

**SCWR 101-405: Screenwriting for Majors**

Autumn Quarter 2019

Tu 10:00am - 1:15pm

Location: 14 E. Jackson Room 802

**Instructor Information**

Jef Burnham

Pronouns: he/him/his

Email: [jburnha1@depaul.edu](mailto:jburnha1@depaul.edu)\*

Office Hours: M &amp; Th 11:20am-12:50pm (2250 N. Sheffield, Room 332)

Remote Office Hours: W 9am-12pm (via Zoom)

\*If you do not receive a response from me within 24 hours, assume I did not get your email.

**Course Description**

This course introduces digital cinema majors to dramatic writing for motion pictures. The topics covered include theme, plot, story structure, character, and dialogue. Emphasis is placed on telling a story in visual terms.

**Prerequisites:** None**Course Outcomes:** In addition to completing several writing assignments, students are expected to develop, outline, and write a short screenplay.**Learning Objectives**

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

- employ standard screenplay format
- identify elements of scene craft, character development, and narrative structure
- demonstrate expanded visual writing skills
- apply a work-flow process to their creative writing
- produce original writing projects on a deadline
- revise their writing based on feedback from the professor and their peers
- evaluate the work of their peers and formulate helpful feedback

**Required Textbooks**

*Tools of Screenwriting* by David Howard and Edward Mabley ISBN-10: 0312119089

*The Hollywood Standard* by Christopher Riley ISBN-10: 1932907637

Additional required readings will be provided in PDF format on D2L under Content.

**Previous Course Number:** DC 101

### **Screenwriting Software**

You are required to use screenwriting software in this course. Students interested in developing their screenwriting skills beyond this course may consider purchasing the industry standard Final Draft (available to students at a discount at [store.finaldraft.com/final-draft-11-edu-verified.html](http://store.finaldraft.com/final-draft-11-edu-verified.html)). Free options for screenwriting software include **Writerduet** ([writerduet.com](http://writerduet.com)) & **Celtx** ([celtx.com](http://celtx.com)).

### **Learning Domain Description**

This course is included in the Liberal Studies program as a course with credit in the Arts and Literature domain. Courses in the Arts and Literature domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning and through critical and/or creative activity to come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take course in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

### **Learning Outcomes**

Students will be able to:

- Explain, in well-written prose, what a work of art is about and/or how it was produced
  - Articulate and explain the “content” of that work and/or its methodology of production.
- Comment on the relationship between form and content in a work.
  - How does the 14-line sonnet both enable and inhibit its practitioner, for example?
  - What are the generic expectations of a particular form?
  - How does an artist complicate, enrich, or subvert such expectations?
- Assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
- Contextualize a work of art.
  - Do so with respect to other works of art in terms of defining its place within a broader style or genre.
  - Contextualize a work of art in terms of contemporaneous aesthetic, social, or political concerns, discussing how these might shape the work’s reception and how that reception might differ amongst various peoples and historical periods.

### **Grading Scale**

A	93-100 %
A-	90-92 %
B+	87-89 %
B	84-86 %
B-	80-83 %

C+	77-79%
C	74-76 %
C-	70-73 %
D+	67-69 %
D	60-66 %

### **Grade Breakdown**

Scene Writing: Mood & Atmosphere	5 points
Scene Writing: Preparation & Aftermath	5 points
Concepts/Loglines	5 points
In-Class Pitch Exercise	5 points
Draft Pages (Step Outline/One Scene)	15 points
Final Draft Screenplay	25 points
Midterm	20 points
<u>Attendance/Participation</u>	<u>20 points</u>
TOTAL	100 points possible

### **Scene Writing**

Prior to drafting full screenplays, you will write sample scenes according to guidelines provided to you in the assignment sheets on D2L under Content.

- 1.) For the **Mood & Atmosphere** exercise, you will write 3 scenes focusing on the visual and aural presentation of a single space in differing genres. **Submit files as PDFs to the appropriate D2L Submissions Folder by 9am on 9/24.**
- 2.) For **Preparation & Aftermath**, you will write a pair of scenes showing a character preparing for an event and then returning from that event. This assignment will force you to tell a story visually and to convey information about events without showing those events. **Submit files as PDFs to the appropriate D2L Submissions Folder by 9am on 10/1.**

### **Concepts/Loglines**

You will expand, in writing, on at least 2 original, narrative film concepts (i.e. no experimental or non-narrative films) for an approximately 10-minute short film you could ideally produce at DePaul. You will develop one concept into a full screenplay throughout the rest of the quarter. For each proposed film concept, you will include:

- 1.) **a single sentence logline relating the core concept of the narrative (in present tense), and**
- 2.) **a minimum of one written paragraph indicating the following information about the proposed film:** who the protagonist is, the source/potential of conflict in the story, the film's genre classification (comedy, horror, action, thriller, etc), and any other details necessary to clearly convey your concept.

