








UNIVERSITY OF GUAM SYLLABUS Hybrid Course FAÑOMNĀKAN (SPRING) 2025

 <p>CREATIVE WRITING: SCREENWRITING EN 311 Section 01 Tu/Th: 9:30am-10:50am EC 103 & Online (via Zoom)</p> <p>Moodle Page: https://moodle.uog.edu/ Moodle Page Enrollment Key: </p>	<p>Instructor Information: Jason Vest, Ph.D. Office: EC 216A Office Hours: Tu/Th: 2:00pm – 4:00pm W: 10:00am – 12:00pm By Appointment Office Phone: (671) 735-2735 Email: </p>
<p>Monday Zoom Sessions Meeting ID:  </p>	<p>Wednesday Zoom Sessions Meeting ID:  </p>

Required Texts

- **Aristotle (S.H. Butcher, trans.):** *Poetics* (<http://literatureproject.com/poetics/index.htm>)*
- **Baxter, Charles:** *Burning Down the House: Essays on Fiction* (Graywolf Press, 1997)*
- **Dash, Julie:** *Daughters of the Dust: The Making of an African American Woman's Film* (New Press, 1992)*
- **Davies, Russell T. et al.:** *Doctor Who: The Shooting Scripts* (BBC Books, 2005)*
- **Davies, Russell T., and Benjamin Cook:** *Doctor Who: The Writer's Tale: The Final Chapter* (BBC Books, 2010)*
- **Doctor Who: Series 1-4** (2005-2010) (Amazon Video, PrimeWire, DVD, Blu-ray)*
- **Gerrold, David:** *The Trouble with Tribbles: The Story behind Star Trek's Most Popular Episode* (BenBella Books, 2014)*
- **Goldman, William:** *Adventures in the Screen Trade: A Personal View of Hollywood and Screenwriting* (Warner Books, 1983)*
- **Goldman, William:** *Which Lie Did I Tell?: More Adventures in the Screen Trade* (Vintage, 2001)*
- **Screenwriting.Info:** (<http://www.screenwriting.info/>)*
- **Internet connection** to access EN311-01's Moodle page, Zoom sessions, & WhatsApp group

Suggested Texts

- **Baxter, Charles:** *The Art of Subtext: Beyond Plot* (Graywolf Press, 2007)*
- **Davies, Russell T.:** *Queer As Folk: The Scripts* (Channel 4 Books, 1999)
- **Goldman, William:** *Four Screenplays with Essays* (Applause Books, 2000)*
- **Goldman, William:** *Five Screenplays with Essays* (Applause Books, 1997)*
- **Piller, Michael:** *Fade In: From Idea to Final Draft: The Writing of "Star Trek: Insurrection"**
- **Serling, Rod:** *As Timeless as Infinity: The Complete Twilight Zone Scripts of Rod Serling* (10 vols.) (Gauntlet Press, 2004-2013)

Overview

"Nobody knows anything."—William Goldman, *Adventures in the Screen Trade*

Writing for film and television, as Goldman's epigraph implies, remains a misunderstood, easily dismissed, and poorly respected art form. The strictures of commercial filmmaking and television production, along with the limitations imposed upon writers by the need for mass-audience appeal, may limit (or *seem* to limit) the creativity of people who wish to tell their stories on the big and small

screens. This course, however, approaches screenwriting as an eminently imaginative art form that, at its best, requires the same level of craft, commitment, passion, and detail as any other. Students will analyze and evaluate numerous screenplays and teleplays while producing their own original work for cinema and television. Intensive workshops will allow students to refine their screenwriting by dispensing advice to, and receiving advice from, their peers in a friendly-yet-rigorous environment that shall insist upon telling screen stories with style, wit, and verve.

