SCWR 307-701 Adaptation/Screen Adaptation 407-701
DePaul University School of Cinematic Arts
Autumn Quarter 2023
Mondays, 5:45-9 PM CT
Location: 14 E. Jackson, Room 507 (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 course will explore the process of adapting existing material into a feature screenplay or teleplay. With the professor's guidance, students will choose material from the public domain to adapt, and then formulate a logline, short pitch, treatment, and first act of a feature screenplay (or two acts of a teleplay). Students will also be exposed to the process by which media rights to existing material can be obtained, should they wish to pursue intellectual property in the future.

Prerequisites:
SCWR 302, SCWR 352, SCWR 353

Course Outcomes:
Students will complete an outline and first act of a screenplay adapted from public domain source material.

Learning Objectives:
Upon successful completion of this course, students will be able to:
- analyze a piece of source material and its adapted screenplay to identify the unique techniques and choices implemented in the adaptation.
- demonstrate the ability to navigate the public domain for access to material.
- create a unique, well-structured, character-driven cinematic adaptation of existing source material.
- evaluate the work of their peers and formulate helpful feedback.

Readings and Printed Resources:
See syllabus for required online reading links. Any additional readings will be posted under "Content" in D2L. The student will also have a choice of sources to use for various projects.

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

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

<u>Screenwriting Software</u>:
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. **<u>All assignments are to be delivered in PDF</u>.**

<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. Sleeping in class, doing non-class work in class, using social media in class, or arriving more than 15 minutes late will count as an unexcused absence. If you are absent during an in-class pitching day, you will be required to turn in a <u>digital video recording</u> of your pitch instead.

<u>Excused Absences</u>:
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. <u>Three unexcused absences will constitute course failure</u>.

<u>Grading</u>:

Assignments Summary	Percent of grade
1. Weekly Class Participation, Class Exercises & Group Work	15%
2. Historical Person Adaptation In-class Pitch	10%
3. Adaptation Reflection Paper	15%
4. Non-text IP Adaptation Project	15%
5. Public Domain Text 3-minute In-class Pitch with Mini Pitch Deck	10%
6. Public Domain Text Treatment or Format	20%
7. Public Domain Script Pages (25-30)	15%
Total	100%

<u>Grading Scale:</u>
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

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.

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 for your Adaptation Reflection paper. 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 Workshops:
Feedback is essential to the writing process. As such, you will participate in weekly workshop sessions. Students will be divided into groups, and you must read and prepare written notes on your group's pages before class. Show your classmates the courtesy of reading their material as they will yours. 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").

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 cannot 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 30% 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 you 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 workshops, in-class writing assignments, and lectures. 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.

<u>Important University Dates</u>:
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

<u>Withdrawal</u>:
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.

<u>Retroactive Withdrawal</u>:
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

<u>Incomplete Grades</u>:
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. 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).

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 and lectures.
Enthusiastically completing in-class exercises, group work, and the "get to know you" info slide.
Being a prepared, collaborative, and respectful team member.

This will be a grade based on 100 points. That grade will then be worth 15% of your grade.

2. Historical Person Adaptation In-class Pitch.

3 minutes or fewer. Based on a 100-point scale. Worth 10% of your total grade.

Prepare a short in-class pitch (3 minutes or fewer—do not go over your time) about an historical person (pre-year 2000 C.E.). You must include:
  Logline (15 points)
  Medium (Film or TV) (10 points) – can be expressed in your logline if you choose.
  What is your take/POV on this material? (15 points)
  What is the arc of the main character's story? This can be as simple as a one-sentence
      explanation. (15 points)
  Why tell this story now/why is it relevant to today? (15 points)
  Why are you the person to tell this story? (15 points)

You will also be graded on the quality of the pitch delivery:
  Poise/energy/preparedness/engaging your audience (15 points)

Going over the 3-minute time limit will result in cutting you off plus a mandatory 5-point deduction from your total score.

