Sept 2022
Course Title: **SCWR 301 Story Development**
Instructor: Jeff Griggs
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Class Time & Day: Tuesdays, 5:45pm – 9pm
Office Hours: Tuesdays, 3:45pm – 5:45pm

Course Description:
This course is designed to help the emerging writer focus their creativity into a viable original project for a feature film. The lectures, workshops, and assignments are designed to enable the student to identify and develop material they have a strong personal connection to. Emphasis is placed on extensive research of the subject matter, creating memorable characters, and crafting a strong dramatic throughline. Students will write a treatment for a feature length screenplay that should be completed in SCWR 302.

Prerequisites:
SCWR 100 or SCWR 101

Course Outcomes:
- project statement of purpose
- logline for a feature screenplay
- sequence breakdown for a feature screenplay
- complete treatment for a feature screenplay

Learning Objectives:
Upon completion, students will be able to:
- apply an iterative, character and premise-driven approach to the process of developing a feature film story.
- establish a unique point of view and clear voice for their story.
- write a complete, professional-quality treatment.
- evaluate the work of their peers and formulate helpful feedback.

Required Textbooks and Printed Resources:
None. Readings and other materials are available under "Content" on D2L.

Screenwriting Software:
You may be required to use screenwriting software. [FINAL DRAFT](#), [FADE IN](#), [HIGHLAND](#), [WRITER'S DUET](#), and [CELTX](#) are options. Google Doc and Word templates exist, but they are terrible and will cause you more trouble than they are worth. WRITER'S DUET and HIGHLAND provide versions that are free for students. Screenwriting majors may be able to get a free copy of Final Draft from the school.

D2L
> You will be using D2L extensively in this course. To log on, go to: https://d2l.depaul.edu/d2l/home/650286 and enter using your campus connect logon and password. Once you are logged on, click on the course number link and you will find links to the syllabus, course outline, video lectures, discussion forums, weekly assignments, etc.

Office Hours:
> I will be available [on Zoom](#) for office hours at the times listed above, and by special arrangement if needed. You can make an appointment by logging into Bluestar using the QuickLinks tab [here](#). If my standard office hours do not work for you, please send an email to make other arrangements. My intention is that you will receive feedback from me before the next class begins.

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Grading:

Personal Stories:	**10 points**
Character Assignment:	**10 points**
Character Monologue:	**10 points**
Adding Action Assignment:	**10 points**
The Trailer:	**10 points**
The Pitch:	**10 points**
The Treatment:	**10 points**
1st Act Outline:	**15 points**
2nd Act Outline:	**15 points**
Revised Full Script Outline:	**50 points**
Attendance:	**50 points**

A= 200-193 points, A-=192-190 points,
B+=189-188 points, B=187-183 points, B-=1821-80 points,
C+=179-178 points, C=177-173 points, C-=172-170,
D+=169-168 points, D=167-163 points, D-=162-160 points,
F=159-0 points.
A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work.

Homework:
All assignments for this course must be typed and submitted on D2L. Homework is due at the start of class. No late work is accepted. Homework is not accepted via email unless there is a malfunction with D2L. Please do not send me assignments via email unless I ask for them first.

COURSE SCHEDULE:

Week 1: **Story**

Introduction to:
- Intro to Cinematic Storytelling
- Story Mapping
- Loglines
- Basic Outlines
- Scenes (Scene Construction Workshop)
- Subtext

Homework:
1. 3 Personal Stories
2. Logline for each

Week 2: Character and Theme: Whose Story Am I Telling and WHY?

Lecture:
- Creating Three-Dimensional Characters
- Connect Character Building to externalizing the internal (VISUAL STORYTELLING)
- Connect to fundamental story elements such as Characters, Plot, Stakes, Dramatic Tension
- Connect Personal POV to Character Development
- What's more important: Character or Plot?

Homework:
1. Create THREE original characters.
2. Choose ONE of the characters + counterpart. Write a 15-line dialogue exchange between the two.

Week 3: Character, part 2

Lectures:
- Synthesize creative processes for externalizing the internal, recognize and develop fundamental story elements such as characters, plot, stakes, tension, connecting our personal POV to character development.
- How to use our unique POV to create character intros and "handles" for screenplays

- How to apply Lajos Egri's "Dimensional Character" philosophy to creating Character Bios
- How to use our Character Bios to map the character's transformation to structure the story

Homework:
1. Create a character bio.
2. Write a monologue from that character.