Useful Websites

- BBC Writer's Room (<http://www.bbc.co.uk/writersroom/>)
- Final Draft: "Glossary of Screenwriting Terms" (<https://kb.finaldraft.com/hc/en-us/articles/15575065049492-Glossary-of-Screenwriting-Terms>)
- I Love PDF (File Converter) (<https://www.ilovepdf.com/>)
- Movie Outline: "A Glossary of Screenwriting Terms & Filmmaking Definitions" (by Dan Bronzite) (<https://www.movieoutline.com/articles/a-glossary-of-screenwriting-terms-and-filmmaking-definitions.html>)
- PrimeWire (.live) (Stream Free Films & Television Episodes) (<https://primewire.live/>)
- Screenwriting.Info (<http://www.screenwriting.info/>)
- Simply Scripts: "Writer's Resources: Glossary of Terms" (https://www.simplyscripts.com/WR_glossary.html)
- TSL: The Script Lab (<http://thescriptlab.com/>)
- TV Tropes: The All-Devouring Pop-Culture Wiki (<http://tvtropes.org/>)

Free Scripts & Screenplays

- BBC Writer's Room Script Library (<http://www.bbc.co.uk/writersroom/scripts/>)
- Drew's Script-O-Rama (<http://www.script-o-rama.com/snazzy/dircut.html>)
- Google Sites: TV Writing (<https://sites.google.com/site/tvwriting/>)
- Internet Movie Script Database (<http://www.imsdb.com/>)
- Star Trek Minutiae: *Star Trek* Scripts (<http://www.st-minutiae.com/resources/scripts/>)

Free Screenwriting Formatter

- Fountain Loader 2.0 by Simon Ganz (<http://simonganz.com/2015/06/fountain-loader-2-0/>)
- Fountainize (Google Screenplay Formatter) (Chrome Add-On) (<https://workspace.google.com/marketplace/app/fountainize/82574770793>)
- Trelby.org (<https://www.trelby.org/>)
- University of North Dakota Screenplay Template (.DOT File) (Download from Moodle Page)


Student Learning Objectives

To complete successfully this course, students must:

- 1) Analyze and evaluate the main structural elements of film and television writing;
- 2) Master standard screenplay and teleplay formats;
- 3) Write fresh, stylish, and original screenplays and/or teleplays to help hone their screenwriting craft;

- 4) Offer and receive honest, tough, and intelligent advice about improving their scripts' style, plotting, pacing, dialogue, and characterization.

Program, General-Education, and Institutional Learning Objectives

To read all other learning objectives approved by the University of Guam, please visit this Moodle page:  After signing into Moodle, search for "Vest's Learning Objectives" or "Vest's Objectives" to locate this page.

Grading

Each student's final grade will be computed according to the following criteria:

• <u>Script Presentation</u>	5%
• <u>Weekly Quizzes</u>	5%
• <u>Participation (includes workshops)</u>	10%
• <u>Short Drafts (2)</u>	20% (10% per draft)
• <u>Intermediate Drafts (2)</u>	20% (10% per draft)
• <u>Long Draft</u>	20%
• <u>Course Portfolio/Final Project</u>	20%

The following grade scale will apply to all assignments:

A	95-100	C	73-76
A-	90-94	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	F	59 below

Hybrid-Course Policies

As hybrid course, **EN311-01 WILL NOT meet in person** during the second (or back) half of the semester (with one notable exception), but **WILL MEET in person** during the semester's first (or front half). This "front-half/back-half" pedagogical structure eliminates all writing assignments from the back-half (except for the Course Portfolio), while requiring a weekly back-half reading quiz that's due every Friday. The back-half, in other words, frees those weeks for students to pursue other projects and opportunities instead of attending in-person sessions. As such, we must follow specific policies to ensure that EN311-01 runs as smoothly as possible:

- 1) We will meet **in person every Tuesday and Thursday, from 9:30am-10:50am, in EC103** during the front-half, but not during the back-half;
- 2) Beginning on Thursday, March 27, 2025, **we DO NOT meet in class** except for Tuesday, April 29, 2025;
- 3) **On Tuesday, April 29, we WILL MEET in class** for the Long Draft's workshop session;
- 4) The Course Calendar marks every session either as **"In Class" or "On Your Own" (OYO)** to clarify when we meet in person. From January 23 until March 25, **we WILL MEET in person** every Tuesday and Thursday from 9:30am-10:50am. Beginning on March 27, **we WILL NOT meet in person**;
- 5) The back-half's writing load is lighter than the front-half's, while each back-half week includes **a reading quiz due by 11:59pm each Friday**;

- 6) Although this hybrid course's front-half may seem to move at an accelerated pace, please remember that the semester's back-half remains free from attending in-person class sessions.

