

SCWR 390–701 Topics in Screenwriting: Genre Storytelling

DePaul University School of Cinematic Arts

Autumn Quarter 2023

Tuesdays 5:45-9 PM CT, 14 E. Jackson Room 206

Location: 14 E. Jackson, Room 209 (Loop)

Instructor:

Carolyn Kras (she/her)

Email: ckras@depaul.edu

*If you do not receive a response to your e-mail within 24 hours, assume I did not receive it.

Office Hours: Mondays 3:45-5:15 PM and Tuesdays 2:15-5:15, all in Daley 200B. Please wear a mask when visiting my office hours as it is a small space. Or, request a Zoom appointment during office hours.

Course Description:

This advanced course examines the dramatic conventions of genre storytelling in film and television. Through extensive script readings and discussions, students will deconstruct the common features of genre in an effort to discern audience expectations and develop a methodology for narrative innovation in their own work. In addition to evaluating films and series of varying genres, students will examine work by, for, and about a diverse range of intersectional characters and creators reflective of our communities.

Prerequisites:

SCWR 100 or SCWR 101

Course Outcomes:

Group presentations, screening written response assignments, final paper

Learning Objectives:

Upon successful completion of this course, students will be able to:

- explain how genres have evolved over time, the innovations shaping them today, as well as possible future iterations they might have;
- differentiate the common features in genre, describing how narrative and aesthetic elements comprise a particular style across a diverse range of films and series featuring a diverse range of characters, communities, and perspectives;
- discuss the manner in which story structure is influenced by genre;
- analyze nontraditional narratives as a counterpoint to “Classic Hollywood” conventions;
- demonstrate a cinematic vocabulary to discuss films and television series critically and creatively.

Required Textbooks:

Readings and screenings will be assigned and posted on D2L. In lieu of a textbook, it is expected that you have all of the following resources: Netflix, a DePaul library card, and a public library card.

Recommended Resources for Further Exploration of Craft and the Industry:

Scriptnotes Podcast, Go Into the Story Blog on The Blacklist, Deadline.com

Previous Course Number:

DC 304

Course Schedule:

Each class may include a lecture, screening, guest speaker, workshop, in-class writing exercises, group work/presentations, etc. Always bring materials with which to write scenes and take notes.

Course Management:

This course is housed and managed on D2L. Additional reading content, lecture slides, attendance records, grades, discussion boards, submissions, screenings, and assignment/calendar updates can be found there.

Screenwriting Software:

For any scene assignments, you will be required to use screenwriting software. Final Draft, Fade In, and Movie Magic Screenwriter are among the best available. You can often get a student discount at the company's web site. Free options include Writerduet, Highland, & Celtx. **Any scene assignments are to be delivered in PDF.**

Attendance:

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. Sleeping in class, doing non-class work in class, and using social media in class will count as an unexcused absence.

Excused Absences:

In order to petition for an excused absence, students who miss class due to illness, religious observance, or significant personal circumstances should complete the Absence Notification process through the dean of Students Office. The form can be accessed at:

<https://offices.depaul.edu/student-affairs/support-services/academic/Pages/absence-notification.aspx>

Students must submit supporting documentation alongside the form. The instructor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence. Three unexcused absences will constitute course failure. If you have an excused absence during an in-class pitching day, you will be required to turn in a digital video recording of your pitch instead.

COVID-19 Health and Safety Precautions:

The health and safety of everyone at DePaul depend on the cooperation of all who come to campus. By taking care of yourself, you protect the entire community. DePaul's COVID-19 response plans are based on the latest guidance from the Centers for Disease Control and Prevention, the Chicago Department of Public Health and the university's medical advisor from AMITA Health. Mandatory protocols must be followed by DePaul students, faculty and staff at all times on both campuses <https://resources.depaul.edu/coronavirus/guidance/health-safety-practices/Pages/default.aspx>.