Due: Monday 9/25 in class

3. Adaptation Reflection Paper, 5-7 pages (double spaced) Plus Works Consulted Page.

Based on a scale of 100 points. Worth 15% of your total grade.

I recommend that you plan in advance and make appointments with DePaul's Writing Center if you struggle with essay writing and/or creating an MLA Works Consulted page: https://condor.depaul.edu/writing/programs-writing-center-scheduling-appointments.html

A comparative analysis (not summary) of 2 screen adaptations and a new adaptation proposal.

1. Pick a clear source material (for example, a book, play, comic, etc.) that has at least <u>2</u> different screen adaptations made from it.
   In your introduction, note the title, year, original medium, and writer.
   For example: Emma (1815), a novel by Jane Austen

2. Choose TWO different screen adaptations of the source material that you will evaluate. In your introduction, note the title, year, medium, and writer of these works.

   For example (do not choose these as these will be discussed in class):
   Clueless (1995) film written by Amy Heckerling vs. *Emma* (1996) film written by Douglas McGrath; or
   Aisha (2010) film written by Devika Bhagat vs. *Emma Approved* (2013) web series written by Bernie Su; or
   Emma (2020) film written by Eleanor Catton vs. *Emma* (1996) TV Movie written by Andrew Davies; or
   Emma (2009) limited series written by Sandy Welch vs. *Emma* (1972) limited series written by Denis Constanduros; or
   Lights, Camera, Romance (2021) TV Movie written by Brittany Wiscombe vs. *Playing Cupid* (2021) TV Movie written by Nina Weinman

3. Evaluate which adaptation was the most successful and why (this discussion must be at least 3 pages). Focus on the screenplays, not the performances or production values. You may consider the following points:
   1) What were the challenges of adapting this source material? Who addressed these challenges better and why?
   2) Was one concept better than another? If so, why?
   3) Analyze some similarities and differences within these adaptions and their success/failure (for example, plot, character, narrative devices, world, theme, political agenda, medium, etc.)

Make sure you are using <u>analytical statements</u> and are not just summarizing. Summary statements observe fact whereas analytical statements include opinions/evaluations.
<u>For example:</u>
<u>Summary statement (no)</u>: *Emma* is set on an estate in Regency England whereas *Clueless* takes place in 1990s Beverly Hills.
<u>Analytical statement (yes)</u>: While *Emma* is set on an estate in Regency England and *Clueless* takes place in 1990s Beverly Hills, both settings aptly illustrate that Emma is a wealthy "queen bee" within her society.

4. If you were adapting the original source material today, what would you do and why? Express your take (this discussion must be at least 2 pages).

5. Write a Works Consulted page in proper MLA format to document the films/shows you used. You may use NoodleTools or a similar citation generator to help you with proper formatting.

Grading (100 points):
10: Following directions (choose 1 source material with 2 screen adaptations; evaluate which adaptation is more successful and why (at least 3 pages); how would you adapt it (at least 2 pages). No more than 7 pages original writing plus one works consulted page in proper MLA format = no more than 8 pages total.
30: Clarity and quality of your analysis of 2 adaptations
30: Clarity and quality of your own adaptation proposal
15: Quality of college-level writing (did you use a sophisticated level of diction, clear topic sentences, transitions, fully developed paragraphs, etc.)
15: Mechanics of standard written English (grammar, punctuation, spelling, etc.)

Due: noon CT on Monday 10/2.

4. Non-text IP Adaptation

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

Choose an existing IP that is not text heavy (toy, painting, video game, song, sketch character, etc.) that does not have a full text story associated with it yet (not a play, novel, short story, comic, etc.).

Note: You don't have to choose something in the public domain, but if you choose something not in the public domain, you will not be able to adapt it for professional use (it will be for educational purposes only). Therefore, I recommend choosing something in the public domain.

