

NEWM N260
Scriptwriting
Department of Human Centered Computing
Indiana University School of Informatics and Computing, Indianapolis
Fall 2021

Section No.: 36659 *Credit Hours:* 3
Time: Thursdays 12-2:40 p.m.
Location: IT257
First Class: August 26, 2021
Web site: Canvas

Instructor: John King, M.S., Lecturer

Office Hours: TBA

Office: IT420H

Phone: (317) 278-4145 (Canvas e-mail strongly preferred – I’m rarely at my desk, but often at a computer)

E-mail: Canvas inbox only

Course Description

This course is an introduction to writing for new media concentrating on developing ideas, concepts, plans, and stories. Students will generate scripts and analysis for numerous new media projects. Other topics covered include writing for scripts and advertising and marketing plans.

Overview: This course is intended to give students an understanding of effective scriptwriting technique and visual storytelling, while also giving students the opportunity to apply that understanding to their own short scripts. This is an introductory, basic course that covers a lot of material, but will focus on developing 1) your ability to write using visual storytelling techniques and 2) your ability to give and take constructive feedback. For this course, students will draft and revise two major scripts: one Web series pilot script and one short film script of 3-5 pages in length, plus some smaller assignments. In addition, students will complete various writing exercises, watch several examples, and read material related to the craft of scriptwriting. Much of this course will focus on workshops and in-class critiques of student scripts, as well as the reading and analysis of scripts and script excerpts considered from the perspective of craft.

Resources for Success

- In-class peer reviews
- **Free Help: University Writing Center** - This wonderful, **free**, one-on-one service is available to all IUPUI students and provides help with writing assignments and projects. Locations: Cavanaugh 427 and University Library 2125. Your assignment grades partially depend on spelling and grammar, so do utilize this FREE resource before turning in work.

Required Texts:

Title: *Scriptwriting 2.0: Writing For The Digital Age*
Authors: Marie Drennan, Vlad Baranovsky, and Yuri Baranovsky
Edition: 2013 edition
Publisher: Holcomb Hathaway, Scottsdale, AZ
Book site: <http://www.hh-pub.com/Scriptwriting-20-P106.aspx>
ISBN: 9781934432426.

(Also available at the IUPUI B&N, or the above publisher’s link, or on Amazon.com:
<http://www.amazon.com/Scriptwriting-2-0-Writing-Digital-Age/dp/1934432423/>)

Title: *The Screenwriter's Bible*
 Author: David Trottier
 Edition: 6th
 Publisher: Silman-James Press
 ISBN: 9781935247104

(Also available at the IUPUI B&N, or the above publisher's link, or on Amazon.com:
<https://www.amazon.com/Screenwriters-Complete-Writing-Formatting-Selling/dp/1935247212/>)

Note: I reserve the right to give pop quizzes on any assigned reading.

Other Tools and References

screenwriting.io

johnaugust.com

celtx.com

Technology Requirements

- Software: You will not be required to purchase any software for this class. I recommend free options. Don't use Office products to write screenplays. Wrong tool, wrong job.
- Celtx.com is browser-based script formatting – very useful.
- Internet connection for accessing Box, Canvas, E-mail, Celtx.com, etc. If you do not have a Box.com account set up yet, do so right away. We'll use Box a lot in this class.

Student Learning Outcomes

Students will learn, understand and apply knowledge of the following:	RBT*	IUPUI+	PLOs	Assessment
Identify and distinguish assorted media for which one may write scripts and the nuances involved in writing for these different platforms;	1, 2, 3	P1.1-P1.2 P2.1, P2.3 P3.1, P3.4 P4.2, P4.3	1, 5, 8, 9, 10	Peer Review(s) Critique Sheets Quizzes
Identify key elements and terms of story composition (e.g. plot, character development, etc.)	1, 2, 3, 6	P1.1-P1.2 P2.1, P2.3 P3.4 P4.2-P4.3	1, 2, 3, 4, 5, 6, 7, 10	Peer Review(s) Critique Sheets Quizzes