Week 4: Action

Lectures:
- Screenplay Elements
- Incorporation the Action
- Location as Setting and Metaphor

Homework:
1. Rewrite your dialogue scene.
2. Slot in at least two action lines that can replace some of the dialogue while still advancing the same idea.
3. Dissolve into 3 different locations.
4. Incorporate "tone" & "style."

Week 5: Writing From Abundance

Lectures:
- Lists of 10
- Clustering
- What's working?

Homework:
1. Group assignment – Movie Trailer

Week 6: The Pitch

Lecture:
- How to Pitch Ideas, Stories and Projects
- Turning the pitch into a fleshed out script.

Homework::
1. Prepare 3 Pitches for a Final Written Project

Week 7: Treatments

Lecture:

        Exploring Details via Treatments, Scriptments, Discovery Pages

Homework:

    2. Chose a pitch and write a treatment for that pitch.

Week 8: Beat Sheets & Outlines

Lecture:

        Story Mapping: Character Status Quo and 5 Point Structure

Homework:

- Outline the first 30 pages.

Week 9: Outlines pt. 2

Lecture:

- Developing the worlds of our stories
- Applying that to developing the world of our story through exploring Character dimension and POV
- Developing and organizing Outlines

Homework:

- Outline the next 30 pages.

Week 10: Final Outlines

Lecture:

- What is this story about?
- Are my intentions on the page?
- What are the scenes, how to frame them?
- What do the characters want, how do they interact?
- What's the plot, how does it evolve?

Homework:

- Outline the remaining pages.

Week 10: Final

Final Outline.
Turn in your final revised outline.

COURSE POLICIES:

<u>Attendance:</u>
Students are expected to attend every class and arrive on time. Each unexcused absence beyond the first equates to a loss of ten points from the student's final score.

<u>Assignments:</u>
Assignments should be submitted as PDF files to the appropriate submissions <u>and</u> discussions folders on D2L before class begins each week. Files should be saved as <u>YourName.AssignmentName.PDF.</u> Late work may not be workshopped in class.

<u>Trigger Warnings</u>
The films, shows, clips, readings, lectures, student work, and class discussions in this course may engage deeply with potentially sensitive or traumatizing material, such as: violence, sexual assault/rape, sexism, racism, police brutality, transphobia, homophobia, abuse, suicide, blood, and body-shaming among other issues.
I will note especially graphic/intense content that intend to present and will do my best to foster a classroom environment in which we can relate safely, courageously, compassionately, and contemplatively with difficult and important content each week.

<u>In that spirit, I ask that you label potential triggers in your written work submitted on D2L, and then again before we read aloud or discuss that work in class.</u>

If you would like more specific or personalized triggers identified throughout the course (especially ones not named above), e-mail me and I will do my best to flag them for you.

If you believe any piece of course content may be potentially triggering to you, I will happily search for replacement material that you may view or read instead.

<u>Students with Disabilities:</u>
DePaul Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations: Loop Campus (312) 362-8002 , Lincoln Park Campus (773) 325-1677
Email: csd@depaul.edu

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gregory Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible.

Please click here for Services and Contact Information.

Respecting Diversity and Inclusion:
At DePaul, our mission calls us to explore "what must be done" to respect the inherent dignity and identity of each person. We value diversity because it is part of our history, our traditions, and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course, I strive to include diverse creators, perspectives, and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

DePaul University's Land Acknowledgement
At DePaul University, we acknowledge that we live and work on traditional Native lands that are home to well over one hundred different tribal nations. We extend our respect to all of them, including the Potawatomi, Ojibwe, and Odawa nations, who signed the Treaty of Chicago in 1821 and 1833. We also recognize the Ho-Chunk, Myaamia, Menominee, Illinois Confederacy, and Peoria people who also maintained relationships with this land.

We acknowledge that these sacred homelands were ruptured by the European invasion of the Americas. In 1493, Pope Alexander VI promulgated the Doctrine of Discovery, which seized Native lands and resources with impunity. This doctrine has been used by countries throughout the Americas, including the U.S., to legitimize colonial policies of displacement and genocide toward Native peoples and to justify colonial legacies of white superiority and global capitalism.

We appreciate that today Chicago is home to the sixth-largest urban Native population in the United States. We further recognize and support the enduring presence of Native peoples among our faculty, staff, and student body. And in the spirit of St. Vincent de Paul, we reaffirm our commitment, both as an institution and as individuals, to help make our community and our society a more equitable, welcoming, and just place for all.