Some adaptation examples are:
Barbie, Lego Movie
Belle, Sunday in the Park with George
The Last of Us
Yellow Submarine

Ted Lasso
The Emoji Movie

Write a logline and one-page synopsis for your adaptation take. 100 points:
  Logline (20 points)
  Quality, originality, and market viability of overall take/concept (20 points)
  Quality and clarity of synopsis (20 points)
  Quality of college-level writing (did you use appropriate diction, clear sentences, etc.)
    (20 points)
  Mechanics of standard written English (grammar, punctuation, spelling, etc.) (20 points)

Due: Monday 10/9 by noon CT.

5. Public Domain Text 3-minute Pitch with Mini Pitch Deck

Based on a 100-point scale. Worth 10% of your total grade.

Choose a Public Domain IP. Prepare a 3-minute (or fewer) pitch in class with a mini pitch deck (must include at least 3 slides, including a title slide). The pitch must include:
  Logline (15 point)
  Medium (Film or TV) (5 points)
  What is your take/POV on this material? (15 points)
  What is the arc of the main character's story? This can be as simple as a one-
    sentence explanation. (15 points)
  Why tell this story now/why is it relevant to today? (15 points)
  Why are you the person to tell this story? (15 points)

You will also be graded on the quality of the pitch delivery:
  Poise/energy/preparedness/engaging your audience (15 points)
  Mini-pitch deck (at least 3 slides, including a title slide) (5 points)

Going over the 3-minute time limit will result in cutting you off plus a mandatory deduction of 5 points from your total score.

Due: Monday 10/16 in class

6. Public Domain Text Treatment or Format

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

Choose a work in the public domain.

Write an industry standard treatment (if screenplay) or format (for TV Series) for your project that expresses your take/POV.

Treatments should be 5-10 pages (single spaced) and contain act break markers.

Formats should be 5-10 pages (single spaced) and contain the following with clear category headings:

     Personal connection
     Logline for series
     Tone (may include a discussion of comps)
     Character descriptions/arcs
     Pilot synopsis
     Season One description
     Ideas for 2 sample episodes in Season One
     Season 2 or Series Arcs (for instance, a paragraph about arcs in Season Two or a
          paragraph of the general arc of the whole series)

Quality will be graded holistically based on a scale of 100 points while considering the DePaul SCA Screenwriting Grading Rubric areas of concept, character, plot, market, and technical. A key question when considering the holistic grade is: is the document of a quality level that merits a writer's representative to submit it to a studio? Or, does it need significant development/refinement first?

The treatment or format will be graded based on the <u>final draft document,</u> not the developmental drafts.

<u>However</u>, failure to turn in the developmental drafts on time (for example, turning in Act One of the treatment late) will subject your <u>final draft document</u> to the <u>late work policy</u>. If there are multiple late turn-ins on the development/workshop deadlines, you could fail the whole assignment. Treat the development draft deadlines as hard deadlines.

<u>Draft deadlines</u>:

Due by noon CT on Friday 10/20:
     Feature Treatment for Act One OR
     Format: personal connection/inspiration, logline, why now/relevance, overall
          take, character descriptions and world

Due by noon CT on Friday, 10/27:
     Feature Treatment to end of Act Two OR
     Format: Pilot Treatment

Due by noon CT on Friday 11/3:
     Feature Treatments to the End of Act Three OR
     Format: Future Episodes and Season Two Arcs (or Series Arcs)

Due by noon CT on <u>Wednesday</u> 11/8:
     Final Draft of Treatment or Format

7. Public Domain Script Pages (25-30 pages)

100-point scale. Worth 15% of total grade.

Based on your public domain 1) treatment or 2) the pilot synopsis in your format, write 25-30 script pages in standard industry format.