Application of methodologies to successfully encode a relevant message into a script to elicit the intended decoding of and audience response to that message (i.e. know your audience);	3, 4, 6	P1.1-P1.4 P2.1-P2.4 P3.1-P3.4 P4.1-P4.4	1, 2, 3, 4, 6, 7, 10	Assignment 1-3, Peer Review(s) Critique Sheets
Application of critical theories that help shape the creative practice and the ways in which the viewer interprets the media to which they are exposed;	1, 2, 3, 6	P1.1-P1.4 P2.1-P2.4 P3.1-P3.4 P4.1-P4.4	1, 2, 3, 4, 5, 6, 9, 10	Assignment 1-3 Peer Review(s) Critique Sheets
Creation of error-free, professional scripts and papers.	1, 2, 3, 6	P1.1-P1.4 P2.1-P2.4 P3.1-P3.4 P4.1-P4.4	1, 2, 3, 4, 5, 6, 10	Assignment 1-3 Peer Review(s) Critique Sheets
Production of projects that require the development of academic skills, including research, writing, oral expression, and critical analysis.	1, 2, 3, 6	P1.1-P1.4, P2.1-P2.4 P3.1-P3.4 P4.1-P4.4	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	Assignment 1-3 Peer Review(s)
Working within a collaborative team.	2, 3, 4, 5, 6	P1.1-P1.4 P2.1-P2.4 P3.1-P3.4 P4.1-P4.4	1, 2, 3, 4, 5, 6, 7, 9, 10	Assignment 2-3
Effectively critiquing other students' writing and providing thoughtful and meaningful peer feedback.	1, 2, 3, 5, 6	P1.2, P1.3, P1.4, P2.2, P2.3, P2.4, P3.2, P3.3, P3.4, P4.1, P4.2, P4.3, P4.4	1, 2, 3, 4, 5, 6, 9, 10	Assignment 2-3 Critique Sheets, Peer Review(s)

*RBT: Revised Bloom's Taxonomy: 1. Remembering, 2. Understanding, 3. Applying, 4. Analyzing, 5. Evaluating, 6. Creating

<i>Media Arts and Science B.S. Program-level Learning Outcomes (PLOs)</i>	<i>†Profiles of Learning for Undergraduate Success (PLUS, IUPUI+)</i>
1. Understand digital media and its effective use as a form of communication.	P1.1 Communicator – Evaluates Information
2. Communicate ideas effectively in written, oral, and visual form to a range of audiences.	P1.4 Communicator – Conveys Ideas Effectively P1.2 Communicator – Listen Actively* P3.2 Innovator – Creates/Designs**
3. Work effectively as a member of a team to achieve a common goal.	P2.2 Problem Solver – Collaborates P1.3 Communicator – Builds Relationships*
4. Analyze a problem, identify and evaluate alternatives, and plan an appropriate solution.	P2.1 Problem Solver – Thinks Critically P3.1 Innovator – Investigates*
5. Evaluate media from multiple perspectives using the theories, concepts, and language of digital media with an appreciation for the history, theory, and traditions of digital media.	P2.3 Problem Solver – Analyzes, Synthesizes, and Evaluates
6. Demonstrate mastery of the concepts, techniques, and tools in one or more digital media specialties.	P2.4 Problem Solver – Perseveres P3.2 Innovator – Creates/Designs*
7. Develop professional quality digital media productions by promptly applying knowledge and skills including best practices and standards.	P3.2 Innovator – Creates/Designs P3.3 Innovator – Confronts Challenges*
8. Explain the impact of digital media on individuals, organizations, and society.	P4.4 Community Contributor – Anticipates Consequences P4.1 Community Contributor – Builds Community*
9. Acknowledge diverse opinions regarding professional, ethical, legal, and social issues with a global perspective.	P4.3 Community Contributor – Behaves Ethically P4.2 Community Contributor – Respectfully Engages Own and Other Cultures*
10. Plan for continuing professional development with an appreciation of the need for lifelong learning.	P3.4 Innovator – Makes Decisions