Jason's Advice for Hybrid-Course Success

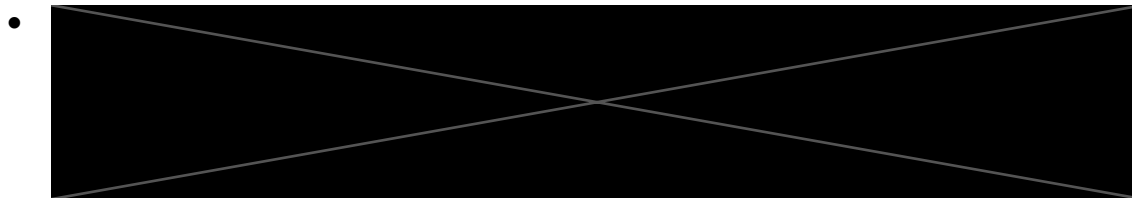
Hybrid courses pose inherent problems for procrastinators. The temptation to do nothing after March 25 will be strong, so Jason offers the following recommendations for success:

- 1) When this course concludes in-person sessions on March 25, the tendency to "slack off" by not completing assigned readings and quizzes may loom large, but do not let this impression derail your progress toward finishing the Course Portfolio;
- 2) In other words, Jason encourages you **work on the Course Portfolio during every back-half week to ensure that it arrives on time while completing all 7 reading quizzes;**
- 3) Remember that we will not meet in person for 7.5 weeks, offering each student additional time to devote to other courses and projects;
- 4) This course's structure and pace **will never be a valid excuse** for failing to complete all necessary assignments on time. There will be no exceptions and no extensions.

Zoom Meetings

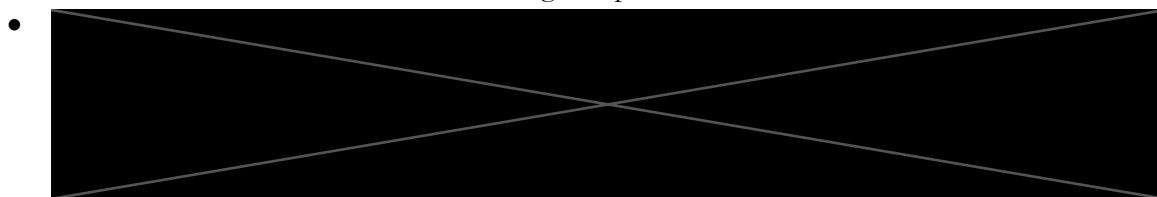
Tuesday Sessions

If we must meet online during any regularly scheduled Tuesday session (from 9:30am-10:50am), the Zoom session will include the same Meeting ID, passcode, and link:



Thursday Sessions

If we must meet online during any regularly scheduled Thursday session (from 9:30am-10:50am), the Zoom session will include the same Meeting ID, passcode, and link:



Zoom Meeting Policies & Protocols

- 1) Please place all phones, laptops, tablets, and other electronic devices **in silent mode** to minimize distractions;
- 2) Please **mute your microphone when not speaking** to minimize distractions;
- 3) Please raise a hand in front of your camera when wishing to speak **and wait for Jason to acknowledge you before speaking;**
- 4) In other words, **let's not all talk over one another;**
- 5) If muting your camera, please click the "raise hand" icon when wishing to speak **and wait for Jason to acknowledge you before speaking.**

Attendance and Participation Policies

Attendance: Regular attendance in this course is crucial, for all written assignments develop from discussions that take place during class, while the course's writing skills cumulatively build. Students who miss class sessions are responsible for obtaining all information, assignments, and/or handouts (from this course's Moodle page).

Participation: This course depends upon regular participation for its success. Come to each class session having read the material and prepared to contribute to each discussion. Good participation involves consistent and thoughtful contribution to the classroom community, engagement with course materials and conversations, and general responsiveness to (and respect for) one's fellow students and instructor.

Conferences: Please feel free to seek assistance during regularly scheduled office hours or by arranging appointments with Jason.

EEO / ADA Statement: UOG is committed to providing an inclusive and welcoming environment for all community members. Federal and local laws protect this community from any act of sex discrimination. If you need assistance with EEO (Equal Employment Opportunity) and/or Title IX concerns, please contact the Director of EEO/ADA & Title IX Office at (671) 735-2244, (671) 735-2971, TDD (671) 735-2243, or eeo-ada@triton.uog.edu.