Due Dates:

Friday 11/10 by noon CT:
 First 5 script pages due

Monday 11/20 by 5:45 PM CT:
 Final draft of 20-30 script pages due

COURSE SCHEDULE:

Week 1 (9/11):

Introductions
Intro syllabus
Approaches to Adaptation

Float vs. Flail
In-class mystery project: The Great Screenwriter Bakeoff (counts towards class participation)

Homework:
 due Friday 9/15 at noon CT:
  1) Complete the "get to know you" slide based on a provided template with forthcoming link (TBD—will be posted in D2L). This is super quick and will help all of us get to know you.
 due Monday 9/18:
  1) Prepare for in-class syllabus quiz - team competition
  2) Put all due dates and times in your calendar. Schedule reminders. Schedule blocks of time on your calendar to complete homework.
  3) Read:
  a. Wikipedia articles on two composers:
   Chevalier de Saint-Georges
   https://en.wikipedia.org/wiki/Chevalier_de_Saint-Georges
    Content label: racism, assault, death
   Mozart:
   https://en.wikipedia.org/wiki/Wolfgang_Amadeus_Mozart
    content label: death
  b. *IndieWire* Interview with *Chevalier* screenwriter Stefani Robinson:
  https://www.indiewire.com/features/general/stefani-robinson-atlanta-chevalier-interview-1234829690/

     c. *The Credits* Interview with *Chevalier* screenwriter Stefani Robinson:
https://www.motionpictures.org/2023/04/chevalier-screenwriter-executive-producer-stefani-robinson/

     d. *Chevalier* screenplay by Stefani Robinson:
     PDF will be posted in D2L
          content label: racism, slurs, assault, sexual content, death

     e. *Amadeus* screenplay by Peter Shaffer:
https://www.sellingyourscreenplay.com/wp-content/uploads/screenplay/scripts/Amadeus.pdf
          content label: sexual content, death

Week 2 (9/18):

FYI: The last Day to drop AQ2023 classes with no penalty is Tuesday, September 19, 2023.

Team competition - oral quiz on the syllabus (participation counts towards class participation grade).

Lecture: Historical Adaptation
     Challenges:
          Dealing with voluminous information (i.e. *Marie Antoinette*); or
          Dealing with gaps in the historical record (i.e. *Chevalier*); or
          Doing your own thing whether true or not (*i.e. Amadeus*).
          All: Making it relevant to today.

Screening clips from historical works:

     Chevalier
          content label: racism, slurs, assault, sexual content, death
     Amadeus
          content label: sexual content, death

Examining medium and tone:
     Marie Antoinette (film)
     Marie Antoinette (TV series)
          content label: bullying, abuse

Choosing a subject for your historical person short pitch.
Intro an example pitch.

Homework:
     Historical Person Pitch due Monday 9/25 in class

Week 3 (9/25)

Due: In-class historical person pitch (3 minutes or fewer).

Intro how to do comparative analysis of takes on multiple literary adaptations.

Discuss various adaptations of *Emma* (you do not need to preview these before class):
      Clueless (1995) film written by Amy Heckerling vs. *Emma* (1996) film
           written by Douglas McGrath; or
      Aisha (2010) film written by Devika Bhagat vs. *Emma Approved* (2013) web series
           written by Bernie Su; or
      Emma (2020) film written by Eleanor Catton vs. *Emma* (1996) TV Movie written by
           Andrew Davies; or
      Emma (2009) limited series written by Sandy Welch vs. *Emma* (1972) limited series
           written by Denis Constanduros; or
      Lights, Camera, Romance (2021) TV Movie written by Brittany Wiscombe vs. *Playing*
           Cupid (2021) TV Movie written by Nina Weinman

Intro adaptation reflection paper

<u>Homework</u>:
      Write and turn in Adaptation Reflection paper by noon CT on Monday 10/2.

Week 4 (10/2):

<u>Due</u> by noon CT: Turn in Adaptation Reflection paper.

Introduce: Adapting Non-text IP.

<u>Homework</u>:
      Logline and one-page synopsis for your Non-text IP Adaptation. Due Monday 10/9 by
      noon CT.

Week 5 (10/9):

<u>Due</u> by noon CT: Logline and one-page synopsis for your Non-text IP Adaptation.

Discuss Public Domain Adaptation Project: selecting IP, portfolio building, pitch deck, treatment
and format introduction.