Mask Policy:

DePaul is a mask-friendly campus. Please always have a mask ready as someone may ask you to mask. Students who have a medical reason for not complying with masking requests should register with DePaul's Center for Student with Disabilities (CSD). If you visit my office hours, please wear a mask as it is a small space. If you do not wish to wear a mask at my office hours, you may ask to schedule a Zoom appointment.

Food and Drink:

Only water is allowed to be consumed during class unless there is a documented medical reason to eat/drink that is registered with CSD. During break periods, students will comply with the building's current policies on food and drink.

Disability Services:

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD), enabling you to access accommodations and support services to assist your success. There are two office locations:

Loop Campus - Lewis Center #1420 - (312) 362-8002

Lincoln Park Campus - Student Center #370 - (773) 325-1677

Students can also email the office at csd@depaul.edu

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

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.

Students who are registered with the Center for Students with Disabilities are also invited to contact me privately to discuss how I may assist in facilitating the accommodations you will use in this course. This is best done early in the term. Our conversation will remain confidential to the extent possible.

University Counseling Services:

DePaul University Counseling Services (UCS) is committed to providing a range of culturally aware and sensitive clinical services to help currently enrolled DePaul students remove barriers to academic and personal success by addressing emotional, psychological, and interpersonal concerns through multiple treatment modalities. Services offered include: group counseling, individual counseling, couples counseling, crisis management, consultation, referrals, and telereach/outreach workshops. All services are currently being offered on a virtual, remote basis with no fees due to COVID-19. To connect with the counseling center, contact our main number at (773) 325-7779 during regular business hours (Monday-Friday, 9am-5pm) to schedule an initial consultation, which is typically scheduled within 1-2 business days of your call.

If you need more immediate assistance or are in acute distress, you can call the main number during regular business hours and ask to speak with a counselor. If you are experiencing a life-threatening emergency, call 911 or go to your nearest emergency room. The Counseling Services staff has extensive experience with providing support services to individuals of varying social

identities and backgrounds. Further, our counselors know that commitment to diversity, inclusivity, and anti-racism is an ongoing and open-ended journey and, as such, our counselors frequently and regularly engage in self-reflection and training opportunities to increase cultural awareness and to challenge one's own privileges and biases.

Content Labels

This course recognizes that to engage with media is to engage with historic and ongoing problematic representation, as well as the ways that harmful representation impacts students in different ways. Therefore, the instructor aims that any course content displaying racist, sexist, homophobic, transphobic, and otherwise violent or socially violent material will be made known in writing (*or wherever the professor plans to put those warnings, such as on the modules, via the newsfeed, or via email, etc.*) prior to the readings/viewings, so that students may make informed decisions about their mental and emotional health and well-being. Students whose work contains potentially sensitive material are encouraged to give content labels to their classmates. Students may inform the professor of any material that they cannot engage with to find a suitable alternative.

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 artistically and address challenging issues so long as the work itself does not glorify hate, discrimination, or violence of any kind – or involve the professor or another member of the class without their written permission. Conversely, it is the right of the audience, or in this case, the class, to express how work makes them feel, and to do so respectfully and constructively. If you become uncomfortable with a conversation for any reason, you may be excused from the remainder of class without penalty. 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 Office to assist in managing such issues.

Respect for Diversity and Inclusion at DePaul University as aligned with our Vincentian Values:

At DePaul, our mission calls us to explore “what must be done” in order to respect the inherent dignity and identity of each human 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 authors, 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.

Your Gender Pronouns & Preferred Name:

Professional courtesy and sensitivity are especially important with respect to individuals' identities as well as topics regarding race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name and/or your gender pronouns. 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 update records, please see the Student Preferred Name and Gender Policy at:
<https://offices.depaul.edu/secretary/policies-procedures/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:
<https://www.cdm.depaul.edu/Student-Resources/Pages/Enrollment-Policies.aspx>

Changes to Syllabus:

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be posted under Announcements in D2L. Students will also be notified 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. Please see <https://resources.depaul.edu/teaching-commons/teaching/Pages/online-teaching-evaluations.aspx> for additional information.

