

**SUMMER 2009**  
**APPLICATION FOR FILM 150, SCREENWRITING**  
(Session I, TTH 1:00 - 4:30 pm)

This completed form & materials are due no later than  
**4:00 PM, Friday, June 12, by electronic submission to nvenvy@earthlink.net or**  
**at the Summer Session Office, 140 Hahn Student Services Building**

Late applications are not considered. Notification of acceptance/denial by Friday, June 19 via email.

Name: \_\_\_\_\_ UCSC ID #: W \_\_\_\_\_

Email: \_\_\_\_\_ You do NOT need to be a UCSC student to enroll,  
but if you are, please complete the following:

Current Class Level: \_\_\_\_\_ Anticipated Date of Graduation: \_\_\_\_\_

Your officially *declared* major: \_\_\_\_\_

For Film & DIGITAL MEDIA majors only:

Have you been accepted into the production concentration?      Yes/No

\* UCSC students must have satisfied the Entry Level Writing and Composition requirements to enroll.

*Please note that by submitting an application for FILM 150 you are agreeing to have your name publicized on any relevant class list(s) or e-mail alias if you are selected for a studio class in Film and Digital Media. The information on all applications is verified for accuracy.*

**The Writing Audition - Choose one of the two options listed below:**

**Option 1:** Write a synopsis of a short story idea that you *might* want to develop during this class (as a 15 - 30 minute film story). Make it dramatic, believable, realistic.

**Option 2:** Write a beginning for a film in *narrative treatment*\* form (one or several scenes), which you yourself may not know where it may lead as the story develops. Your scenes should have a strong emotional impact and contain vivid and powerful elements, such as situations, characters, or both. The net result should elicit interest and tension, compelling us to “stay tuned.” Make the scene(s) dramatic, not descriptive, i.e. create a situation that contains conflict (“conflict” does not necessarily mean violence) and characters who face the problems that result from the conflict. Try and develop a change of mood or perspective on the part of one (or more) of your character(s). [ \* *narrative treatment* just means in plain prose form, like a short story.]

**Instruction:**

You need not write dialog, as I am more interested in the story flow and in the situation than in the dialog at this point. (You can describe what someone says, i.e. “she says... he answers...” etc.) Don’t turn this writing effort into a literary effort - just tell the story in clear prose. Don’t write what cannot be filmed or recorded, such as interior thoughts and feelings of a character; write only what we see and what we hear. Don’t write science fiction. Don’t write a parody. Don’t write pure action, such as a chase scene. And be sure to leave out all camera directions or technical terms, unless they are an integral part of the narrative structure!

**Remember: Just tell the story that we will see and hear on the screen!** Your audition should be about a page, but no more than two pages - so it is very condensed - it’s a pitch, or story sketch. I won’t read additional pages or look at tapes or read your previous screenplays. If it is not typed, use legible handwriting. Priority is given to Senior Film and Digital Media majors and Production Concentration students.

“Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all her sentences short, or that she avoid all detail and treat subjects only in outline, but that **EVERY WORD TELL.**”      - *The Elements of Style* by William Strunk, Jr.