Homework:

For a class that meets for 160 minutes total each week for 3 credit hours, you should expect to spend at least that much time outside of class completing assigned readings, assignments, and/or projects. More time probably will be necessary, depending on the week. Some projects, especially the later ones, may require a great deal of time, so some in-class “lab time” has been provided as well as ample distance between due dates. The final project is staggered, too, so you don’t have to turn in all the stuff at once – it’s stuff that you turn in from week to week as you build toward the finish line. Here’s what we’re doing:

Assignments:

Assignment #1 – Five Loglines for a Web Series	5 points
Assignment #2 – Web Series Pilot Script First Draft	20 points
Web Series Pilot Script Peer Review	75 points
Assignment #3 – Web Series Script Revised Draft	100 points
Web Series Pilot Script Critique Sheets (Workshops)	100 points
Quizzes (5 @ 20 points each)	100 points
Participation/Professionalism/Attendance	100 points

500 total points

Specific instructions and expectations will be distributed as each task is assigned.

Grading Scale:	93-100%	A	77-79%	C+
	90-92%	A-	73-76%	C
	87-89%	B+	70-72%	C-
	83-86%	B	67-69%	D+
	80-82%	B-	63-66%	D
			60-62%	D-
			< 60%	F

No credits toward major, minor, or certificate requirements are granted for a grade below C. No credits toward general education or elective requirements are granted for a grade below C–.

General Rubric:

- “A” represents superior work that goes above and beyond the requirements of the course. “A” work shows substantial creativity and insight, often superlative and professional quality.
- “B” represents good, solid work with clear improvement over the duration of the course. “B” work meets all course requirements and shows some creativity and insight, but is not superlative and represents work that is still a bit rough.
- “C” represents work that meets course requirements, but fails to demonstrate significant improvement or command. “C” work is considered average and often is rough or very rough.
- “D” represents work that in one or more ways fails to meet the requirements of the course, but just barely meets basic competencies required and is enough to pass, but is very, very rough.
- “F” represents general failure to meet the requirements and competencies of the course or assignment.

EXPECTATIONS, GUIDELINES, AND POLICIES

Student Conduct: Students are expected to conduct themselves professionally and respectfully toward classmates, the instructor, other university employees, and invited guests. You can expect to be treated with the same courtesy. The class should be a friendly and fun experience, as long as everyone does his/her part.

Grade Appeals: The grading process is not a negotiation. You should not approach your instructor(s) after receiving a grade and attempt to negotiate or argue for more points unless you can show a miscalculation in your point total or show there is something your instructor might have overlooked. The grading process is not something to take lightly, and great care will be taken to ensure accurate assessment of your work. If you have a legitimate concern about your grade such as a miscalculation or something the instructor might have overlooked, then please see your instructor in person either after class or during regular office hours. If office hours are not convenient, you may schedule an appointment. To discuss graded work, you must bring the original, graded assignment (with instructor comments and any peer feedback) to your appointment. Your instructor will not discuss grades via electronic means such as e-mail, where privacy of student records is suspect, though you may set up an appointment via e-mail if you prefer.

Participation: The course participation grade is a combination of factors such as work ethic, responsibility, decorum, and attention to due dates and policies on the syllabus, etc. Students who participate actively, work hard, and respect others usually do very well.

Attendance: I will check and track your Canvas use, however, to ensure that you're active in the class rather than going days and days between logins. If you miss an important due date, exam, or other graded activity in class, then you will not be allowed to make up the work unless you can provide some sort of official documentation in case of an emergency, illness, official obligation, or approved university activity (all of which should be able to supply documentation for you to give to an instructor upon your return to class).