For individuals covered under the ADA (Americans with Disabilities Act) who require academic accommodation(s), please contact the Student Counseling and Advising Service Accommodations Office to discuss your confidential request. Please provide an accommodation letter from the Disability Support Services/Student Counseling and Advising Service Accommodation counselor. To register for academic accommodations, please contact or visit the Student Center, Rotunda office #6, disabilitysupport@triton.uog.edu or telephone/ TDD (671) 735-2460.

Reading & Screening Policies

Readings: This course, by necessity, includes a heavy reading load. The best way to learn screenwriting is to read as many scripts as possible. Jason will make his extensive digital collection of screenplays and teleplays available for all students to access.

Beyond the assigned scripts, **please read as many screenplays and teleplays as possible.** Find new screenplays and teleplays online, read them, love them, hate them, but most of all, **learn from them.** Memory Alpha's complete archive of *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* scripts (<http://www.st-minutiae.com/resources/scripts/>) is a tremendous resource, as are Drew's Script-O-Rama, the Internet Movie Script Database, and Daily Script.

Doctor Who & The Writer's Tale: The Final Chapter. Russell T. Davies's and Benjamin Cook's book is perhaps the best text ever published about scriptwriting; the art of fiction; the pleasures of storytelling; and the passions, setbacks, and hard work that good writing (specifically screenwriting) requires. This book, however, demands familiarity with the first 4 seasons (or series, as the BBC calls them) of the new *Doctor Who* (which began in 2005). For students unfamiliar with New *Who* (as aficionados call it), *The Writer's Tale* will be rough going without having seen the program.

After the first class session, begin watching Doctor Who, starting with the first episode, "Rose." The entire series is available on Max and PrimeWire. Students will ideally

finish Series 1, 2, 3, and 4 by the time we begin reading *The Writer's Tale*, which chronicles Davies's duties as showrunner and head writer for Series 4.

Doctor Who, in other words, functions as another required text for the course. Although episodes are not listed in the Course Calendar, do not forget to watch them.

Screenings: Whenever possible, **students should watch the finished, filmed production of the scripts we read in class (via the links posted to Moodle).**

Doing so will help inform class discussions and workshops, so they function **as required texts whether or not we watch them during class sessions.** To locate these screenings, please consult (in no particular order) Amazon Video, HBO Now/Max, Hulu, Netflix, and other streaming services. PrimeWire (<https://primewire.live/>) is a website that allows users to stream a remarkable range of movies and television episodes, including films and episodes released as recently as 24 hours ago. If all other sources fail, consult PrimeWire.

Written Assignment Policies

Submission Policies: Students will electronically submit assignments to UOG's Moodle site **by 11:59pm on the date specified in the course calendar.** Submitting all written assignments to Moodle by the prescribed deadline is the **only way to receive credit.** **NOTE:** In the event that Moodle does not work, please send written assignments to [REDACTED] by 11:59pm on the due date.

File Names: To simplify and standardize the submission process, all files should follow this naming format: **student's surname, student's given name_assignment name_date.** Examples include: vest, jason_response paper_1-27-25; vest, jason_prospectus_2-23-25; vest, jason_quiz #6_3-9-25; or vest, jason_final project_4-6-25.

Submission Deadlines: All assignments are due **by 11:59pm** on the date specified in the course calendar. Late submissions will receive a score of zero and not be read by Jason (see "Late Papers" for additional comments). Submitting a written assignment to Moodle by 11:59pm on the due date determines whether or not the assignment is completed on time.

Weekly Quizzes: Each back-half week requires a reading quiz due **by 11:59pm that Friday night.** These quizzes will include 5 fill-in-the-blank and 5 multiple-choice questions (for a total of 10 questions) that cover all assigned readings up to the day they are due.

These quizzes are available on Moodle. Please follow the instructions given there.

Short Drafts: Both short drafts should be **5-10 pages long** and written in appropriate screenplay/teleplay format. This assignment, ideally, will tell a complete narrative rather than simply stopping after 5-10 pages, but, at the very least, it must contain at least one complete scene (rather than ending abruptly in the middle of a scene).

Intermediate Drafts: Both intermediate drafts should be **10-15 pages long** and written in appropriate screenplay/teleplay format. This assignment, ideally, will tell a complete narrative rather than simply stopping after 10-15 pages.

