### Course Information

**Script and Story Analysis**

- **Fall 2017 Course Number:** 93.861  
  **Semester Credit Hours:** 6  
  **Location:** Hamburg Hall 2003

- **Class #1** Mon. Sept. 18 6:00 – 9:30pm
- **Class #2 and #3** Sat. Sept. 23 10am – 1:00pm/ 2:30 – 5:45pm
- **Class #4** Mon. Sept 26 6:00 – 9:30pm
- **Class #5** Sat. Oct. 28 10:00am – 1:30pm
- **Class #6** Sat. Nov 11 9:00am – 12:30pm (note class is beginning at 9:00am)

**Instructor:** Daniel T. Green  
**dtgreen@andrew.cmu.edu**

**Teacher’s Assistant:** Stephanie Yeager  
**scy@andrew.cmu.edu**

### Description

This course is aimed at gaining a better understanding of the creative process in both film and television as it relates to story and script analysis. Topics will include character development; dramatic tone, styles, genres, the adaptability of source material into scripts and the creative process from the point of view of the writer. Further emphasis will be given to generating ideas and concepts; networking and readers.

### Class Sharing

This is a class that examines how writing shapes the entertainment industry and how story is essential sustaining TV, Film and digital media as an art form. Story will be the key to what we study in class. At times student assignments will be shared with others in the class. This may include reading aloud from selections or seeing the writing of others. This is done with the expectation that all in class respect and honor the work of others. It is not important that some may have more experience than others. The quality of the work is secondary to the experience of creating. All involved in the class should have the expectation that their work will be shared and examined so that all can grow from the experience.

### Required Texts/Readings

- *The Writer’s Journey* by Christopher Vogler (Michael Wiese Productions 1992)  
  There will be some handouts in class.

- *Aristotle’s Poetics* (Handout)
- *Aristotle’s Poetics for Screenwriters* by Michael Tierno (Handout)
- *The Screenplay Sell* by Alan Trustman (Handout)
- *Backwards and Forwards* by David Ball (Handout)
<table>
<thead>
<tr>
<th><strong>Suggested Texts:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SUGGESTED READING:</strong> Our time together for the class will be short, but it would be helpful if you at least were familiar with the following. Keep these in mind for future projects.</td>
</tr>
<tr>
<td>- <em>20 Master Plots and How To Build Them</em> by Ronald Tobias (Writer's Digest 1993)</td>
</tr>
<tr>
<td>- <em>Aristotle’s Poetics</em></td>
</tr>
<tr>
<td>- <em>Beginnings, Middles, &amp; Ends</em> by Nancy Kress (Writer's Digest Books 1993)</td>
</tr>
<tr>
<td>- <em>Billion-dollar Kiss: The Kiss That Saved Dawson’s Creek and Other Adventures in TV Writing</em> by Jeffrey Stepakoff</td>
</tr>
<tr>
<td>- Save The Cat: The Last Book You’ll Ever Need About Screenwriting by Blake Snyder (Michael Wiese Productions, 2005)</td>
</tr>
<tr>
<td>- <em>Screenplay: The Foundations of Screenwriting</em> by Syd Field (Bantam Dell, 2005)</td>
</tr>
<tr>
<td>- <em>Screenwriting For Film and TV</em> by William Miller (Allyn and Bacon 1998)</td>
</tr>
<tr>
<td>- <em>Sleepless In Hollywood: Tales From The New Abnormal in the Movie Business</em> by Lynda Obst (Simon &amp; Schuster, 2013)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Required Viewings:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>There are two mandatory films I’d like to you to view.</td>
</tr>
<tr>
<td><em>The TV Set</em> (w) Kasdan (d) Jake Kasdan (2007) The analysis of the development process is well-articulated in the film.</td>
</tr>
<tr>
<td>Both of these films are available on Netflix and there are two copies of each film that can be &quot;checked out&quot; from Ross Reilly, MAM coordinator, HBH Room 1119E. The films should be checked out one at a time and please don’t keep the film for more than a day.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Suggested Viewings:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>I will be referencing several films and some TV shows. It would be helpful if you were familiar with these, but seeing them before class is NOT MANDATORY. I will be bringing in selected scenes of the film to view and then discuss the creative decisions the filmmakers made. Most of these films are available on Netflix or in the MEIM library in Ross Reilly's office.</td>
</tr>
</tbody>
</table>
ASSIGNMENTS: Several of the assignments are hinged to one another… so don’t fall behind. Taking notes on a computer is great, but please don’t get distracted with IM’s, emails, etc. There are several assignments, but many are based on your own instinct and creativity. Some of the assignments are listed at the end of this syllabus.

