SCWR 120 FILM STRUCTURES FOR MAJORS
SUMMER I 2021 | T, TH 1:30 | Remote

Instructor: Wendy Roderweiss Office: CDM 513
Email: wroderwe@depaul.edu (please allow 24 hours for a response)
Course Management system: D2L
Type of Instruction: Sync and Async Lecture/discussion, screenings
Drop dates and deadlines: https://academics.depaul.edu/calendar/Pages/default.aspx
Office Hours: Tuesday 12:00-1:30pm (via Zoom, sign up on bluestar for an appt.)
Prerequisites: None
This syllabus is subject to change (Document date 6/13/21)

Course Description:
A critical analysis of three-act film structure as well as an introduction to alternative narrative structures including, but not limited to, dual protagonist, ensemble, and non-linear structures. Films of multiple genres and eras by creators with a diverse range of intersectional identities will be examined. Students will develop a cinematic language with which to discuss films as well as a toolbox of techniques to use when making films.

Course Outcomes:
In addition to other short writing assignments, students will complete four analysis papers covering 3-act Structure, Hero's Journey, Ensemble and Sequence Method.

Learning Objectives:
Upon successful completion of this course students will be able to:
- identify the relationship between character development and story structure across a variety of films featuring a diverse range of characters, communities, and perspectives
- apply the *Three Act Structure*, *Hero's Journey,* and *Sequence Approach* paradigms
- analyze the manner in which story structure is influenced by genre
- discuss nontraditional narratives as a counterpoint to "classic" structure
- employ a vocabulary of cinematic terms

How learning Outcomes Will Be Met
Assignments will be drawn from the films screened for class, course lectures, and the reading material posted online.

Textbooks and printed resources:
All reading required for this course will be provided via D2L.

Required Software/Hardware:
Word processing program for written assignments.
Adobe Acrobat for making pdfs
Computer/internet access and D2L for assignment submission, film screenings, discussions etc

Grading:
ASSIGNMENTS: There are four assignments that will be posted on D2L. Late work will not be accepted.
Assignment #1 3-Act Structure Breakdown 15%
Assignment #2 Hero's Journey Breakdown 15%

Assignment #3 Ensemble Argument Paper 20%
Assignment #4 Sequence Breakdown 15%
Weekly Film/Script Responses 20%
Weekly Class participation via D2L (includes watching lectures, attending class sessions and discussion posts): 15%

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

Grading Rubric/Standards for Achievement:
Grade A:
Student performs in an outstanding way. Student exhibits achievement and craftsmanship in all work. Student exhibits commitment to expanding ideas, vocabulary and performance.

Grade B:
Student performs beyond the requirement of the project. Student exhibits above average progress and craftsmanship. Student exhibits above average interest in expanding idea, vocabulary, and performance.

Grade C:
Criteria of assignment is met, and all requirements are fulfilled. Student shows average quality work and minimum time and effort on projects. Student shows moderate interest.

Grade D:
Student performance is uneven and below average. Requirements for projects are only partially fulfilled. Minimal interest is shown and attendance, participation and involvement are inadequate.

Grade F
Student fails to meet minimum course requirements and shows no interest. Levels of participation and craftsmanship are extremely poor. Student's attendance is inadequate.

Course Practices
Viewing practices: Students are expected to stay alert and watch all films without distraction. Movies should be the only thing on your screen and phones must be put away during screenings. Viewing and being able to discuss the films is part of your overall participation grade.

Reading assignments: Students are expected to fully complete assigned readings on time so they are prepared for class discussions and writing assignments. Reading matters. When done well, it is the most effective and efficient way to access another's intelligence, experience, and wisdom. Students who manage their time to allow for careful reading will more successfully learn and participate in this course.

Writing assignments: This course requires students to write analytically (analysis essays) both formally and informally. All formal compositions are expected to be typed, properly formatted, and carefully proofread.

Class discussion practices: Students are expected to actively participate in class discussions. This requires the ability to listen with intention, speak with purpose, and enter class prepared. Students are expected to asks relevant questions, answer questions with clarity & precision, supports claims with detailed evidence from films/readings/notes, elaborate on own ideas & those of classmates, make connections between related concepts, acknowledge & is respect multiple perspectives, and be on topic.

Attendance and Participation:
The overall grade for participation drops one-tenth after any absence. Three absences for any reason, whether excused or not, may constitute failure for the course. Absences are defined below.

Attendance: Students are expected to be in the zoom class each meeting and will be marked absent if they are not present.