Preferred Name & Gender Pronouns
Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise

me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in university related systems and documents except where the use of the legal name is necessitated or required by university business or legal need. For more information and instructions on how to do so, please see the [Student Preferred Name and Gender Policy](#).

Creative Subject Matter and Civil Discourse:
DePaul is a community that thrives on open discourse that challenges students both intellectually and personally to be [socially responsible leaders](#). Controversial or sensitive subject matter may find its way into our conversations. Students have every right to express themselves and address challenging issues in their work so long as that work does not seek to glorify or advocate for hate, violence, or discrimination, or involve the professor or a member of the class without their permission.

It is the right of class members to express how a student's statements or creative work make them feel, but to do so respectfully and constructively. If you become uncomfortable with a conversation for any reason, you may be excused from further reading or commenting on that work. It is the expectation that all dialogue in this course will be civil and respectful of the dignity of each student. Any instances of disrespect or hostility will jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students to assist in managing such issues.

Emergency Plan
An emergency can occur at any time, suddenly and without warning. Proper planning is essential to minimize the impact of any emergency on the university community, operations, and facilities. [This link provides detailed information on Emergency Evacuation and Fire Alarm safety](#). The University will use the DPU Alert to announce school closing or other emergencies. In the event of an emergency evacuation, the primary outdoor assembly area for CDM will be Grant Park (Southeast corner of Jackson and Michigan Ave).

Academic Policies:
All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the [University Academic Calendar](#). Information on enrollment, withdrawal, grading, and incompletes can be found [here](#).

Academic Integrity and Plagiarism:
This course will be subject to the academic integrity policy passed by faculty. More information can be found [here](#). The university and school policy on plagiarism can be summarized as follows: students in this course should be aware of the strong

sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

Changes to Syllabus:
This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L, and students will be notified via email.

Copyright Statement:
The materials provided by the instructor in this course are for the use of the students enrolled in the course. Copyrighted course materials may not be further disseminated.

Online Course Evaluations:
Instructor and course evaluations provide valuable feedback that can improve teaching and learning. The greater the level of participation, the more useful the results. As students, you are in the unique position to view the instructor over time. Your comments about what works and what doesn't work can help faculty build on the elements of the course that are strong and improve those that are weak. Isolated comments from students and instructors' peers may also be helpful, but evaluation results based on high response rates may be statistically reliable (believable). As you experience this course and material, think about how your learning is impacted. Your honest opinions about your experience in and commitment to the course and your learning may help improve some components of the course for the next group of students. Positive comments also show the department chairs and college deans the commitment of your instructor to teaching, and these evaluation results are one component used in performance reviews (including salary raises and promotion/tenure). The evaluation of the instructor and course provides you an opportunity to make your voice heard regarding the quality of teaching at DePaul.

Withdrawal:
Students who withdraw from the course do so by using the Campus Connection system. Withdrawals processed via this system are effective the day on which they are made. Simply ceasing to attend, or notifying the instructor, or nonpayment of tuition, does not constitute an official withdrawal from class and will result in academic as well as financial penalty.

Retroactive Withdrawal:
This policy exists to assist students for whom extenuating circumstances prevented them from meeting the withdrawal deadline. During their college career students

may be allowed one medical/personal administrative withdrawal and one college office administrative withdrawal, each for one or more courses in a single term. Repeated requests will not be considered. Submitting an appeal for retroactive withdrawal does not guarantee approval.

College office appeals for CDM students must be submitted online via MyCDM. The deadlines for submitting appeals are as follows:

Autumn Quarter: Last day of the last final exam of the subsequent winter quarter
Winter Quarter: Last day of the last final exam of the subsequent spring quarter
Spring Quarter: Last day of the last final exam of the subsequent autumn quarter
Summer Terms: Last day of the last final exam of the subsequent autumn quarter

Incomplete:
An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. CDM policy requires the student to initiate the request for incomplete grade before the end of the term in which the course is taken. Prior to submitting the incomplete request, the student must discuss the circumstances with the instructor. Students may initiate the incomplete request process in MyCDM. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. If approved, students are required to complete all remaining course requirement independently in consultation with the instructor by the deadline indicated on the incomplete request form. By default, an incomplete grade will automatically change to a grade of F after two quarters have elapsed (excluding summer) unless another grade is recorded by the instructor. An incomplete grade does NOT grant the student permission to attend the same course in a future quarter.