COVERAGE: Since many of you will make your first foray into the entertainment business by doing Script Coverage, one of your early assignments will be reading a script and analyze it in a critical manner. I will go into specific details on what I expect with this assignment.

<table>
<thead>
<tr>
<th>Learning/Course Objectives</th>
<th>By the end of the course, students should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Learning Objective</strong></td>
<td><strong>How Assessed</strong></td>
</tr>
</tbody>
</table>
| Analyze story logic and structure by looking at the works from Aristotle to Vogler. | • In class discussions  
• Coverage  
• Vogler  
• Quiz  
• Final |
| Gain experience in preparing pitches, script coverage as you learn to identify strengths and weaknesses of literary material | • In class discussions  
• Discovering Picasso/Outside Source  
• Coverage  
• Pitching Assignment |
| Develop effective ways to pitch and hone presentation skills | • In class discussions  
• Discovering Picasso/Outside Source  
• Pitching Assignment  
• Quiz/Final |
| Recognize the viability of source material and how to adjust story based on development notes | • In class discussions  
• Plots  
• Generating Ideas: The Next Step  
• Quizzes/Final |
| Examine the roles of the writer/development executive within the production food chain. | • Challenging Ideas  
• Plots  
• Quizzes/Final |
| Provide historical reference to the role of the writer | • In-class discussion  
• Generating Ideas: The Next Step |
### Evaluation Method

The focus of the grading will be divided in the following areas. However, due to larger numbers of students in the class year, we may drop an assignment. If that is the case, students will be given full percentage points for that assignment.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
<th>Due Date (may change depending on class schedule)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coverage Assignment</td>
<td>25%</td>
<td>Sat. 9/30</td>
</tr>
<tr>
<td>Discovering Picasso/ Outside Source</td>
<td>10%</td>
<td>Sat. 9/23</td>
</tr>
<tr>
<td>Bios</td>
<td>5%</td>
<td>Sat 10/7</td>
</tr>
<tr>
<td>Challenging Ideas</td>
<td>5%</td>
<td>Sun.10/8</td>
</tr>
<tr>
<td>Vogler Assignment</td>
<td>15%</td>
<td>Sat. 10/7 (may be later)</td>
</tr>
<tr>
<td>Generating Ideas: The Next Step</td>
<td>10%</td>
<td>Sat. 11/11</td>
</tr>
<tr>
<td>Quizzes</td>
<td>10%</td>
<td>TBD</td>
</tr>
<tr>
<td>Final Exam</td>
<td>10%</td>
<td>Sat. 11/11</td>
</tr>
<tr>
<td>Class process, readings, participation and development</td>
<td>10%</td>
<td>On-going</td>
</tr>
<tr>
<td>Plots (TBD extra credit - optional)</td>
<td></td>
<td>Sun 10/29</td>
</tr>
</tbody>
</table>

