by imagining worlds that we don't (yet); alien encounters that consider ways we react to beings we see as unlike ourselves; alternate histories to illuminate what might have been; transhumanist fiction to explore what we may become; issues of composition and craft that underlie all effective fiction; students write and revise works of science fiction and engage in constructive discussion of each other's work. GE: Engineering Be Creative.

CW:3210 Creative Writing and the Natural World 3 s.h.

How humans tether to their environment through stories; students write stories and through writing explore if there is a new tie to sustainable history. GE: Engineering Be Creative. Same as INTD:3210.

CW:3215 Creative Writing and Popular Culture 3 s.h.

Creative writing through the lens of popular culture; topics include television, film writing, adaptations, commercials, advertising, magazines, newspapers, comic books, song lyrics, billboards, and backs of cereal boxes. GE: Engineering Be Creative. Same as INTD:3300.

CW:3217 Writing and Reading Young Adult Fiction 3 s.h.

Early to contemporary young adult fiction; how the genre addresses issues that are relevant to young people through its wide-ranging subject matter; issues facing the genre, including the debate over what constitutes it; readings and experience writing young adult fiction.

CW:3870 Advanced Fiction Writing 3 s.h.

Analysis of accomplished fiction writers' work; critique of class members' short stories, in writing and in class; discussion of how class members use language, characterization, point of view, other elements of fiction in their work. English majors may apply this course to the following area and/or period requirement. AREA: Nonfiction and Creative Writing.

Prerequisites: CW:2870.

CW:3875 Advanced Poetry Writing 3 s.h.

Writing poems, reading poetry by class members and established poets; workshop context. English majors may apply this course to the following area and/or period requirement. AREA: Nonfiction and Creative Writing. Prerequisites: CW:2875.

CW:4745 The Sentence: Strategies for Writing 3 s.h.

Writing dynamic, cogent, and grammatically correct sentences; effectively communicating ideas; writing with clarity and confidence; review of grammar and various types of sentences; building complexity by adding adverbial, subordinate, and connective clauses to simple sentences; how rhythm, syntax, and word order expand the meaning of a sentence; application and appreciation. GE: Engineering Be Creative. Same as WRIT:4745.

CW:4751 Creative Writing for the Musician 3 s.h.

Better writing by focused appreciation of classical and popular music; musical forms and storytelling; music as a source of inspiration, performance of free-form writing exercises set to different soundtracks; what music can teach about language; scansion; methods for applying musical techniques in word form; how punctuation and grammar create rhythm; tone and diction used to create and modify dynamics of prose; multimedia project incorporating written, visual, and audio storytelling techniques. GE: Engineering Be Creative.

CW:4760 The Art of Revision: Rewriting Prose for Clarity and Impact 3 s.h.

Writing and rewriting of short stories and essays; specific choices to help writing reach its full potential; examination of first drafts and making strategic or radical decisions on what needs to happen in subsequent drafts in order for writing to better match original intentions; students gain insight from

peers on where first drafts are succeeding or falling short, and write second and third drafts of short stories and personal narratives; structural and aesthetic choices. GE: Engineering Be Creative. Same as WRIT:4760.

From the Department of English

CNW:2680, The Art and Craft of Creative Nonfiction 3 s.h.

How we tell stories—every time people talk about themselves, someone they know, places visited or events experienced; creation of a story with intention to entertain and inform a particular audience; how to create compelling, thought-provoking, and resonant texts from raw material of daily life; exploration of three fundamentals of great storytelling—taking emotional and intellectual risks, being imaginatively rigorous, and revising, revising, revising. English majors may apply this course to the following area and/or period requirement. AREA: Nonfiction and Creative Writing.

CNW:2700, The Art and Craft of Personal Writing 3 s.h.

Moments of wonder, confusion, and blips in memory that can reveal deep and complicated truths in life; different kinds of personal writing with focus on strategies that writers employ to create rich and compelling stories; character, scene, voice, point of view, suspense, and timing. English majors may apply this course to the following area and/or period requirement. AREA: Nonfiction and Creative Writing. GE: Engineering Be Creative.

ENGL:4720, Advanced Creative Writing: Special Topics 3 s.h.

Reading and writing; topics vary; advanced creative writing elective for English and Creative Writing majors. Prerequisites: ENGL:2010 and ENGL:2020. Requirements: English major, admission to Undergraduate Creative Writing track, or English and Creative Writing major.

ENGL:4721, Advanced Writers' Seminar: Fiction 3 s.h.

In-depth exploration and analysis of creative works in fiction. Prerequisites: ENGL:2010 and ENGL:2020. Requirements: English and Creative Writing major.

ENGL:4722, Advanced Writers' Seminar: Poetry 3 s.h.

In-depth exploration and analysis of creative works in poetry. Prerequisites: ENGL:2010 and ENGL:2020. Requirements: English and Creative Writing major.