Participation-Lectures: Most weeks there are recorded lectures that must be viewed by the next class. These lectures must be viewed in their entirety. Any missed, or partially watched lectures will constitute a drop in the participation grade.

Participation-Film/Script Response: You will complete a 500 word response to each film and script assigned. Format: PDF.

Participation-Discussion Forum: On D2L there is a community discussion forum. Please respond to the posed question by the next meeting.

Course Management:
This course is housed and managed on **D2L**. To log on, go to https://d2l.depaul.edu/ and enter using your campus connect login and password. There, you will find recorded lectures, recorded class discussion, the required reading material, your assignments, and, as the quarter progresses – your current grade. Also posted on D2L will be weekly discussion forums for questions and thoughts concerning the films, lectures, assignments and the course itself which are part of the course participation grade.

The films screened in class, as well as those which require individual viewing, are available on Panopto, which will be embedded in the weekly course materials on d2l under "Content".

Content Changes – Depending on time factors, the assignments projected for the term may require slight alteration or rescheduling. I will contact you via email with any deviations from the syllabus. Please ensure that mail sent to the email address that you provided to the school is readily accessible.

Zoom Policies
The DePaul Code of Student Responsibility applies to online behavior as well as in-person or classroom behavior. The following are policies for the course meetings with Zoom:
  * General – Sign in with your preferred first name and last name. If you do not have access to a computer or smartphone with internet access, call into class. This is not optimal; try

to locate an internet-enabled device to use for this course. Please stay engaged in class activities. Close any apps on your device that are not relevant and turn off notifications.

- Video – Turn on your video when possible. It is helpful to be able to see each other, just as in an in-person class. You may elect to turn off your video if you have limited internet bandwidth, no webcam or if you're unable to find an environment without a lot of visual distractions.
- Audio – Mute your microphone when you are not talking if you are in a noisy environment. We have a small class, so I'd like to keep our mics open whenever possible. Be in a quiet place and turn off any music, videos, etc. in the background.

Online Format: In my experience students taking courses online can easily fall behind. I strongly suggest you keep a rigid schedule when it comes to viewing films, doing the reading, watching the lectures, and completing the assignments. This is not a hard course until you fall behind, at which point it becomes incredibly difficult to succeed.

SCHEDULE

Character and Three-Act Structure

Meeting 1: Tuesday 6/15
Sync on Zoom: Course introduction, Lecture on character and story terms and concepts
Recorded Lecture: Three Act Structure Lecture
Watch: *One Flew Over the Cuckoo's Nest,* 1975 d. Milos Foreman
Read: Script for *One Flew Over the Cuckoo's Nest,* w. Lawrence Hauben & Bo Goldman
                      Glossary of Terms, Daniel
                      Screenwriting Tools, Howard
                      What is a Screenplay?, Field
Write: Film/Script Response (Due 6/17)
                      Discussion post 1

Meeting 2: Thursday 6/17
Sync on Zoom: Breakdown and discussion of Cuckoo's Nest
Recorded Lecture: Schechter Character Breakdown
Watch: *Wonderboys*, 2000 d. Curtis Hanson
Read: Script for *Wonderboys,* w. Steve Kloves
                      Structure and Character, McKee
                      Classic Screenplay Structure, Howard
                      JA Schechter on Character Arc
Write: Film/Script Response (Due 6/22)
                      Discussion post 2
ASSIGNMENT #1 3-Act Structure breakdown of *Enough Said*, 2013 d/w Nicole Holofcener

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The Hero's Journey

Meeting 3: Tuesday 6/22
Sync on Zoom: Breakdown and discussion *Wonderboys*
                      Schechter breakdown of Cuckoo's Nest
Recorded Lecture: Hero's Journey
Read: J. Campbell excerpt from "The Hero with a Thousand Faces"
                      C. Vogler excerpt from "The Writer's Journey"
Watch: *The Silence of the Lambs,* 1991, d. Jonathan Demme
Read: Script for *The Silence of the Lambs,* w. Ted Tally
Write: Film/Script Response Silence of the Lambs (Due 6/29)
                      Discussion post 3

ASSIGNMENT TWO Hero's Journey Breakdown of *The Imitation Game*--2014, d. Morten Tyldum, w. Graham Moore (Due 7/1)
EXTRA CREDIT: Watch *Black Panther,* 2018 d. Ryan Coogler, Write a response from prompts outlining Hero's Journey in Black Panther (Due 6/29)