### Reading/Viewing Assignments

<table>
<thead>
<tr>
<th>Reading</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading: Aristotle’s Poetics for Screenwriters</td>
<td>Saturday, 10/28</td>
</tr>
<tr>
<td>Reading: The Screenplay Sell Chapter</td>
<td>Saturday, 10/28</td>
</tr>
<tr>
<td>Reading: Backwards and Forwards Chapter</td>
<td>Saturday, 10/28</td>
</tr>
<tr>
<td>Viewing: Sideways (#4)</td>
<td>Saturday, 10/28</td>
</tr>
<tr>
<td>Viewing: The TV Set (#4)</td>
<td>Saturday, 10/28</td>
</tr>
<tr>
<td>Class Participation Rubric</td>
<td>Grading for Class Participation</td>
</tr>
<tr>
<td>---------------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>Frequency and Quality</td>
<td>Attends class regularly and <em>always contributes</em> to the discussion by raising thoughtful questions, analyzing relevant issues, building on others’ ideas, synthesizing across readings and discussions, expanding the class’ perspective, and appropriately challenging assumptions and perspectives</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grading Scale*</th>
<th>A+</th>
<th>A-</th>
<th>B+</th>
<th>B-</th>
<th>C+</th>
<th>C-</th>
</tr>
</thead>
<tbody>
<tr>
<td>99.0-100%</td>
<td>Exceptional</td>
<td>91.0-93.9%</td>
<td>Good</td>
<td>84.0-87.9%</td>
<td>Acceptable</td>
<td>78.0-80.9%</td>
</tr>
<tr>
<td>94.0-98.9%</td>
<td>Excellent</td>
<td>90.9%</td>
<td>Acceptable</td>
<td>81.0-83.9%</td>
<td>Fair</td>
<td>74.0-77.9%</td>
</tr>
<tr>
<td>90.0-93.9%</td>
<td>Very Good</td>
<td>87.9%</td>
<td>Good</td>
<td>80.9%</td>
<td>Fair</td>
<td>71.0-73.9%</td>
</tr>
</tbody>
</table>
## Course/Topical Outline:

### Class 1 – Mon. Sept. 18 6:00 – 9:30pm

**Topic**
- Class overview
- Orientation to the profession
- Importance of Story Telling
- Generating ideas
- Aristotle and The Poetics
- 6 elements of Drama
- Character
- Catharsis
- Dramatic Action
- Oedipus
- Egri
- Greek Masters & Stanislavski
- Introduce Coverage

**Required Readings (Handouts)**
- *The Writer’s Journey* by Christopher Vogler, pages 13-31
- *Aristotle’s Poetics for Screenwriters* by Michael Tierno
- *The Screenplay Sell* by Alan Trustman
- *Backwards and Forwards* by David Ball

**Viewing**
- MARTY (1955) (d) Delbert Mann (w) Paddy Chayefsky based on his teleplay
- TOUCH OF EVIL (1958) (d) Orson Welles (w) Whit Masterson
- THE PLAYER (1992) (d) Robert Altman (w) Michael Tolkin based upon his novel

### Class 2 – Saturday, Sept. 23 10am – 1:00pm

**Topic**
- The Doing of Dramatic Action
- Dramatic tone
- Plot
- Theme
- Credibility in characters
- Character View Point
- What should you be doing?
- Dis. Event
- Skill Sets
- The Creative Cycle
- Protagonist vs. Antagonist

**Required Readings**
- *The Writer’s Journey* by Christopher Vogler, pages 13-31

**Deliverable**
- Discovering Picasso & Outside Source

**Viewing**
- DOUBLE INDEMNITY (1944) (d) Billy Wilder (s) Billy Wilder based on a novel by James M. Cain
- THE APARTMENT (1960) (d) Billy Wilder (w) Billy Wilder & I.A.L. Diamond
- JERRY MAGUIRE (1996) (d) Cameron Croew (d) Cameron Crowe

### Class 3 – Sat. Sept 23 2:30 – 5:45pm

**Topic**
- Concept
- Beginnings Middle and Ends
- Material from the classics
- Adaptability of source material
- Repetition of plots
- Poltis
- Script Structure (film)
- Pitching

**Viewings Assigned:**
- *The TV Set* (w) Kasdan (d) Jake Kasdan. The analysis of the development process is well-articulated in the film.