Files must be uploaded to the corresponding D2L Submissions Folder **in PDF format by 9am on 10/8. Also, bring a hard or digital copy to class for workshoping in groups.**

### Midterm Exam

The midterm is an **online** exam covering the assigned readings from *The Tools of Screenwriting* and *The Hollywood Standard* through Week Five. It will be taken on your own time outside of class through D2L (under Content>Midterm or More>Quizzes). The exam is timed. You will have 90 minutes to complete it from the time you begin, and **it must be completed and submitted by 11:59pm on 10/22** in order to receive credit for the assignment.

### Draft Pages (Step Outline/One Scene)

This assignment is comprised of two parts:

- 1.) You will expand your film concept into a **Step Outline** written in your chosen screenwriting software. This step outline will elaborate on the content of every scene in your film and must include an ending, even if that ending is likely to change in the future.
- 2.) You will **choose one scene from your Step Outline for which you plan to include a significant exchange of dialogue and develop that scene** fully, dialogue and all.

[Note: You may of course include dialogue in other scenes, but only one scene needs to be written in its entirety with dialogue.]

The style and formatting of your scene must adhere to the guidelines specified in *The Hollywood Standard* (i.e. written in *present* tense, proper indentation for dialogue, etc.). Only write about what can be seen or heard. Avoid writing about the characters' thoughts or feelings in the direction.

All Draft Pages files must be uploaded to the appropriate D2L Submissions Folder **in PDF format by 9am on 10/29**.

### In-Class Pitch Exercise

Students will be expected to write a two-minute teaser pitch for their films and deliver it in-class on the last day of class (**on 11/19**).

### Final Draft Screenplay

Your completed, 8-10 page screenplay must be uploaded to the appropriate D2L Submissions Folder **in PDF format by Tuesday, November 26 at 10:45am**. Scripts must adhere to the guidelines specified in *The Hollywood Standard*.

### Notes on the Evaluation of Student Work:

Grading rubrics according to which written assignments are assessed will be available on D2L under Content. In order to obtain the desired grade on any assignment, students must review and adhere to these guidelines. In general, written work will be evaluated according to the clarity of your writing, adherence to assignment guidelines, and basic mechanics (i.e. spelling, grammar, and punctuation). Please allow up to 7-10 days for the return of graded materials.

## Course Policies

### **Attendance/Participation:**

Each week's class consists of a combination of lectures, workshops, screenings, and class discussions and/or group exercises. Attendance is mandatory and participation in all discussions and exercises is expected. I assess both the quality and quantity of participation in class to elevate collective learning. Group exercises may require outside preparation be completed and students will receive ample notice. Students who are absent obviously cannot participate in class.

For the purposes of this class, an absence is defined as not showing up for class, sleeping in class, or showing up 15 minutes late or more for a class. All absences will result in a deduction of 2 points from your overall Attendance/Participation grade; **if you are absent more than 2 times, you fail the course.**

(Note: Excused absences may be obtained *from the Dean of Students Offices* under certain circumstances and given the proper documentation.)

### **Outside Screenings:**

Students are *required* to view two feature films (*Alien* (1979) and *Groundhog Day* (1993)) outside of class for participation in lecture/discussion presentations throughout the quarter. Screenings must be completed on your own time by the date listed in the course schedule.

These films will be made available to you on [ColTube](#) in addition to a selection of classic "common ground films" that will be referenced repeatedly throughout the quarter. If you have not seen these common ground films, viewing them earlier in the quarter will help ensure retention of course concepts.

[DISCLAIMER: *Assigned features include adult language, violence, & sexual content.*]

### **Late Work:**

Assignments must be completed and uploaded to D2L in PDF format and quizzes completed by the date and time specified in the Class Schedule. **Late written work will receive a 20% grade deduction for each day it is submitted late. Midterms and Final Draft Screenplays, however, must be turned in by the assigned due date/time (the Final Draft deadline marks the official end of the course).** Printed submissions or submissions by email will not be accepted. I also suggest backing up work with a Cloud file storage service, as computers crash.

### **Technology Statement:**

Laptops/tablets may be used during lectures/discussions **ONLY** to take notes.\* Also, texting, etc. on your cell phone is not allowed, as it is distracting to your fellow students as well as the instructor. You are asked to keep yours on vibrate and may excuse yourself to the hallway if there is an emergency call you must take. If you are expecting such a call, please let the instructor know in advance.

**No technology use of any kind will be allowed during film or clip screenings.** Use of technology during screenings may result in you being asked to leave and being marked as absent.