ENGL:4723, Advanced Writers' Seminar: Nonfiction 3 s.h.

In-depth exploration and analysis of creative works in nonfiction. Prerequisites: ENGL:2010 and ENGL:2020. Requirements: English and Creative Writing major.

From the Magid Center for Undergraduate Writing

WRIT:3632 Prose Style 3 s.h.

Sentences: how they work, what they do; how sentences can help writing, expand understanding of prose style, stretch options. English majors may apply this course to the following area and/or period requirement. AREA: Nonfiction and Creative Writing. GE: Engineering Be Creative. Same as CNW:3632.

WRIT:3742 Word Power: Building English Vocabulary 3 s.h.
Analysis of unfamiliar English words through knowledge of the history and meaning of word parts. Same as CLSA:3742.

WRIT:4745 The Sentence: Strategies for Writing 3 s.h.
Writing dynamic, cogent, and grammatically correct sentences; effectively communicating ideas; writing with clarity and confidence; review of grammar and various types of sentences; building complexity by adding adverbial, subordinate, and connective clauses to simple sentences; how rhythm, syntax, and word order expand the meaning of a sentence; application and appreciation. GE: Engineering Be Creative. Same as CW:4745.

WRIT:4760 The Art of Revision: Rewriting Prose for Clarity and Impact 3 s.h.
Writing and rewriting of short stories and essays; specific choices to help writing reach its full potential; examination of first drafts and making strategic or radical decisions on what needs to happen in subsequent drafts in order for writing to better match original intentions; students gain insight from peers on where first drafts are succeeding or falling short, and write second and third drafts of short stories and personal narratives; structural and aesthetic choices. GE: Engineering Be Creative. Same as CW:4760.

From Theatre Arts

THTR:2301 Playwriting 1 3 s.h.
Elements of playwriting; emphasis on analysis and discussion of original student writing. GE: Engineering Be Creative; Literary, Visual, and Performing Arts.

THTR:3301 Playwriting 2 3 s.h.
Application of fundamental skills learned in THTR:2301 to more advanced study of dramatic structure and style; reading of plays, weekly writing assignments; focus on writing one-act play. Prerequisites: THTR:2301.

THTR:3310 Undergraduate Playwriting Workshop 1-3 s.h.
Workshop discussion of original full-length plays, collaborative creation of new plays, work with guest artists. Prerequisites: **THTR:2301** and **THTR:3301**. Requirements: submission of writing sample.

THTR:3320 Writing for Film 3 s.h.
Rigorous writing for film; focus on feature-length screenplay; for students with experience in dramatic writing, fiction, or screenwriting. Requirements: completion of at least 60 s.h. or graduate standing.

THTR:4180 Directing 1 3 s.h.
Basic elements of stage direction; exercises in composition, emphasis, movement, rhythm, directorial analysis; director's role in production process; short scenes, projects, papers. Prerequisites: THTR:2140 and (THTR:2402 or CINE:1601)

FOUR-YEAR SAMPLE PLAN OF STUDY: THE CINEMA BA WITH THE SCREENWRITING ARTS BA

Fall: Year 1	
CINE:1601, Introduction to Film Analysis	3
CINE:1625, Race, Gender & Sexuality on Screen (GE)	3
GE World Languages	5
GE Rhetoric	4
Total semester hours	15

Spring: Year 1	
CINE:1834, Modes of Film & Video Production	4
CINE:1610, Contemporary Cinema (GE)	3
GE World Languages	5
IOL	3
Total semester hours	15

Fall: Year 2	
Choice between:	
CW:1800, Creative Writing Studio Workshop	
THTR:2301, Playwritng I	
CNW:1620, Intro to Creative Nonfiction	3
CINE:1200, Foundations of Screenwriting	3
GE World Languages	5
GE	3
CINE Elective	3
Total semester hours	17

Spring: Year 2	
Screenwriting Required Elective	3
GE World Languages	5
GE Natural Science w/ Lab	4
General Education Course	3
Total semester hours	15

Fall: Year 3	
CINE:2861, Screenwriting: Short Form	3
CINE:3XXX, Topics in Screenwriting	3
CINE:2615, Intro to Film Theory	3
General Education Course	3
CINE Elective	3
Total semester hours	15

Spring: Year 3	
CINE:2867, Screenwriting: Long Form	3
CINE:3195, Undergraduate Seminar	3
CINE Advanced FS Course	3
Screenwriting Required Elective	3
General Education Course	3
Total semester hours	15

Fall: Year 4	
CINE:3877, Advanced Screenwriting I	4
Screenwriting Required Elective	3
CINE Advanced FS Course	3
General Education Course	3
Total semester hours	13

Spring: Year 4	
CINE:4618, Topics in World Cinemas	3
CINE:4836, Advanced Screenwritng II	4
Screenwriting Required Elective	3
General Education Course	3
CINE Elective	3
Total semester hours	16

Total semester hours 121