ASSIGNMENT #1 DUE- Enough Said 3-Act Structure

Parallel Narrative-Ensemble

Meeting 4: Tuesday 6/29

Sync on Zoom:	Breakdown and discussion *Enough Said*, *Silence of the Lambs,* **EC Hero's Journey discussion** *of Black Panther (optional)*
Recorded Lecture:	Parallel Narrative-Ensemble/Multiple protagonist Narrative
Read:	Six Sorts of Parallel Narrative, Aronson
	Essay on Ensemble films, Cowgill
	Script for *Hidden Figures* w. Allison Schroeder & Theodore Melfi
Watch:	*Hidden Figures*, 2016 d. Theodore Melfi
Write:	Film/Script Response Hidden Figures (due 7/6)
	Discussion post 4
EXTRA CREDIT:	**Watch *The Philadelphia Story*, 1940 d. George Cukor, w. Donald Ogden Stewart, Write a response from prompts outlining Ensemble structure (Due 7/6)**

ASSIGNMENT THREE Is *Lars and the Real Girl, (*2007 d. Craig Gillespie, w. Nancy Oliver) an Ensemble film or not? You make the argument.

ASSIGNMENT #2 DUE- The Imitation Game

Parallel Narrative-Dual/Multi Protagonist/Alternative Narrative

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Meeting 5: Tuesday 7/6

Sync on Zoom:	Breakdown and discussion *Imitation Game*, *Hidden Figures,* **EC Ensemble discussion of *The Philadelphia Story* (optional)**
Recorded Lecture:	Dual Protagonist/Double Journey
	Alternative Narrative/Atypical Structure
Watch:	*Two For The Road,* 1967 d. Stanley Donen, w. Frederic Raphael
Read:	No Script Available
Write:	Film Response (Due 7/13)
	Discussion post 5
EXTRA CREDIT:	**Watch and Read *Lost in Translation*, 2003 d. Sofia Coppola Write a response from prompts outlining Dual Protagonist structure (due 7/13)**

ASSIGNMENT #3 DUE- Lars and the Real Girl

Meeting 6: Tuesday 7/13

Sync on Zoom:	Breakdown of *Lars and the Real Girl* and *Two for the Road,* EC **Dual Protagonist Structure of *Lost in Translation* (optional)**
Recorded Lectures:	Sequence Approach
	Save the Cat
Read:	Gulino On Sequences
	Save the Cat Intro
	Save the Cat Beat Sheet
	PDF breakdown of Sequences for *Gladiator*, *Mean Girls*, *Thelma and Louise* Also includes Save the Cat for *Thelma and Louise*
	Script for *Coco*, w. Adrian Molina & Mathew Aldrich
Watch:	*Coco,* 2017 d. Adrian Molina & Lee Unkrich
Write:	Film Response (due 7/15)
	Discussion post 6

ASSIGNMENT #4 Watch *Coco* and do a Sequence by Sequence Breakdown

EXTRA CREDIT: **Watch and Read *Out of the Past*, 1947 d. Jacques Tourneur Write a response from prompts outlining Atypical structure (due 7/18)**

Not Meeting: Thursday 7/15

Due:	Film Response- Save the Cat Breakdown of Coco
	Discussion Post 7

ASSIGNMENT #4 and Extra Credit Due Sunday 7/18 by 11:59pm

COURSE POLICIES
Additional Policies and Information:

Civil Discourse:
DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

Preferred Name and your 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 specific pronoun. Please advise me 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 at
http://policies.depaul.edu/policy/policy.aspx?pid=332

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 sent via email.

Online Course Evaluations
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. Students complete the evaluation online in CampusConnect. 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 university's academic integrity policy. More information can be found at https://resources.depaul.edu/teaching-commons/teaching/academic-integrity/Pages/default.aspx.

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

Withdrawal
Students who withdraw from the course do so by using the Campus Connection system at http://campusconnect.depaul.edu. 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

Excused Absence
In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at http://studentaffairs.depaul.edu/dos/forms.html . Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

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

Online Office Hours
Faculty should be accessible to students using Zoom, Skype or other similar platforms for the duration of the office hours. Faculty must be accessible on the designated platform for the duration of the office hours.
https://offices.depaul.edu/student-affairs/resources/faculty-staff/faculty-questions/Documents/Faculty_Resources_Online_Classroom.pdf

Students with Disabilities
Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at:
Student Center, LPC, Suite #370
Phone number (Lincoln Park Campus): (773)325.1677
Phone number (Loop Campus): (312)362.8002
Fax: (773)325.3720
TTY: (773)325.7296
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 see https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx for Services and Contact Information.