

DC 309 Feature Development

When: Tuesday · 1:30pm – 4:45pm
Where: Daley Building / RM 211 / Loop Campus

Instructor: Matt Quinn · mquinn@cdm.depaul.edu · 312-362-5807 · CDM 509
Office hours: T 11:15am – 1:15pm & 4:45pm – 5:30pm | W 11:15am – 1:15pm | TR 11:15am – 1:45pm

Summary of Course

This course offers a practical approach to the screenwriter's role in the development of a feature film. Emphasis will be placed on obtaining a greater understanding of narrative conventions, script analysis and the film market. From agents to studio executives, we will examine the varying points of view that comprise the development process. Constructive analysis will be used to break down feature length produced screenplays and student work. The assignments and class discussions are designed to expose the inner workings of Hollywood and provide a framework for what it takes to succeed in the entertainment industry.

Course Objectives

- Evaluate the current feature spec and pilot market.
- Identify classic Hollywood storytelling conventions.
- Explain how the development process works in the studio system.
- Analyze spec screenplays and teleplays with professional coverage assignments
- Write development notes with a focus on identifying concerns and providing viable solutions to improve the material.

Prerequisites

DC 101 or DC 201

Grading

Class Attendance and Participation	10%
Coverage Assignments	50%
Development Notes	20%
Draft Comparison Project	20%

A = 100-93, A- = 92-90, B+ = 89-88, B = 87-83, B- = 82-80, C+ = 79-78, C = 77-73, C- = 72-70, D+ = 69-68, D = 67-63, D- = 62-60, F = 59-0. A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work

Textbooks

"Breakfast with Sharks" by Michael Lent ISBN-10: 060981043X (Required)

"Harlem Hellfighters" by Max Brooks ISBN-10: 0307464970 (Required)

Additional readings provided by instructor

Attendance

Attendance and participation is mandatory. An absence, which is defined as not showing up to class or arriving more than 10 minutes late to class, constitutes a reduction in your overall grade.

D2L

You will be using D2L extensively in this course. To log on, go to:

<https://login.depaul.edu/ldap/login?service=https%3a%2f%2fd2l.depaul.edu%2fd2l%2fcustom%2fcas> 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.

Course Outline

Week 1 – March 27th

Lecture: Course Intro, Business of Screenwriting, Coverage Overview

Assignment: Breakfast with Sharks (Chapters 4), *Industry Update*, Coverage 1

Week 2 – April 3rd

Lecture: Screenwriting Conventions – Developing a Blockbuster

Assignment: *Industry Update*, Coverage 2, Coverage 3

Week 3 – April 10th

Lecture: Screenwriting Conventions – Character Driven Writing Sample

Assignment: *Industry Update*, Coverage 4, Coverage 5

Week 4 – April 17th

Lecture: Production Companies & Producers

Assignments: Breakfast with Sharks (Chapters 10, 11 and 12), *Industry Update*, Coverage 6, Coverage 7

Week 5 – April 24th

Lecture: Movie Studios & Studio Execs

Assignments: Breakfast with Sharks (Chapters 8, 9, and 15), *Industry Update*, Coverage 8

Week 6 – May 1st

Lecture: Networks & Network Execs

Assignments: Industry Update, Coverage 9, Coverage 10

Week 7 – May 8th

Lecture: Development Notes

Assignments: Industry Update, Development Notes

Week 8 – May 15th

Lecture: Agents & Managers,

Assignments: Breakfast with Sharks (Chapters 7, 13 and 14), Industry update, Development Notes

Week 9 – May 22nd

Lecture: Meetings, Pitching & Writing Assignments

Assignments: Breakfast with Sharks (Chapters 5, 6, 19) Industry Update, Draft Comparison

Week 10 – May 29th

Lecture: Los Angeles & Breaking In

Assignments: Breakfast with Sharks (Chapters 1, 2, 3, 16, 17, 20 and 21) Draft Comparison

Week 11 – June 5th

Draft Comparison Discussion

Assignments**Coverage Assignments (50% of final grade)**

There are ten coverage assignments in this course – Due dates can be viewed in the Course Outline section of the syllabus. Your job in these assignments is to decide whether or not the script provides the template for a cinematically viable movie. Once you make that decision, your comments must back up this evaluation - without wavering. Your opinion is not wrong as long as you make a definitive argument to support your position.

The main tool for communicating your analysis is called "coverage". Coverage is generally a three-page analysis of a script, teleplay or manuscript, which breaks down as follows:

- One Page Summary - This includes a Logline (one sentence description of the project), Brief Synopsis (one paragraph description of the project) and Comment Summary (one paragraph description on your evaluation of the material)
- One Page Synopsis (two pages for manuscript) - One page (no more/no less). The synopsis should be broken down into three paragraphs - One for each act of the

screenplay.