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 can help faculty build on the elements of the course that are strong and improve other areas for the next group of students. Isolated comments from students and instructors' peers may also be helpful, but evaluation results based on high response rates may be statistically reliable. As you experience this course and material, think about how your learning is impacted. Positive comments also show the department chairs and college deans the commitment of instructors to the university, and teaching evaluation results are one component used in annual performance reviews (including salary raises and promotion/tenure). The evaluation of the instructor and course provides you an opportunity to make your voice heard on an important issue – the quality of teaching at DePaul. Don't miss this opportunity to provide feedback!

Academic Integrity and Plagiarism:

This course will be subject to the university's academic integrity policy. All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity. More information can be found at:

<https://catalog.depaul.edu/student-handbooks/undergraduate/undergraduate-academic-policies/academic-integrity/#:~:text=Violations%20of%20academic%20integrity%20include,%3B%20academic%20misconduct%3B%20and%20complicity>

ChatGPT/AI Policy:

The use of ChatGPT and AI for activities in this course is not allowed. All work, whether it be academic essay, pitch, synopsis, treatment, format, script pages, etc., must be of your own creation. Do not use AI to generate ideas, either. This course is a course on creativity, and you must learn to be creative independent of AI technology. If caught using AI, it will be treated as an instance of plagiarism. The one exception to this AI policy is that you may use AI to generate properly formatted MLA citations on a Works Consulted page. Please note: my AI policy is more restrictive than DePaul's general university policy. While you may be allowed to use AI for limited purposes in other courses, you must adhere to my policy banning AI for this course.

In-class Writing Workshops:

There might be some short in-class scene writing assignments. By enrolling in this course, you agree to share your ideas and writings with the instructor and other students in the class. Feedback is essential to the writing process. As such, you may participate in workshop sessions.

If so: students will be divided into groups, and you must read and prepare notes on your group's pages. Be truthful but sensitive when giving notes. Identifying problems and describing your experience of the work is helpful. Always be prepared to offer solutions to problems, but do not offer solutions unless the writer invites possible solutions (this etiquette keeps the writer in control). If desired, writers are encouraged to invite their classmates to propose solutions to problems. But sometimes, writers prefer to reflect and invent their own solutions. If invited to offer solutions to the writer, use the language of possibility ("what if x" or "there is an opportunity to do x") as opposed to the language of demanding ("you need to do x"). Writers are free to ask questions about their work to their classmates. For example: "Was it clear that Character A wanted X to happen?"

You must acquire express written consent from any writer in the class should you wish to share their work with someone who is not enrolled in this course.

Late Work Policy:

Work is late if it is submitted past the due date and time (even if it is submitted one minute past the deadline as there needs to be a clear cutoff). Late work will not be accepted for full points without a valid excuse of illness or significant personal circumstances. Students must submit documentation to validate such an excuse. Out of fairness to all, late work might not be workshopped in class. Keep in mind that your groupmates need time to read each of your submissions, so treat all deadlines as hard deadlines.

Any work that is submitted late without a valid excuse will receive a 20% grade deduction if submitted in the 24 hours following the deadline; after that, the submission will receive a grade of zero. In the professional industry, turning in work late creates a negative impact on your reputation and can sometimes cost a production millions of dollars. Aim to complete assignments the day before they are due so that if challenging circumstances arise on the deadline day, you can still turn in the work on time. Also, be sure to back up your work so a computer crash does not impact your grade. Printed submissions of your work or submissions by email will not be accepted.

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.

Technology Statement:

Phones, tablets, and laptops are great resources, but they can also be a distraction. It is important that you remain focused, giving your eyes and ears to the class. If you are caught using tech for any purpose other than class work and taking notes (i.e., checking your e-mail, using social media, etc.), you will forfeit your ability to use phones, tablets, and laptops in class for the rest of the quarter. Also, you will receive an unexcused absence for the day.