Both of these films are available on Netflix and there are two copies of each film that can be “checked out” from Michael Cunningham one at a time. Please don’t keep the film for more than a day. Films should be viewed by 10/10/15
<table>
<thead>
<tr>
<th>Class 4 - Mon. Sept 25 6:00 – 9:30pm</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic</strong></td>
</tr>
<tr>
<td><strong>Deliverable</strong></td>
</tr>
<tr>
<td><strong>Viewing</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 5 - Sat. Oct. 28 10:00am – 1:45pm</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic</strong></td>
</tr>
<tr>
<td><strong>Deliverable</strong></td>
</tr>
<tr>
<td><strong>Viewing</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class 6 - Sat. Nov 11 9:00 – 12:30pm (note earlier start time)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic</strong></td>
</tr>
<tr>
<td><strong>Deliverable</strong></td>
</tr>
</tbody>
</table>
Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another’s work as one’s own is widely recognized as among the most serious violations. The violation is clearly flagrant when it occurs as plagiarism on a required paper or as cheating on an examination, including take-home as well as in-class examinations. The punishment for such offenses can involve expulsion from the MEIM Program and Heinz School.

Cheating includes, but is not limited to:
- Plagiarism (explained below);
- Submission of work that is not the student’s own;
- Submission or use of falsified data;
- Unauthorized access to an exam or assignment;
- Use of a stand-in for an exam;
- Use of unauthorized material in the preparation of an assignment or during an examination;
- Supplying or communicating unauthorized information to another student for use in an assignment or exam;
- Unauthorized collaboration on an assignment. Collaboration must be explicitly permitted by an instructor for it to be considered authorized.
- Submission of the same work for credit in more than one course.

Plagiarism is the failure to indicate the source of work either with quotation marks or footnotes. The source can be a phrase, a graphic element, a proof, specific language, or an idea derived from the work of another person. Note that material on the web is another person’s work and is therefore equally subject to the rules on plagiarism and cheating as any other source material.

Cheating and/or plagiarism on an essay assignment will result in a failing grade (0 points) for that assignment. The essay in which the cheating occurs will not be excluded from the offending student’s assignments included in grade calculations; the points for that essay zero (0) will be factored into the grade.

Furthermore, the cheating student’s final grade will be reduced one full letter grade. A cheating student’s final grade will be impacted significantly. In addition, cases of cheating and plagiarism will be submitted to and reviewed by the Dean’s Office; more severe penalties may be imposed, up to and including expulsion from the Heinz School.

Course Policies & Expectations *

**ABSENCES/ TARDY:** Part of orienting yourself to the fields of the film, gaming, and television industry is acting in a professional manner, which includes punctuality and attendance. If you know you are going to be late or have to miss a class, please contact me prior to class via email or leave a message for me on my cell (323) 717-6481.

You have to leave the city of your comfort and go into the wilderness of your intuition. What you’ll discover will be wonderful. What you’ll discover will be yourself. - Alan Alda
Due Saturday, September 30, 2017 by 9:00pm EST – Please email the coverage to me and cc Stephanie.
Email as LAST NAME, FIRST NAME, FOUNTAIN COVERAGE

Assignment Focus
Coverage is the most popular way for executives and creative types to find out about a script before having to actually read it. It’s a report that most agency or studio submitted scripts receive. The script gets "covered", meaning it gets reviewed, hence the name coverage. Readers are the companies' first and best line of defense. You will be acting as the reader in this coverage situation.

Action
Read the numbered script for THE FOUNTAIN and hand in this coverage on September 30, 2017. DO NOT WRITE ON THESE SCRIPTS, AS I WILL BE COLLECTING THEM. Look at the sample coverage for ideas on how to articulate your opinion in a critical professional manner. This is not a personal review in a trade magazine, but rather, analyses for people who may want to read the script or in the best-case scenario, purchase the script.

Coverage ‘Must Haves’
Top of page
Please include the following at the top of your page in the exact manner listed below. Points will be taken off for omissions or wrong placement.

<table>
<thead>
<tr>
<th>TYPE OF MATERIAL:</th>
<th>Screenplay, TV show</th>
<th>TITLE:</th>
<th>Title of piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>NUMBER OF PAGES:</td>
<td>Page count</td>
<td>AUTHOR:</td>
<td>Author’s name</td>
</tr>
<tr>
<td>SUBMITTED TO:</td>
<td>DAN GREEN</td>
<td>CIRCA:</td>
<td>1960’s, Present</td>
</tr>
<tr>
<td>ANALYST:</td>
<td>YOUR NAME</td>
<td>LOCATION:</td>
<td>Setting – Denver, CO</td>
</tr>
<tr>
<td>DATE:</td>
<td>Date you did coverage</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Body of Coverage
LOGLINE: - SINGLE SPACED - A sentence that sums up the entire story. Note that this is the only line that some executives will read, so it should be crafted succinctly and clearly.