- One Page Comments - One page (no more/no less).

Comments for scripts that are a PASS usually follow this structure:

- Paragraph 1 - Brief Summary
- Paragraph 2 - What Works
- Paragraph 3 - Primary Concern
- Paragraph 4 - Second Primary Concern
- Paragraph 5 - Summary

Comments for scripts that are a CONSIDER usually follow this structure:

- Paragraph 1 - Brief Summary
- Paragraph 2 - Best Attribute
- Paragraph 3 - Second Best Attribute
- Paragraph 4 - Concerns (must be minimal - if any)
- Paragraph 5 - Summary

As stated previously, the reader must have a definitive position on the screenplay and the writer, which must support one of the following ratings:

Recommend - Never use this rating as you are essentially telling an executive to drop everything they are doing and buy the script immediately.

Consider - Encourages the executive to take a look at the material

Consider w/res - Do not use this rating because you are essentially saying, "The script is good, but I'm not sure". Remember, they are hiring you for your opinion - Give your opinion and don't waiver.

Track - This rating essentially says the script is flawed, but future efforts should be looked at closely because there is talent on the page. Track is only for new writers with no previous track record (use IMDB).

Pass - This rating essentially says there is not enough talent or intrigue in the concept/execution to warrant a closer look.

The templates for coverage can vary from company to company, but the content is essentially the same. You will find a zip file on the D2L Content page for the course, which contains coverage samples, coverage template, and ratings guides.

Development Notes (20% of final grade)

Using the Development Note template and script in the attached zip file found in the Content tab link on D2L, write development notes on an assigned screenplay. The ultimate goal of the notes is to convey what works and what does not work in the current draft and how to move forward.

You will complete two Development Note assignments during the quarter and each is worth 10 points (20 percent of your final grade) – Due dates can be viewed in the Course Outline section of the syllabus.

Keep in mind, development notes differ from coverages because you are not only identifying problems, you are offering solutions on how to fix them. It's also important to note that these projects have been purchased by the studio or production company that is paying you - Therefore, you do not want to trash the concept (in fact, you must think it's absolutely brilliant - Like TOYKO DRIFT kind of brilliant). The wrath of your critique should be reserved for the execution of the draft.

Your notes should break down as follows:

- One page for Act 1
- Two pages for Act 2
- One page for Act 3
- Two pages of Comments
- Total of six full pages
- Use 12-point Courier Font

Draft Comparison (20% of final grade)

Using the Development Note template and scripts in the attached zip file found in the Content tab link on D2L, write development notes on the second draft of an assigned screenplay. You must read both the first and second drafts of the assigned screenplay, using the first draft as a foundation for your comments on the second draft. The ultimate goal of the notes is to let the development team know what adjustments have been made and how to move forward from the current draft.

This project is worth 20 points (20 percent of your final grade) and must be submitted via the corresponding D2L Dropbox link before class on Tuesday, June 5th – Late submissions will not be accepted. I'm giving you two weeks to complete this project, so please make sure you give the time, effort, and attention to detail the assignment calls for.

Do not automatically assume that the second draft is a marked improvement over the first effort. In some instances, the second draft can be a dramatic step backward. Keep in mind, development notes differ from coverages because you are not only identifying problems, you are offering solutions on how to fix them. It's also important to note that these projects have been purchased by the studio or production company that is paying you - Therefore, you do not want to trash the concept (in fact, you must think it's absolutely brilliant - Like TOKYO DRIFT kind of brilliant). The wrath of your critique should be reserved for the execution of the draft.

Your notes should break down as follows:

- One page for Act 1
- Two pages for Act 2
- One page for Act 3
- One page for Draft Comparison
- Three pages of Comments
- Total of eight full pages
- Use 12-point Courier Font

Attitude

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

Civil Discourse

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

Changes to the 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 sent via email.

Online Course Evaluations

Instructor and Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Please see <https://resources.depaul.edu/teaching-commons/teaching/Pages/online-teaching-evaluations.aspx> for additional information.

Academic Integrity and Plagiarism

This course will be subject to the academic integrity policy passed by faculty. More information can be found at <http://academicintegrity.depaul.edu/>.

Academic Policies

This course 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 at:

<http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>

Incomplete Grades

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. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at <http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx>

Students with Disabilities

DePaul University is committed to ensuring equal access to its educational and extracurricular opportunities for students with disabilities. The Center for Students with Disabilities (CSD) offers reasonable academic accommodations and services to support our students. We also serve as a resource to the many university departments that have a responsibility to accommodate students.

Please see <https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx> for Services and Contact Information.