Zoom Policies:

If circumstances necessitate moving a class to Zoom, the following policies apply:

- The DePaul Code of Student Responsibility applies to online behavior as well as in- person or classroom behavior: <https://catalog.depaul.edu/student-handbooks/code-student-responsibility/university-policies-applicable-students/>
- General – Sign in with your preferred first name, last name, and pronoun preferences (if you so choose). If you do not have access to a computer or smartphone with internet access, call into class. This is not optimal, so 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 whenever 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. Be in a quiet place when possible and turn off any music, videos, etc. in the background.

Important University Dates:

Please refer to the DePaul University Calendar link for the current dates regarding:

Last day to add/swap classes

Last day to drop classes with no penalty

Last day to select pass/fail option

Last day to withdraw from classes, receiving a grade of “W”

<https://academics.depaul.edu/calendar/Pages/default.aspx>

Withdrawal:

Students who withdraw from the course do so by using the Campus Connection system (<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

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. 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.

Emergency Statement:

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. The link <https://offices.depaul.edu/public-safety/campus-services/Pages/emergency-response.aspx> 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).

Grading:**Assignments Summary****Percent of grade**

1. Weekly Class Participation, Class Exercises, & Group Work	15%
2. Get to Know You Slide	5%
3. Group Presentation: Genre-upending Work	15%
4. Genre Response Written Assignment 1	5%
5. Genre Response Written Assignment 2	5%
6. Genre Response Written Assignment 3	5%
7. Genre Response Written Assignment 4	5%
8. Genre Response Written Assignment 5	5%
9. Genre Response Written Assignment 6	5%
10. Genre Response Written Assignment 7	5%
11. Genre Response Written Assignment 8	5%
12. Genre Response Written Assignment 9	5%
13. Final Paper	20%
Total	100%

Grading Scale:

A	93-100
A-	90-92

B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	62-60
F	59-0

In order to emphasize the importance of a professional writer's attention to detail, one point will be deducted for each assignment:

- If you do not upload as a PDF
- If you don't save the file with this exact file name:
 - Assignment Name space Last Name (for example, GRWA2 Kras)

ASSIGNMENTS

1. Weekly Class Participation and Group Work.

Holistically graded on a 100-point scale. Worth 15% of total grade.

Contributing to the class discussion in a meaningful way. I assess both quantity and quality. Demonstrating knowledge of assigned readings, screenings, and lectures (additional readings and screenings not already listed in the syllabus may be added and posted to D2L).

Enthusiastically completing in-class exercises and group work.

Being a prepared, collaborative, and respectful team member.

Arriving on time to class.

2. Get to Know You Slide

Holistically graded on a 100-point scale. Worth 5% of total grade.

Fill out a "Get to Know You" slide based on a provided template posted on D2L.

Due Friday 9/15 at noon CT.

3. Group Presentation: Genre-upending Work

Graded on a 100-point scale. Worth 15% of total grade.

Group presentations are central to the life of a screenwriter. A group presentation is an opportunity to develop skills in collaboration, public speaking, and active learning. To that end, you will be required to collaborate with a group to:

Create a 25 to 30-minute presentation about how one specific film or TV series (you may choose the particular title) upends/shifts/plays with the conventions of a particular genre. Groups will be assigned a particular week and a specific genre. Each person in the group must speak, and you must provide a Works Cited MLA page in proper format.

You must present on:

1. A brief overview of the work for your classmates who haven't seen it.
2. Identify and explain: does the work conform to any conventions of the genre? If so: ID where and how it conforms; and How does using some conventions of the genre contribute to the experience of the piece? What is the purpose of the conventions it does uphold?
3. The bulk of the presentation will be about how the work upends the genre in some way:
 - a. What genre conventions does it upend/shift/play with? And, ID where/how these occur (for example, in a scene or in the overall structure, etc.)
 - b. What is the purpose/effect of each genre-nonconforming example you mentioned?
 - c. How does the work move the genre forward or redefine it in some way? Examine its influence on other works or a key lesson to be learned for future filmmakers.