Some examples of approved absences with documentation include, but are not limited to:

- Medical issue(s)/illness requiring doctor/hospital/health center visit
- Field trips or immersive projects for another class
- Athletics or other official university business
- Military deployment or assigned duty/training
- Jury duty/Legal obligations

If you know you will be out of the loop for a legitimate reason on a certain day, your responsibility is to look ahead on the schedule and see what we're doing, then communicate with me and your peer(s) to determine how best to keep up. I do not provide class notes via e-mail. **You'll be expected to turn in assigned work early.**

Late Work Policy: Normally, I won't accept late work without penalty unless there's official documentation of some sort from a physician's office, legal representation, or an office of the university, though some exceptions may be made in rare circumstances.

Generally, late work submitted without legitimate reason receives an automatic 59% if not turned in by the required due date and time. The most you can earn on a late assignment is 59% no matter how much you revise the work. Once 7 days have passed since the designated due date and time,

if you still have not communicated your situation or delivered an assignment, the Canvas assignment will close and that 59% turns into a zero on the assignment.

Generally speaking, I do not provide feedback on late work submitted without documentation.

In order for your work to be considered for late acceptance without penalty, you or someone acting on behalf of you must contact the instructor by e-mail to explain your situation, preferably IN ADVANCE of the due date and time, or at the very most, within 48 hours after the due date and time. Your situation must be some kind of emergency or other unforeseen circumstance that can be somehow documented in writing and verified, and the date on the documentation must match or span the due date you missed. You must provide documentation when you and your instructor arrange for you to turn in the late work.

Any work or quiz you miss because of unapproved out-of-the-loopness cannot be made up. **So it's important that you log in often.**

Generally speaking, I do not answer emails about missed quizzes unless there is documentation of some sort included.

Contacting the Instructor: Contact me through Canvas e-mail. Good e-mail etiquette is greatly appreciated! This helps me help you. Please check your e-mail regularly (once per day, minimum) and keep your mailbox size down. E-mails that bounce back will not be re-sent, and students who do not check e-mail regularly might miss information sent to the class. ***Generally speaking, I do not accept assignments via e-mail.***

Working Hours: I'm not available or on-call 24/7, but I am available often. I typically don't check or answer e-mail or take/return phone calls after 5 p.m., on weekends, or during breaks. I also tend not to respond to class-related questions that you might send over social media. If you e-mail or call, I will respond as fast as I can. However, if you e-mail me after 5 p.m., on a Friday, or before a break, then you likely will not receive a response right away.

Extra Credit Policy: Your best bet at earning more points in class is to take each and every assignment and quiz very seriously and revise any work that the instructor indicates is eligible to revise. Having said that, if your instructor chooses to offer an extra credit opportunity, then you should pursue that. You may suggest specific opportunities that are relevant to class, but they must be something that can be offered to the entire class (a film or presentation, guest speaker, or some other activity all students can attend).

Revision: Learning to write more effectively requires revision of your work. You are permitted to revise each script for a higher grade. You get a peer-reviewed first draft, a workshopped revised draft, and an optional revised draft you can turn in during finals week. (*Note: You may not submit a late script as a "revision" to avoid or overwrite a zero grade.*) First drafts are graded primarily on satisfactory completion of the assignment. Most people get most or all of the points unless there's a major problem. Revised drafts are graded with a tentative, "as-is" score during the workshop. That tentative grade "sticks" if/when you do not revise your work further. You do not have to revise your script after your workshop, but it's smart because grades almost always go up. Please note that revision does not simply mean correcting a few simple errors here and there. Revisions should show **significant rethinking** of your work that considers the comments you received from your instructor and peer critiques. More instructions will follow on a separate handout.