<u>Homework</u>:
      Choose Public Domain IP and prepare a 3-minute (or fewer) pitch to class with a mini
      pitch deck. Due Monday 10/16 in class.

Week 6 (10/16):

<u>Due</u>: Present Public Domain Adaptation 3-minute pitches with mini pitch deck to class.

<u>Homework</u>:
      Due Friday 10/20 by noon CT:

Feature Treatment for Act One OR
Format: personal connection/inspiration, logline, why now/relevance, overall
take, character descriptions and world

Week 7 (10/23):

Adaptation topics: dialogue and world rendering

Workshop Adaptation Materials.

Homework:
Due by noon CT on Friday, 10/27:
Feature Treatment to end of Act Two OR
Format: Pilot Treatment
Get ahead:
Feature writers: start writing your adaptation script pages since your Act One
treatment has been written.

Week 8 (10/30):

Approaching content creators.

Workshop Public Domain Adaptation Materials.

Homework:
Due by noon CT on Friday 11/3:
Feature Treatments to the End of Act Three OR
Format: Future Episodes and Season Two Arcs (or Series Arcs)
Getting ahead:
TV writers: start writing your adaptation script pages since your pilot treatment
has been written.

Week 9 (11/6):

Acquiring copyrighted material: shopping agreements vs. options.

Workshop Public Domain Adaptation Materials.

Homework:
Final Draft of Treatment (film) or Format (TV) due by noon CT on Wednesday 11/8.
First 5 script pages due by noon CT on Friday 11/10.
Getting ahead:
Continue writing the rest of your adaptation script pages.

Week 10 (11/13):

Workshop Public Domain Adaptation Script Pages.

<u>Homework:</u>
Final draft of 20-30 script pages due by 5:45 PM CT on Monday 11/20.

DePaul Student Info Links:

1. How to use Bluestar to Make Appointments: https://offices.depaul.edu/depaul-central/student-resources/Pages/BlueStar.aspx

2. CDM Acadmic Advising: https://www.cdm.depaul.edu/Student-Resources/Pages/MeetOurStaff.aspx

3. University Academic Advising: https://resources.depaul.edu/student-success/advising/Pages/default.aspx

4. CDM SCA Tech Support Email: scaavsupport@depaul.edu

5. University Tech Support: https://offices.depaul.edu/information-services/support/Pages/default.aspx

6. Dean of Students Office: https://offices.depaul.edu/student-affairs/about/departments/Pages/dos.aspx

7. Incomplete Request: https://www.cdm.depaul.edu/Student-Resources/Pages/Grading-Policies.aspx

8. Tutoring and Study Help: https://resources.depaul.edu/student-success/tutoring/Pages/default.aspx

9. University Counseling Services: https://offices.depaul.edu/student-affairs/about/departments/Pages/ucs.aspx

10. University Financial Aid Office: https://www.depaul.edu/admission-and-aid/financial-aid/Pages/contact-us.aspx

11. University Student Success Resources: https://resources.depaul.edu/student-success/Pages/default.aspx

12. The Vincentian Assistance Fund: https://offices.depaul.edu/mission-ministry/scholarships-grants-awards/Pages/Vincentian-Assistance-Fund.aspx

Academic and Technical Student Resources

Succeeding as an Online Student

A collection of crowdsourced tips from DePaul students, faculty, and staff include information on finding computer and internet access, staying organized, communicating with instructors, participating effectively in group work, and creating a productive work environment.

D2L Tutorials

For help navigating and use D2L, visit the [student tutorials and guides to using D2L](#). The tutorials and guides provide instructions for doing things such as starting a thread in a Discussion and submitting to a Submission folder.

Students with Disabilities

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 in your success. You can inquire via email at csd@depaul.edu or via phone: +1 (312) 362-8002 or +1 (773) 325-1677.

Students are also invited to contact me privately to discuss your needs and how I may assist in facilitating the accommodations you will require during this course. This is best done early in the term and our conversation will remain confidential.