You may present film clips to illustrate your points, but the clips should total less than 1/3 of your presentation.

Grading Scale (100 points):

- 5 points: following directions: everyone speaks, no fewer than 25 minutes, no more than 30 minutes, all categories are addressed
- 5 points: providing a properly formatted Works Cited MLA page.
- 15 points: quality of speaker presentation delivery: poise/energy/preparation/flow
- 15 points: brief overview section
- 15 points: genre-conforming section
- 30 points: genre-upending section
- 15 points: use of appropriate clips or visuals

4-12: Genre Response Written Assignment 1-9

9 total writing assignments, each at least 500 words (which is about 2 pages double spaced). Based on a 100-point scale. Each is worth 5% of your total grade. Combined, they are worth 45% of your grade.

The instructor will post a topic for you to write about after each class regarding the lecture, screening(s), or a screenplay/reading assignment(s). The document should be saved as a PDF and submitted to the corresponding D2L Submission link by the assigned due date.

Each assignment is due the following Tuesday by 5 PM CT.

For instance, if GRWA1 is assigned on 9/12, then it is due 9/19 at 5 PM CT.

13. Final Paper on a Genre-blending Script

Based on a 100-point scale. Worth 20% of your total grade.

Write an analysis using the storytelling conventions we have discussed throughout the quarter on one screenplay/TV script of your choosing from a list of genre-blending scripts provided by the instructor. The analysis should NOT be a linear retelling of the script's plot. You must discuss the blending of genre narrative devices and how they build a cohesive and engaging narrative--or, depending on your argument, why the current draft of the script is flawed or fails to connect with an audience. You MUST have a definitive opinion on the material and defend it with specific examples from the script that illustrate the conventions discussed this quarter – don't waiver.

A few things to keep in mind:

- Remember, your opinion is not wrong as long as you can support it with specific examples from the film.

- In an effort to present your work objectively, please do not use any personal pronouns when referring to your opinion, such as, “**I feel** this film exhibits poor structure.” It is already clear you are saying it because the entire paper is your opinion. Instead write, “This film exhibits poor structure because...”

- The paper must be no less than 5 pages - MLA Formatting Required

<https://owl.english.purdue.edu/owl/resource/747/01/>

The paper is due via the corresponding D2L Submission assignment link on:

Tuesday, November 21st by 9 PM CT.

COURSE SCHEDULE:

Week 1 (9/12):

Student Introductions

Intro Syllabus

What is Genre? What is it not?

WGA Strike – discuss and answer questions

In-class Group Project Presentation (counts towards class participation):

How WGA Members Use Genre in the WGA Strike:

What was done? How were the conventions of the chosen genre reflected in the picket gatherings?

What are the messages?

How did the writers use the genre and its conventions to convey messages?

Be creative: if you were planning and going to a special picket for this genre:

What message would YOU send?

How would you express this message?

How would you use the genre to help convey that message?

WGA Special Pickets:

Superhero Day:

<https://calendar.google.com/calendar/event?eid=NzltYXFibTVqNHRmaDRhbWdjY2Y2bjhhYXgOTM2MzYyNDNI0GY5MzQxNGQ4NWVhMjA5ZWQ4YzBkZDRjYmJlM2ZiZGM5NzRkNTI1OTgxZmViYjk5M2U3Yjc4MUBn&ctz=America/Tijuana>

Horror Days:

<https://calendar.google.com/calendar/event?eid=NnE2aDI0N2pkaXBscGhzYzN1YzN1MnJhdnEgOTM2MzYyNDNI0GY5MzQxNGQ4NWVhMjA5ZWQ4YzBkZDRjYmJlM2ZiZGM5NzRkNTI1OTgxZmViYjk5M2U3Yjc4MUBn&ctz=America/Tijuana>