Long Draft: The long draft should be **15-20 pages long** and written in appropriate screenplay/teleplay format. The most ambitious students are free to write a full script (**25-30 pages** for half-hour scripts, **55-60 pages** for one-hour scripts, and **110-120 pages** for full screenplays).

Script Presentation: Students, individually or in groups of 2 or 3 people, will orally present, for **15-20 minutes**, one of the **screenplays or teleplays** listed in the Course Calendar.

Presentations should analyze and evaluate the script's narrative strategies, writing techniques, and overall quality in light of the principles discussed during class. These presentations may be given live (in person or during a Zoom session) or recorded (uploaded to Moodle).

Workshops: This course's lifeblood will be intensive—and occasionally no-holds-barred—workshops in which students will evaluate one another's scripts. Submitting creative work to peer review is crucial to improving a writer's abilities. Students will divide into small groups of 2, 3, or 4 people, read one another's work, and provide feedback.

Workshop sessions are arenas for constructive criticism, which this course defines as honest, exacting, and insightful evaluations of each other's work. Although politeness is encouraged, **false praise will not be tolerated**. Remember, we will evaluate the work, not the person.

This course will do its students no favors by assuring them that their scripts constitute quality work if they are instead clichéd dross. We must (and will) hold ourselves to higher standards than Hollywood blockbusters and reality-television precepts. Getting produced is no sign of a work's quality, so strive to exceed standard fare (in other words, if your script could be comfortably directed by Michael Bay and star Kim Kardashian, it has almost certainly failed).

Come to workshops with useful tips for improvement, tough evaluations of one another's material, and the willingness to listen to criticism. Otherwise, this course serves no purpose.

Workshops, in other words, are just that: working sessions.

Course Portfolio & Final Project: This assignment will summarize the semester's efforts, as well as include the course's final project. Please include:

- 1) **Introduction (1-3 pages):** Address your impressions of screenwriting as an art form, as a trade, as an avocation, and, crucially, **your own development as a screenwriter;**
- 2) **A Memoir of Craft (1-4 pages)** Similar to Charles Baxter's *Burning Down the House* and William Goldman's *Adventures in the Screen Trade*, prepare a brief statement outlining your approach to crafting good scripts;
- 3) **Writing Awards (1-3 pages):** This section should address the question: Which text(s) read this semester most helped refine your screenwriting ability? Keep in mind that you may have learned as much from a mediocre or terrible script (or book) as from those works you find fascinating. Please feel free to discuss texts read outside class, as well;
- 4) **Final Project (25-120 pages):** The final chance, the last stand, the reason for taking this course: Please impress and dazzle the reader. Students may choose 1) to revise their Long Draft one more time **OR 2) to write a brand-new script.** This project may be a half-hour, one-hour, or (for the most ambitious students) two-hour script (whether a full two-hour television pilot, a television movie, or a theatrical screenplay). Students should feel free to compose radio scripts, video-game scripts, and other formats not listed here.

Paper Formatting: All writing assignments must be typed, proofread, spell-checked, and submitted to Moodle by 11:59pm on the date specified in the course calendar. **They should appear in appropriate teleplay/screenplay format (as discussed in class and as available in various screenwriting software programs).**

Late Papers: Turning in written assignments on time is essential because catching up can be difficult if you fall seriously behind. **No late papers will be accepted (indeed, Moodle will**

not accept submissions that arrive after 11:59pm on the due date). All late assignments will receive a score of zero, while Jason will provide no comments.

NOTE: Last-minute computer, disk, and connection problems are not valid excuses for submitting late assignments. Make appropriate backups of all files and submit all assignments by 11:59pm on their due dates.

WORDS TO THE WISE: Jason recommends submitting drafts of an assignment throughout the day it is due to ensure that at least one version arrives on time, while emailing back-up files to [REDACTED]. Although incomplete assignments are imperfect, they will receive some credit (unlike complete assignments that arrive late, but receive no credit).

Plagiarism: Whether intentional or accidental, plagiarism will not be tolerated. All instances will be reported to the appropriate university authorities. In other words, the best rule to keep in mind about plagiarism is: Don't do it. Ever.