Marking: This is not a grammar class, so I don't spend a ton of time marking every single error on your work, especially grammar, mechanical, and formatting errors, but *they are a factor in grading*. Your responsibility is to go back through and carefully proofread your work before turning in anything, including revisions. I will look for patterns and point out major or recurring errors, but I don't mark everything. If you are unsure why something is or isn't marked, then let's talk. Occasionally, I recommend students visit the University Writing Center to overcome challenges. This isn't a judgment or punishment. Sometimes students just need a little help or a different set of eyes on their work. Help is good.

Profanity and Other R-Rated Business: Generally, I want your imagination to take your creativity wherever, and I let a lot of things slide, but please remember this is a large and mixed crowd, so please avoid R-rated or patently offensive subject matter such as graphic illegal drug use, overt sex of any kind, frequent F-bombs, the C-word, racial/ethnic/other slurs (even if it's just the character talking), and excessive gore and violence. You can be suggestive, but not explicit. This class challenges you to write for a wider, general audience. This will help broaden your creativity and make you more employable!

Clichéd Ideas to Avoid: In a few weeks, I will provide a more specific list of tired story ideas and worn-out tropes and clichés to avoid. This is simply to make you aware of what is exhausted (or getting there), and challenge you to write original material suited to this class and aim for a broader audience.

For now, here's the general idea of what we're trying to avoid, so you know right away:

- Fan fiction and other writing based on someone else's video games, graphic novels, webisodes, or other previously existing material will not be accepted. (Sometimes I'll allow an adaptation of a published, literary work, or a clever parody, but that's rare, and you'll need to ask permission and give clear credit. Note: *Bioshock* is not a literary work.)
- Vampires, zombies, and other well-known monsters that bite people, infect people, or walk around in daylight and sparkle while stalking people.
- Elaborate, faraway fantasy realms with unpronounceable names that feature characters with unpronounceable names, but everyone talks like a sarcastic gamer and does magic.

If you really enjoy creating material that isn't really suited for this particular class, then continue writing what you like on your own. This isn't meant to discourage you from creating on your own. Stuff you learn in this class will apply to other types of writing. The challenge of avoiding the well-worn stuff will help you develop your writing and create more original, interesting work.

MISSION STATEMENT

The Mission of IUPUI is to provide for its constituents excellence in

- Teaching and Learning;
 - Research, Scholarship, and Creative Activity; and
 - Civic Engagement.
- With each of these core activities characterized by
- Collaboration within and across disciplines and with the community;
 - A commitment to ensuring diversity; and
 - Pursuit of best practices.

IUPUI's mission is derived from and aligned with the principal components—Communities of Learning, Responsibilities of Excellence, Accountability and Best Practices—of Indiana University's Strategic Directions Charter.

STATEMENT OF VALUES

IUPUI values the commitment of students to learning; of faculty to the highest standards of teaching, scholarship, and service; and of staff to the highest standards of service. IUPUI recognizes students as partners in learning. IUPUI values the opportunities afforded by its location in Indiana's capital city and is committed to serving the needs of its community. Thus, IUPUI students, faculty, and staff are involved in the community, both to provide educational programs and patient care and to apply learning to community needs through service. As a leader in fostering collaborative relationships, IUPUI values collegiality, cooperation, creativity, innovation, and entrepreneurship as well as honesty, integrity, and support for open inquiry and dissemination of findings. IUPUI is committed to the personal and professional development of its students, faculty, and staff and to continuous improvement of its programs and services.

CODE OF CONDUCT

All students should aspire to the highest standards of academic integrity. Using another student's work on an assignment, cheating on a test, not quoting or citing references correctly, or any other form of dishonesty or plagiarism shall result in a grade of zero on the item and possibly an F in the course. Incidences of academic misconduct shall be referred to the Department Chair and repeated violations shall result in dismissal from the program.