SUMMARY: SINGLE SPACED - A summary of the important things that are happening throughout the piece. You do not need to include every event that occurs, but only the things that are important. This will most likely be one to two pages, though it could be more. For this assignment the important thing is to make sure the story is explained to someone who is not reading the script. SINGLE SPACED, NOT DOUBLE SPACED. CAPITALIZE the character’s names when they first appear and make sure that it includes age or occupation if it is important. Avoid personal comments like, “We see the character walk out of the store.” Or “We can tell she is unhappy.” Keep the writing clean and out of first person description.

COMMENTS: DOUBLE SPACED - This is your opportunity to comment on what did and did not work. You can compare it to other works if it is appropriate. You can talk about the relevancy of the script and why or why not the script may be appropriate for your company or the person receiving the coverage.

RATINGS: Rate the following as either:
EXCELLENT/ GOOD/ FAIR/ POOR

STORY:
ENTERTAINMENT VALUE:
CHARACTER:
DIALOGUE:
WRITER’S STYLE:
STRUCTURE:
SETTING ORIGINALITY:
PRODUCTION VALUE:

Finally, end your coverage by saying what you would do with the script. Your four options are:

PASS/ CONSIDER WITH RESERVATIONS/ CONSIDER/ RECOMMEND: A ‘Recommends’ is seldom given in this business, but feel free to ‘Recommends’ if you think the script is that good. You are being asked for your opinion, so be honest and fair. What would you do if you had the power to green-light a picture and you read this script first?

Grading

Grading includes writing style, grammar, and punctuation usage. Other things that will be considered include ease of the read, following the guidelines listed in this document and how you summarize and articulate your point of view. Make sure you re-read the coverage before you hand it in to me. People make several easy mistakes that could be fixed by proofing their work.
Note these are only ranges. Refer to Heinz grading scale in syllabus for plus/minus categories

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Minimum passing or failing C range or lower</th>
<th>Acceptable B range</th>
<th>Excellent A range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content 35% max</td>
<td>Major story elements are missing. Character development is not articulated. Events are not presented with respect to the author’s writing.</td>
<td>Certain major story elements are missing or not defined. Some character development is not articulated. Some events are not presented with respect to the author’s writing.</td>
<td>Major story elements are laid out clearly and are included in a logical order in respect for character development. All necessary events are presented with respect to the author’s writing.</td>
</tr>
<tr>
<td>Grammar &amp; Mechanics 15%</td>
<td>There are several grammar problems, misspelled words, improperly identified characters, poor punctuation.</td>
<td>There are a few grammar problems, misspelled words, improper identified characters, poor punctuation.</td>
<td>There are no grammar problems, misspelled words, improper identified characters, poor punctuation.</td>
</tr>
<tr>
<td>Clarity and Tone 25%</td>
<td>The coverage is not always clear or easy to understand. The author uses imprecise words and tends to over-write. The writer doesn't always use the active voice and at times uses past tense when not needed. Writer uses unprofessional language.</td>
<td>The coverage is mostly clear and easy to understand. The author uses precise words for the most part and tends to write in a concise manner. The writer mostly writes in the active voice (not past tense) and typically uses professional language.</td>
<td>The coverage is clear and easy to understand. The author uses precise words, writes in a concise manner, writes in the active voice (not past tense) and uses professional language.</td>
</tr>
<tr>
<td>Format 25%</td>
<td>Writer does not use proper format for both the assignment and within the coverage. Character’s age are not used, wrongly capitalized, and coverage is not spaced properly. Format of the assignment is missing including heading, logline, summary, comments and rating.</td>
<td>Writer mostly uses proper format for both the assignment and within the coverage. Characters are typically properly identified and introduced, and spacing is mostly correct. Format of the assignment is mostly correct including presentation of heading, logline, summary, comments and rating.</td>
<td>Writer uses proper format for both the assignment and within the coverage. Characters are properly identified and introduced, and spacing is correct throughout. Format of the assignment is correct including presentation of heading, logline, summary, comments and rating.</td>
</tr>
</tbody>
</table>
Discovering Picasso
Based on the article, *Finding Possible Picasso Painting at Yard Sale*, bring in 3 original ideas for a TV show or film based on someone who finds (found) something unusual that has the possibility of changing that person’s (or other’s) life. It does not have to be a piece of art, but come up with a situation of why this film/ TV show would work. Note character, setting, and the thrust of the plot. Also, think about how you would “talk” about it. Avoid reality television.