*\*If I receive complaints about the distracting nature of your technology use or if you are not paying attention, I will no longer allow your continued use of technology in class.*

### **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. For additional information, please see <https://resources.depaul.edu/teaching-commons/teaching/Pages/online-teaching-evaluations.aspx>

### **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>.

**If the instructor finds a student has violated the Academic Integrity Policy/plagiarized their work, the student will fail the course, receiving an automatic F grade.** (Note: Turnitin is used to check the originality of submissions on D2L.) Actions taken by the instructor in this regard do not preclude the university from taking further action, including dismissal from the university.

### **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>

### **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>

### **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 at [policies.depaul.edu/policy/policy.aspx?pid=332](http://policies.depaul.edu/policy/policy.aspx?pid=332)

### **Students with Disabilities:**

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 – Lewis Center #1420 – (312) 362-8002
- Lincoln Park Campus – Student Center #370 – (773) 325-1677

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.

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## Course Schedule

### Week 1 (9/17): Introductions & What is a Screenplay? / Character & Exposition

#### Readings Due

*Tools of Screenwriting*: About Screenwriting & Basic Storytelling (3-40), Visuals (88-90)  
*The Hollywood Standard*: Script-Typing Software & Proofreading (154-163), Appendix  
 A Sample (166-175)

- Assign: 1. **Scene Writing: Mood & Atmosphere** due by 9am on 9/24  
 2. [Choose screenwriting software & find tutorials online. You are responsible for learning how to use your software properly.]

### Week 2 (9/24): Mood & Atmosphere Workshop / Stakes, Urgency & Obstacles

#### Readings Due

*Tools of Screenwriting*: Planting & Payoff / Elements of the Future (72-76), Protagonist, Conflict, Obstacles (43-49), Characterization (63-65), Activity and Action (81-83)  
*The Hollywood Standard*: Quick Start Guide & Single-Camera Format (1-27)

Assign: **Scene Writing: Preparation & Aftermath** due by 9am on 10/1

**ASSIGNMENT DUE: Scene Writing: Mood & Atmosphere** (to D2L by 8:00am on 9/24)

### Week 3 (10/1): Preparation & Aftermath Workshop / Writing the Short Film I

#### Reading Due

*Tools of Screenwriting*: Premise, Main Tension, Theme, Unity (49-59)  
*The Hollywood Standard*: Scene Headings (29-32 & 42-62)

Assign: **Concepts/Loglines** due by 9am on 10/8

**ASSIGNMENT DUE: Scene Writing: Preparation & Aftermath** (to D2L by 9am on 10/1)

### Week 4 (10/8): Concepts & Loglines Workshop / Three-Act Structure

#### Readings Due:

*Tools of Screenwriting*: Development of the Story (66-68), The Outline and Step Outline/  
 Plausibility (76-81)  
*The Hollywood Standard*: Direction (63-80)

Assign: **Draft Pages** (Step Outline & One Scene) due by 9am on 10/29

**ASSIGNMENT DUE: Concepts/Loglines** (due to D2L by 9am on 10/8; bring a copy to class)

**Week 5 (10/15): Writing the Short Film II / Beats, Scenes, & Sequences**

Readings Due

*Tools of Screenwriting*: The Dramatic Scene (91-94)Assign: **Midterm Exam** (complete on D2L under Content or Quizzes by 11:59pm on 10/22)**Week 6 (10/22): Tension & Dialogue / Genre Writing & Alien Discussion**

Readings Due

*Tools of Screenwriting*: Dramatic Irony (68-70), Dialogue (84-87)*The Hollywood Standard*: Dialogue (81-102)**Outside Screening Due:** *Alien* (1979) [Available on <http://coltube.cdm.depaul.edu>]**ASSIGNMENT DUE: Midterm Exam** (must be submitted on D2L by 11:59pm on 10/22)**Week 7 (10/29): Workshop Draft Pages**

Readings Due

*The Hollywood Standard*: Special Pages (131-139)Assign: **Read** *Groundhog Day* Screenplay**ASSIGNMENT DUE: Draft Pages** (to D2L by 9am on 10/29)**Week 8 (11/5): Workshop Draft Pages / Formatting Issues & FAQs**Assign: **Final Draft Screenplay** (due to D2L by Thursday, 6/13 at 10:45am)**Week 9 (11/12): Groundhog Day Script-to-Screen Analysis**Readings Due: *Groundhog Day* Screenplay**Outside Screening Due:** *Groundhog Day* (1993) [Watch it on [coltube.cdm.depaul.edu](http://coltube.cdm.depaul.edu)]

**Week 10 (11/19): Rewriting & Packaging / Pitches**

Reading Due

*Tools of Screenwriting*: Rewriting (95-97)

*The Hollywood Standard*: revisit Proofreading (160-163)

**ASSIGNMENT DUE: Pitches** (delivered in class)

**FINAL PAPER DUE: Upload to D2L by Tuesday, November 26 at 10:45am**