AND

<https://calendar.google.com/calendar/event?eid=MDljaWVmcWliMTVjZDc5OGpybmU4cnVpdGUgOTM2MzYyNDNI0GY5MzQxNGQ4NWVhMjA5ZWQ4YzBkZDRjYmJlM2ZiZGM5NzRkNTI1OTgxZmViYjk5M2U3Yjc4MUBn&ctz=America/Tijuana>

AND:

<https://calendar.google.com/calendar/event?eid=MWtwNTM3Mjh2a2s4NmduYXFiMDR0azhlaDUgOTM2MzYyNDNI0GY5MzQxNGQ4NWVhMjA5ZWQ4YzBkZDRjYmJlM2ZiZGM5NzRkNTI1OTgxZmViYjk5M2U3Yjc4MUBn&ctz=America/Tijuana>

Romance and Rom Com Day:

<https://calendar.google.com/calendar/event?eid=NG40MDEwMTZyazNoaGhsMTFvOWJmZzlpNTI1OTgxZmViYjk5M2U3Yjc4MUBn&ctz=America/Tijuana>

Sci-fi Day:

<https://calendar.google.com/calendar/event?eid=NmpkNW5uaGRjb2xmNXM5NW5tZnNja3JpbjMgOTM2MzYyNDNI0GY5MzQxNGQ4NWVhMjA5ZWQ4YzBkZDRjYmJlM2ZiZGM5NzRkNTI1OTgxZmViYjk5M2U3Yjc4MUBn&ctz=America/Tijuana>

True Crime Day:

<https://calendar.google.com/calendar/event?eid=NzQ3dTRudDhpYXE3dmFyc2I1cG12ZzJhYWggOTM2MzYyNDNI0GY5MzQxNGQ4NWVhMjA5ZWQ4YzBkZDRjYmJlM2ZiZGM5NzRkNTI1OTgxZmViYjk5M2U3Yjc4MUBn&ctz=America/Tijuana>

Homework:

“Get to Know You” slide due Friday 9/15 at noon CT

Response 1; Script Reading and/or Screening 1: due Tuesday 9/19 by 5 PM CT.

Week 2 (9/19):

Intro: Historical Drama

In-class group work: pitching an historical person for a biopic--and why (counts as class participation)

Homework:

Response 2; Script Reading and/or Screening 2

Week 3 (9/26)

Group 1 presents on Historical-upending work

Intro: TV Drama, Procedurals, Primetime Soaps

Homework:

Response 3; Script Reading and/or Screening 3

Week 4 (10/3):

Group 2 presents on TV Drama-upending work

Intro: Comedy, Romantic Comedy, and the Situational Comedy

Homework:

Response 4; Script Reading and/or Screening 4

Week 5 (10/10):

Group 3 presents on Comedy-upending work

Intro: Action and Thriller

Homework:

Response 5; Script Reading and/or Screening 5

Week 6 (10/17):

Group 4 presents on Action or Thriller-upending work

Intro: Animation, The Family Film, and Children's Television

Homework:

Response 6; Script Reading and/or Screening 6

Week 7 (10/24):

Group 5 presents on Animation/Family/Kids-upending work

Intro: Science Fiction

Homework:

Response 7; Script Reading and/or Screening 7

Week 8 (10/31):

Group 6 presents on sci-fi-upending work

Intro: Horror

Homework:

Response 8; Script Reading and/or Screening 8

Week 9 (11/7):

Group 7 presents on horror-upending work

Intro: Superhero and Adventure

Homework:

Response 9; Script Reading and/or Screening 9

Week 10 (11/14):

Group 8 presents on Superhero-upending or Adventure-upending work

Intro: Genre Hybrids and the Future of Storytelling

Discuss Final Paper

Homework:

The Final Paper is due via the corresponding D2L Submission assignment link on Tuesday, November 21st by 9 PM CT.