All students are responsible for reading, understanding, and applying the *Code of Student Rights, Responsibilities and Conduct* and in particular the section on academic misconduct. Refer to *The Code > Responsibilities > Academic Misconduct* at <http://www.indiana.edu/~code/> (Links to an external site.). All students must also successfully complete the Indiana University Department of Education "How to Recognize Plagiarism" Tutorial and Test. <https://www.indiana.edu/~istd> (Links to an external site.) You must document the difference between your writing and that of others. Use quotation marks in addition to a citation, page number, and reference whenever writing someone else's words (e.g., following the *Publication Manual of the American Psychological Association*). To detect plagiarism instructors apply a range of methods, including Turnitin.com. <http://www.ulib.iupui.edu/libinfo/turnitin> (Links to an external site.)

OTHER POLICIES

1. **Right to revise:** The instructor reserves the right to make changes to this syllabus as necessary and, in such an event, will notify students of the changes immediately.
2. **IUPUI course policies:** A number of campus policies governing IUPUI courses may be found at the following link: http://registrar.iupui.edu/course_policies.html (Links to an external site.)
3. **Classroom civility:** To maintain an effective and inclusive learning environment, it is important to be an attentive and respectful participant in lectures, discussions, group work, and other classroom exercises. Thus, unnecessary disruptions should be avoided, such as ringing cell phones engagement in private conversations and other unrelated activities. Texting, surfing the Internet, and posting to Facebook or Twitter during class are generally not permitted. IUPUI nurtures and promotes "a campus climate that seeks, values, and cultivates diversity in all of its forms and that provides conditions necessary for all campus community members to feel welcomed, supported, included, and valued" (IUPUI Strategic Initiative 9). IUPUI prohibits "discrimination against anyone for reasons of race, color, religion, national origin, sex, sexual orientation, marital status, age, disability, or [veteran] status" (Office of Equal Opportunity). Profanity or derogatory comments about the instructor, fellow students, invited speakers or

other classroom visitors, or any members of the campus community shall not be tolerated. A violation of this rule shall result in a warning and, if the offense continues, possible disciplinary action.

4. **Bringing children to class:** To ensure an effective learning environment, children are not permitted to attend class with their parents, guardians, or childcare providers.
5. **Disabilities Policy:** In compliance with the Americans with Disabilities Act (ADA), all qualified students enrolled in this course are entitled to reasonable accommodations. Please notify the instructor during the first week of class of accommodations needed for the course. Students requiring accommodations because of a disability must register with Adaptive Educational Services (AES) and complete the appropriate AES-issued before receiving accommodations. The AES office is located at UC 100, Taylor Hall (Email: aes@iupui.edu, Tel. 317 274-3241). Visit <http://aes.iupui.edu> ([Links to an external site.](#)) for more information.
6. **Administrative Withdrawal:** A basic requirement of this course is that students participate in all class discussions and conscientiously complete all required course activities and/or assignments. If a student is unable to attend, participate in, or complete an assignment on time, it is the student's responsibility to inform the instructor. If a student misses more than half of the required activities within the first 25% of the course without contacting the instructor, the student may be administratively withdrawn from this course. Administrative withdrawal may have academic, financial, and financial aid implications. Administrative withdrawal will take place after the full refund period, and a student who has been administratively withdrawn from a course is ineligible for a tuition refund. Contact the instructor with questions concerning administrative withdrawal.
7. **Class Courtesy:** Come to class on time and be prepared. Turn off your cell phone and other noisy devices. Don't do homework, answer email, or engage in conversation during class. Listen to your classmates when they are asking questions or presenting their work. Do not bring children with you to class.

All students should read the IUPUI Code of Student Rights, Responsibilities, available at <http://www.iupui.edu/code>. This document describes your rights and responsibilities as an IUPUI student.

Incomplete:

The instructor may assign an Incomplete (I) grade only if at least 75% of the required coursework has been completed at passing quality and holding you to previously established time limits would result in unjust hardship to you. All unfinished work must be completed by the date set by the instructor. Left unchanged, an Incomplete automatically becomes an F after one year. <http://registrar.iupui.edu/incomp.html> ([Links to an external site.](#))

Academic Responsibilities & Misconduct (as stated in the Indiana University Student Code of Conduct at <http://www.iupui.edu/code/#page> ([Links to an external site.](#)))

Academic misconduct is defined as any activity that tends to undermine the academic integrity of the institution. The university may discipline a student for academic misconduct. Academic misconduct may involve human, hard-copy, or electronic resources.