Moodle Page/Electronic Resources: To access EN311-01's Moodle page, follow these steps (if you have previously registered a Moodle account, skip Steps 2-5):

- 1) Go to <https://moodle.uog.edu/>;
- 2) Sign into your Moodle account;
- 3) Click the "Courses" button once the enclosed link returns you to UOG's Moodle Site;
- 4) Click the "EN311-01: Screenwriting (Spring 2025): Vest" link (first click the College of Liberal Arts and Social Sciences link, then click the Department of English & Applied Linguistics link; or enter EN311 into the search field);
- 5) Enter the enrollment key [REDACTED] (all lowercase) in the open field; and, finally,
- 6) Click the "Enroll Me in This Course" button.

If all goes well, you will be enrolled in the course. Please look at the calendar, then **click all links** to ensure that you can read and/or download all linked files.

Changes to Syllabus: This syllabus may change at Jason's discretion.

COURSE CALENDAR

All readings marked with an asterisk (*) may be found on the course's Moodle page.

Week 1 Thursday, January 23 (In Class)

Introductions; explanation of class policies, & preliminary discussion of screenwriting

Week 2 Tuesday, January 28 (Basics, Part I) (In Class)

Aristotle: *Poetics*, I-IV*

Baxter: Prefaces & "Dysfunctional Narratives" (pp. xi-25)*

Mankiewicz & Welles: *Citizen Kane**

Screenwriting.Info: All Chapters (1-22) (<http://www.screenwriting.info/>)*

Thursday, January 30 (Basics, Part II) (In Class)

Aristotle: *Poetics*, V-VIII*

Baxter: "On Defamiliarization" (pp. 27-50)*

Gabaldon: "Scripts"*

Serling: *The Twilight Zone*, "Walking Distance" (Educational Script)*

Week 3 Tuesday, February 4 (The *Chinatown* Syndrome) (In Class)**Aristotle:** *Poetics*, IX-XI***Baxter:** “Against Epiphanies” (pp. 51-77)***Goldman:** *Adventures*, “Author’s Note”—“Studio Executives” (pp. xi-58)***Kael:** “Trash, Art, & the Movies”***Towne:** *Chinatown****Thursday, February 6 (Arresting Developments) (In Class)****Aristotle:** *Poetics*, XII-XIV***Baxter:** “Talking Forks” (pp. 79-108)***Goldman:** *Adventures*, “Directors”—“Auteurs” (pp. 59-105)***Hurwitz:** *Arrested Development*, “Pilot”*

Week 4 Tuesday, February 11 (Treks, Tribbles, Thelma, & Louise) (In Class)**Aristotle:** *Poetics*, XV-XVII***Baxter:** “Counterpointed Characterization” (pp. 109-133)***Gerrold:** “A Word to the Fore”—Chapter Three (pp. 1-52)***Khoury:** *Thelma & Louise****Thursday, February 13 (Scoundrels & Scandals) (In Class)****Aristotle:** *Poetics*, XVIII-XX***Baxter:** “Rhyming Action” (pp. 135-159)***Gerrold:** Chapters Four & Five (pp. 53-119)***Rhimes:** *Scandal*, “Sweet Baby” (Pilot)*****Assignment: Short Draft #1 (Due Thursday, 2/13/25)****

Week 5 Tuesday, February 18 (Beaming In & Getting Out) (In Class)**Aristotle:** *Poetics*, XXI-XXIII***Baxter:** “Maps and Legends of Hell” (pp. 161-195)***Gerrold:** Chapters Six—Eight (w/ “Trouble with Tribbles” Script) (pp. 121-241)***Goldman:** *Adventures*, “Beginnings”—“The Ecology of Hollywood” (pp. 106-158)***Peele:** *Get Out****→ Short-Draft Workshop****Thursday, February 20 (Final Frontiers) (In Class)****Aristotle:** *Poetics*, XXIV-XXVI***Baxter:** “Donald Barthelme Blues, The” (pp. 197-218)***Gerrold:** Chapters Nine—Eleven (pp. 243-270)***Goldman:** *Adventures*, Chapters Three—Six (pp. 161-207)***Kohan:** *Orange Is the New Black*, “I Wasn’t Ready” (Pilot)*