For information on accessibility issues related to D2L, visit the [accessibility section of the D2L website](#).

Additional Accommodations

This course may include instructional content delivered via audio and video. If you have any concerns about your ability to access and/or understand this material in its default format, please notify me within the first week of the course so accommodations can be made.

Technology Support

For technical support by email, email helpdesk@depaul.edu. To submit an online ticket, [visit the DePaul service portal](#). For technical support by phone, call DePaul's Help Desk at +1 (312) 362-8765. The Help Desk operates on Central Standard Time and its hours are as follows:

Monday – Thursday: 8 a.m. to 8 p.m.
Friday: 8 a.m. to 5 p.m.
Saturday: 8 a.m. to 4 p.m.
Sunday: Closed

The Help Desk is closed during all University holidays.

For DePaul software information, visit the [Student Success Technology guide](#).

[DePaul Writing Center](#)

Writing Center tutors can meet with you online. Writing Center Tutors work with writers on many different projects across disciplines. In each appointment, Writing Center tutors will work with you to collaboratively set an agenda focused on one, two, or three specific topics for revision.

[DePaul Library](#)

You can use [Ask a Librarian](#) to discuss questions with a librarian via instant messaging. The library also provides [Research Guides](#) for any field in which you need to conduct research.

Counseling Services

[University Counseling Services](#) are operating on a virtual basis and counselors are available for support, crisis management, consultation and community referrals.

If you would like to be contacted by a counselor please leave a message with University Counseling Services: +1 (773) 325-7779. Their front desk staff are working remotely and will answer your call directly. If they are taking another call, leave a message and your call will be returned within a business day.

In case of an urgent or life-threatening emergency, please call Public Safety +1 (773) 325-7777, 911, or Advocate Illinois Masonic Behavioral Health Services Crisis Line (if you are in Chicago).

Office for Academic Advising Support

The [Office for Academic Advising Support](#) (OAAS) is open for online advising appointments.

Any student who is undeclared or thinking about changing or adding a major or minor is welcome to meet with an OAAS advisor via Zoom to discuss your options and interests. Please email [AdvisingSupport@depaul.edu](#) for assistance scheduling an appointment or with any other advising question.

Career Center

The [DePaul Career Center](#) offers a range of career services, available virtually, including personal career advising, career-skills workshops, mentoring, networking, and job and internship opportunities.

Dean of Students

The [Dean of Students Office](#) provides many services to help students adjust to college. They also have resources for students who experience difficult situations, such as illnesses or family issues, and they offer support options for a variety of circumstances.

The Dean of Students Office is accessible for live questions, referrals and assistance via a virtual office using Zoom. The virtual office will be staffed Monday-Friday from 9 a.m. to 5 p.m. (CST). You can also request an appointment by calling 773-325-7290 or by emailing deanofstudents@depaul.edu. In cases of emergency, please call the Department of Public Safety at 773-325-7777.

DePaul Central

DePaul Central provides services to help student manage registration, academic planning, financial aid, and payment processes.

Use their services by calling +1 (312) 362-8610, emailing finaid1@depaul.edu or dpcl@depaul.edu, or by joining the DePaul Central Zoom Lobby for assistance from 9 a.m.-12 p.m. (CST) (10 a.m. - 12 p.m. on Wednesdays).

Monday, Tuesday, Thursday, Friday Zoom Lobby
Wednesday Zoom Lobby

Please also see DePaul Central's step-by-step instructions on how to use Campus Connect.

Policies

- Academic Integrity
- Academic Calendar with Add/Drop Dates
- Undergraduate Student Handbook
- Graduate Student Handbook

D2l Student Settings

This page contains instructions for customizing and managing notifications in D2L, and adding a profile picture to D2L.

Get Course Notifications

Notifications from D2L can help you to stay connected to your courses and on track with course work. You have a few options for receiving and managing notifications in D2L. You should select the option for receiving and managing notifications that will work best for you.