Policies of academic misconduct apply to all course-, department-, school-, and university-related activities, including field trips, conferences, performances, and sports activities off-campus, exams outside of a specific course structure (such as take-home exams, entrance exams, or auditions, theses and master's exams, and doctoral qualifying exams and dissertations), and research work outside of a specific course structure (such as lab experiments, data collection, service learning, and collaborative research projects). The faculty member may take into account the seriousness of

the violation in assessing a penalty for acts of academic misconduct. The faculty member must report all cases of academic misconduct to the dean of students, or appropriate official. Academic misconduct includes, but is not limited to, the following:

1. Cheating

Cheating is considered to be an attempt to use or provide unauthorized assistance, materials, information, or study aids in any form and in any academic exercise or environment.

- A student must not use external assistance on any “in-class” or “take-home” examination, unless the instructor specifically has authorized external assistance. This prohibition includes, but is not limited to, the use of tutors, books, notes, calculators, computers, and wireless communication devices.
- A student must not use another person as a substitute in the taking of an examination or quiz, nor allow other persons to conduct research or to prepare work, without advance authorization from the instructor to whom the work is being submitted.
- A student must not use materials from a commercial term paper company; files of papers prepared by other persons, or submit documents found on the Internet. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work.
- A student must not use any unauthorized assistance in a laboratory, at a computer terminal, or on fieldwork.
- A student must not steal examinations or other course materials, including but not limited to, physical copies and photographic or electronic images.
- A student must not submit substantial portions of the same academic work for credit or honors more than once without permission of the instructor or program to whom he work is being submitted.
- A student must not, without authorization, alter a grade or score in any way, nor alter answers on a returned exam or assignment for credit.

2. Fabrication

A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citation to the sources of information.

3. Plagiarism

Plagiarism is defined as presenting someone else’s work, including the work of other students, as one’s own. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged, unless the information is common knowledge. What is considered “common knowledge” may differ from course to course.

- A student must not adopt or reproduce ideas, opinions, theories, formulas, graphics, or pictures of another person without acknowledgment.
- A student must give credit to the originality of others and acknowledge indebtedness whenever:
 - Directly quoting another person’s actual words, whether oral or written;
 - Using another person’s ideas, opinions, or theories;
 - Paraphrasing the words, ideas, opinions, or theories of others, whether oral or written;
 - Borrowing facts, statistics, or illustrative material; or
 - Offering materials assembled or collected by others in the form of projects or collections without acknowledgment.

4. Interference

A student must not steal, change, destroy, or impede another student's work, nor should the student unjustly attempt, through a bribe, a promise of favors or threats, to affect any student's grade or the evaluation of academic performance. Impeding another student's work includes, but is not limited to, the theft, defacement, or mutilation of resources so as to deprive others of the information they contain.

5. Violation of Course Rules

A student must not violate course rules established by a department, the course syllabus, verbal or written instructions, or the course materials that are rationally related to the content of the course or to the enhancement of the learning process in the course.

6. Facilitating Academic Dishonesty

A student must not intentionally or knowingly help or attempt to help another student to commit an act of academic misconduct, nor allow another student to use his or her work or resources to commit an act of misconduct.

Weekly Schedule (Subject to adjustment depending on class enrollment size)

Note: All reading assignments should be completed before class on the day they are listed. All quizzes will be administered at the start of class unless otherwise indicated. Each quiz is worth 20 points.

Week 1: 8/26

Lecture: Syllabus/Class Overview + Scriptwriting: Story Ideas
Assignment #1 – Five Loglines for a Web Series instructions and expectations.