Week 6 Tuesday, February 25 (The Right Stuff) (In Class)**Baxter:** “Stillness” (pp. 219-245)***Goldman:** *Adventures*, Chapters Seven—Twelve (pp. 208-279)***Goldman:** *Butch Cassidy & The Sundance Kid****Lee:** *Do the Right Thing****Thursday, February 27 (Daughters & Darmoks) (In Class)****Baxter:** “Regarding Happiness” (pp. 197-213)***Dash:** Preface, “Making *Daughters of the Dust*” (pp. xi-26)***Green & Pokaski:** *Underground*, “The Macon 7” (Pilot)***Menosky:** *Star Trek: The Next Generation*, “Darmok”*****Assignment: Short Draft #2 (Due Thursday, 2/27/25)******Week 7 Tuesday, March 4 (Dusting Off) (In Class)****Baxter:** “Sonya’s Last Speech, or, Double-Voicing” (pp. 215-233)***Dash:** “A Word from Greg Tate” & *Daughters of the Dust* screenplay (pp. 69-164)***Goldman:** *Adventures*, Chapters Thirteen & Fourteen (pp. 281-292)*****Thursday, March 6 (Duets) (Charter Day: No Class)******Fields:** *Star Trek: Deep Space Nine*, “Duet”***Goldman:** *Adventures*, “Weakness of the Screenplay”—Chapter Nineteen (pp. 453-503)***Jenkins:** *Moonlight****Week 8 Tuesday, March 11 (Is There a Doctor in the House?) (In Class)****Davies & Cook, Writer’s Tale Final Chapter (WTFC):** Foreword—Ch. 2 (pp. 11-87)***Doctor Who: Shooting Scripts (DWSS):** Introduction & “Rose” (pp. 5-47)***Goldman:** *Adventures*, Chapter Twenty—“Final Fade-In” (pp. 504-585)***Milch & Green:** *NYPD Blue*, “Simone Says”***Rae & Wilmore:** *Insecure*, “Pilot”***Wooton:** *NYPD Blue*, “Hearts and Souls”***Thursday, March 13 (Endings & Beginnings) (In Class)****DWSS:** “The End of the World” & “The Unquiet Dead” (pp. 48-125)***Goldman:** *The Princess Bride****Goldman:** *Which Lie*, Introduction—“*The Year of the Comet*” (pp. ix-58)**WTFC:** Chapters 3-5 (pp. 88-155)*****Assignment: Intermediate Draft #1 (Due Thursday, 3/13/25)******Week 9 Tuesday, March 18 / Thursday, March 20******Spring Break (No Classes)****

Week 10 Tuesday, March 25 (Aliens & Arias) (In Class)**Carter:** *Millennium*, “Pilot”***DWSS:** “Aliens of London” & “World War Three” (pp. 126-199)***Goldman:** *Which Lie*, “Maverick”—“*Absolute Power*” (pp. 59-127)***Khuri:** *Nashville*, “Pilot”***➔ Intermediate-Draft Workshop****FINAL NOTES BEFORE OUR BACK-HALF “BREAK”**

- As a hybrid course, EN311-01’s only remaining in-person meeting takes place on **Tuesday, 29 April 2025 (for our final workshop—the Long-Draft Workshop)**;
- **During the back-half session, make certain to keep up** with all reading assignments and **remember to finish all quizzes** before 11:59pm every Friday;
- The back-half’s writing load is lighter than the front-half’s, which should help you more evenly pace the semester’s workload;
- You may submit the Course Portfolio—and, therefore, finish the semester—early, keeping in mind that, once you submit the Course Portfolio, you **MAY NOT revise it**.

Thursday, March 27 (Gaming the System) (On Your Own)**DWSS:** “Dalek” & “The Long Game” (pp. 200-277)***Goldman:** *Which Lie*, Heffalumps!—“*North by Northwest*” (pp. 129-185)***WTFC:** Chapters 6-8 (pp. 156-241)***Friday, March 28 (OYO) (Quiz #1 Day)******Assignment: Quiz #1 Due******Week 11 Tuesday, April 1 (Daddy’s Girls) (OYO)****DWSS:** “Father’s Day” (pp. 278-311)***Goldman:** *Which Lie*, “*The Seventh Seal*”—“*Butch Cassidy ... Sundance Kid*” (pp. 186-276)***Soloway:** *Transparent*, “Pilot”***Thursday, April 3 (Goodies & Baddies) (OYO)****DWSS:** “The Empty Child” & “The Doctor Dances” (pp. 312-393)***Scorsese & Pileggi:** *Goodfellas****WTFC:** Chapters 9-11 (pp. 242-317)***Friday, April 4 (OYO) (Quiz #2 Day)******Assignment: Quiz #2 Due****