Outside Source
Based on an existing source outside of yourself, bring in 3 ideas for a TV show or Film. The outside sources should be things that already exist: An article in a newspaper, a story in the news, a book, a poem, a published song, a T-shirt slogan, maybe even a billboard or bumper sticker. These are not ideas solely generated off the top of your head. It needs to be based on something else. Please note that these should not have anything to do with the Picasso idea.

Due Date
Saturday, Sept. 23, 2017 – by the start of class...

Email Assignment
Please email the assignment to me, and also bring in three hard copies to the class as well.

Assignment Focus
The focus of this assignment is to start thinking about what works as possible source material. Be prepared to speak about these ideas in class.

Written support:
FOR PICASSO – Type up a short paragraph regarding each idea. The paragraph should include
1. Title this idea -
2. What the idea of the film/ TV show would be and why it might work.
3. Feel free to mention character and plot as appropriate.
4. Keep these brief and to the point. Do not write out a script. KEEP IT SHORT.

FOR OUTSIDE SOURCE Write up a short paragraph (1 – 3 sentences) regarding each idea.
1. Title this idea
2. Please note where the source came from. (NY Times date, Wall Street Journal, date)
   a. “This is from an article that appeared in last weeks, New York Times article, September 3, 2013
   b. This is based upon a billboard I saw on Penn Ave, on Oct 6, 2012
3. What the idea of the film/ TV show would be and why it might work.
4. Feel free to mention character and plot as appropriate.
5. Keep these brief and to the point. Do not write out a script. KEEP IT SHORT.

Please put Picasso and Outside Source on two different pieces of paper with your name and the name of the assignment on the paper as follows:

Student Name
Finding Picasso
Date

Student Name
Outside Source
Date

Avoid any reality show/unscripted ideas, which might be easier than thinking up a scripted piece of entertainment. Give a title to each idea. You should have a total of 6 titles (3 for Picasso/ 3 for Outside Source)
Assignment Focus

View *THE TV SET* written and directed by Jake Kasdan.

View *SIDeways* written and directed by Alexander Payne, based on the novel by Rex Pickett.

We have some copies of the films in the MAM office (see Michael Cunningham). Both films are also available on Netflix. Please check them and watch them promptly.

*The TV Set* offers an examination of the business mechanizations and maneuvering that occurs within the entertainment industry.

*SIDeways* was the first film to win best screenplay from all five "major" critic groups (National Board Of Review, New York, Los Angeles, Broadcast and National Society Critics), the Golden Globes, the WGA and, ultimately, the Academy Awards.

Summary

**THE TV SET**

TV writer Mike Klein (David Duchovny) is in the prime of his life; his show just got picked up by a network, his favorite actor is set to star and his wife is about to have a baby. After locking horns with the Network President (Sigourney Weaver), the hapless scribe must scramble to maintain creative control, before his beloved project is altered irrevocably and his entire career winds up in permanent hiatus.

**SIDeways**

Two men reaching middle age with not much to show but disappointment, embark on a week long road trip through California's wine country, just as one is about to take a trip down the aisle.

What to watch for

In *The TV Set*, note the steady compromises that are offered to the writer and how the focuses of the industry professionals change depending on their role in the entertainment food chain.

In *Sideways*, note that the main character makes both a physical journey and a metaphorical journey in order to find himself.

Due Date

October 28, 2017 (at the latest)