Week 2: 9/2

DUE: Assignment 1: Five Loglines for a Web Series (5 points) typed/uploaded to Canvas before the deadline.

Lecture: Dialogue & Character Development.

Quiz #1 over assigned reading at start of class (see below).

Connected activities:

- Watch Chad Vader, S1E1, https://www.youtube.com/watch?v=G-t5V_fHDgI
- Watch Long Story Short: I Heard Voices, <https://www.youtube.com/watch?v=LZhf31QQhhI>

Reading assignment(s):

- Drennan, pp. 1-36 (Ch. 1 & 2)
- Trottier, pp. 3-35 (up to “Story-layering, plot, and genre”).
- Loglines article (PDF provided on Canvas under “Files”)

Week 3: 9/9

Lecture: Story Structure and Script Format

1. Quiz #2 over assigned reading (see below).
2. Assignment #2: Web Series Pilot Script instructions and expectations.
3. Watch “Spam-Ku,” “Estranged,” and “George Lucas in Love.”

Reading assignment(s):

- Drennan, pp. 51-62 (Ch. 4)
- Trottier, pp. 57-78 (“Ten keys to creating captivating characters”)

Optional, but very helpful reading:

- Seger, Ch. 10 “Say It Well,” (PDF provided on Canvas under “Files”).
- Miller, Ch. 3, “Characters” (PDF provided on Canvas under “Files”).

Week 4: 9/16

DUE: Assignment #2: Web Series Pilot Script First Draft (20 points) typed/uploaded to Canvas as a PDF before the deadline.

1. Quiz #3 over assigned reading (see below).
2. Peer review of Assignment #2. (75 points)
3. Reflect/revise using peer feedback.
4. Quiz #4 over basic script formatting.

Reading assignment(s):

- Drennan, pp. 37-50 (Ch. 3)
- Trottier, pp. 79-109 (finish section)

Optional, but very helpful reading:

- Miller, Ch. 4, “Story Structure” (PDF provided on Canvas under “Files”)

Week 5: 9/23

DUE: Assignment #3: Web Series Pilot Script Revision (100 points) typed/uploaded to Canvas as a PDF at the start of class.

1. Quiz #5 over assigned reading (see below).
2. Workshops TBA
3. Critique sheets explained.
4. Use Discussion threads to upload critique sheets and comments each week.

Reading assignment(s):

- Drennan, pp. 87-100 (Ch. 7) and 149-177 (Appendix – Sample Script)
- Huang, “Get it done” (PDF provided on Canvas under “Files”)
- Trottier, pp. 147-238 (Book III) (skim – just familiarize yourself with this section rather than pore over or try to memorize – this is a reference guide)
- Refer to formatting guides provided on Canvas.

Week 6: 9/30

Workshops TBA.

Reading assignment(s):

- Drennan, pp. 63-86 (Ch. 5-6)
- Trottier, pp. 241-303 (Book IV) (skim -- just familiarize yourself with this section rather than pore over or try to memorize)
- Refer to formatting guides provided on Canvas.
- Refer to checklist handout, also provided on Canvas.

Week 7: 10/7

Workshops TBA

Week 8: 10/14

Workshops TBA

Week 9: 10/21

Workshops TBA

Week 10: 10/28

Workshops TBA

Week 11: 11/4

Workshops TBA

Week 12: 11/11

Workshops TBA

Week 13: 11/18

Workshops TBA

Week 14: 11/25 — THANKSGIVING BREAK – NO CLASS

Week 15: 12/2

Workshops TBA + Course evaluation spiel.

Week 16: 12/9

Workshops TBA

DUE: ALL Critique Sheets – Upload all in a .zip folder to Canvas by 11:59 p.m. for credit (100 points)

FINALS WEEK:

DUE: ANY FINAL WEB SERIES PILOT REVISIONS DUE 12/15 BY 12 NOON – UPLOAD TO CANVAS AS A PDF. Any final revisions not received by noon = no grade change.