Get Course Notifications via the Pulse App

The Pulse app provides an easy view of course calendars, readings, assignments, grades, and announcements. The Pulse app will also allow you to receive push notifications from your courses. The Pulse app sends push notifications for all types of

D2L activity; for example, a push notifications is sent when a News item is published, a new grade is updated, a new item in Content is published, and feedback is published via a Submission folder.

Instructions for Downloading and Using the Pulse App

1. In the top right of D2L, select your name to open the menu.
2. Select **Notifications**.
3. Select **App Store**, if you have an iOS device, or **Google Play**, if you have an Android device.
4. Follow the on-screen instructions to install the app on your device.
5. On your device, open the Pulse app.
6. Search for and select **DePaul University** as your institution.
7. Log in with your Campus Connect user ID and password. You will see a list of your classes.

Get Course Notifications via Email

When subscribing to notifications via email, you select the notifications that you receive. Instant notifications are the recommended type of notifications, and you can further determine the items you would like to be notified of via email.

Instructions for Subscribing to Instant Notifications via Email

1. In the top right of D2L, select your name to open the menu.
2. Select **Notifications**.
3. Navigate to the "Instant Notifications" section.
4. In the "Email" column, select the items you would like to trigger notifications via email. (If a box is already selected, then you are already to subscribed to that type of instant notification.)
5. Select **Save**.

Add a Profile Picture

Adding a profile picture can enable a greater sense of community among course participants. When you add a profile picture, it will appear next to your name in the Classlist and in Discussions.

Instructions for Adding a Profile Picture to D2L

1. In the top right of the course homepage, select your name to open the menu.
2. Select **Profile.**
3. The user profile page will open. Select **Change Picture**.
4. A pop-up box will appear. Select **My Computer.**
5. Select **Upload**.
6. Select the image from your computer.

7. Select **Choose.**
8. The image name should be displayed. Select **Add.**

SCA Screenwriting Grading Rubric

	UNSATISFACTORY	COMPETENT	PROFICIENT	DISTINGUISHED
CONCEPT	Does not possess a concept that can support the intended format – short film, feature, TV pilot	Contains a practical, yet ultimately derivative concept that supports the intended format – short film, feature, TV pilot	Contains an original and viable concept that supports the intended format – short film, feature, TV pilot	Contains a cinematically innovative and viable concept that supports the intended format – short film, feature, TV pilot
CHARACTER	Lacks developed character(s) that consistently struggle to evoke empathy and/or intrigue, dialogue has little distinction of character and purpose	Presents common archetypal character(s), dialogue is often on-the-nose, yet passable	Presents well-developed and active character(s) that evoke empathy and/or intrigue, dialogue is paced appropriately and serviceable throughout	Presents complex, original, and active character(s) that garner empathy and/or intrigue from the onset, dialogue is efficient, engaging, and organic to the world of the story
PLOT	Fails to develop a discernable set-up, through-line, and resolution	The set-up, through-line, and resolution is evident, but largely by-the-numbers	There is a serviceable set-up, through-line, and resolution	There is an interesting set-up, compelling through-line, and satisfying resolution
MARKET	Struggles to grasp the basic conventions of the intended genre(s) and does not appeal to the target audience	Follows the basic conventions of the intended genre(s) tone – labors to draw target audience	Follows the conventions of the intended genre(s) tone – appeals to the target audience	Follows and elevates the conventions of the intended genre(s) tone – resonates with the target audience
TECHNICAL	Consistently lacks understanding of industry standard script format – spelling and grammar errors throughout, action description struggles to capture what can be seen or heard on-screen, and/or fails to meet the required page length for the intended format	Displays some understanding of industry standard script format – few spelling and grammar errors, action description is serviceable, and meets the required page length for the intended format	Displays an understanding of industry standard script format – free from spelling and grammar errors, action description reveals only what can be seen or heard on-screen, and meets the required page length for the intended format	Displays a mastery of industry standard script format – free from spelling and grammar errors, action description showcases the writer's unique voice, and meets the required page length for the intended format