Week 12 Tuesday, April 8 (Booms & Busts) (OYO)**Chase:** *The Sopranos*, “Pilot”***Goldman:** *Which Lie*, Stories—“Story Two: *The Good Guy*” (pp. 277-309)***DWSS:** “Boomtown” (pp. 394-429)***Thursday, April 10 (Farewell, Goodbye, & Amen) (OYO)****DWSS:** “Bad Wolf” & “The Parting of the Ways” (pp. 430-511)***Goldman:** *Which Lie*, “Story Three: *Mastermind*” & “Story Four: *Dolphin*” (pp. 310-333)***WTFC:** Chapters 12-15 (pp. 318-405)*****Assignment: Intermediate Draft #2 (Due Thursday, 4/10/25)******Friday, April 11 (OYO) (Quiz #3 Day)******Assignment: Quiz #3 Due******Week 13 Tuesday, April 15 (Dark & Deep) (OYO)****Behr & Beimler:** *Star Trek: Deep Space Nine*, “Far Beyond the Stars”***Fontana:** *Homicide: Life on the Street*, “Three Men and Adena”***Goldman:** *Which Lie*, *The Big A* (pp. 335-406)***Thursday, April 17 (The Morgan Files) (OYO)****Morgan & Wong:** *The X-Files*, “Beyond the Sea”***Morgan:** *The X-Files*, “Clyde Bruckman’s Final Repose”***Morgan:** *The X-Files*, “Jose Chung’s *From Outer Space*”***Morgan:** *Millennium*, “Jose Chung’s *Doomsday Defense*”***Friday, April 18 (OYO) (Quiz #4 Day)******Assignment: Quiz #4 Due******Week 14 Tuesday, April 22 (Home Free?) (OYO)****Goldman:** *Which Lie*, *The Big A* (pp. 406-462)***Moffat:** *Doctor Who*, “Blink”***Morgan & Wong:** *The X-Files*, “Home”***Thursday, April 24 (Left Turns) (OYO)****Davies:** *Doctor Who*, “Midnight”***Davies:** *Doctor Who*, “Turn Left”***WTFC:** Chapters 16-18 (pp. 406-481)*****Assignment: Long Draft (Due Thursday, 4/24/25)******Friday, April 25 (OYO) (Quiz #5 Day)******Assignment: Quiz #5 Due****

Week 15 **Tuesday, April 29 (Travels & Triumphs) (In Class)****Davies:** *Doctor Who*, “The Stolen Earth”***Davies:** *Doctor Who*, “Journey’s End”***WTFC:** Chapters 19-22 (pp. 482-569)***➔ Long-Draft Workshop****Thursday, May 1 (Vale, Decem) (OYO)****Davies:** *Doctor Who*, “The End of Time, Part 1”***Davies:** *Doctor Who*, “The End of Time, Part 2”***Moffat:** *Doctor Who*, “Heaven Sent”***WTFC:** Chapters 23-25 (pp. 570-693)***Friday, May 2 (OYO) (Quiz #6 Day)******Assignment: Quiz #6 Due******Week 16 Tuesday, May 6 (Pilot Season) (OYO)****Bohco & Kozoll:** *Hill Street Blues*, “Hill Street Station” (Pilot)***Gilligan:** *Breaking Bad*, “Pilot”***Milch:** *Deadwood*, “Deadwood” (Pilot)***Thursday, May 8 (All the Pieces Matter) (OYO)****Nowalk:** *How to Get Away with Murder*, “Pilot”***Ryan:** *The Shield*, “Pilot”***Simon:** *The Wire*, “The Target” (Pilot)***Friday, May 9 (OYO) (Quiz #7 Day)******Assignment: Quiz #7 Due******Week 17 Tuesday, May 13******Assignment: Course Portfolio (Due Tuesday, 5/13/25)******Thursday, May 15****Relax & Enjoy Being Finished!****Week 18 Tuesday, May 20 (at 10:00AM, NOT 9:30AM) *Different Time***

- Final Exam!
- Enjoy Treats!