



IUPUI

**SCHOOL OF INFORMATICS
AND COMPUTING**

DEPARTMENT OF HUMAN-CENTERED COMPUTING

Indiana University-Purdue University
Indianapolis

**NEWM N560
Advanced Scriptwriting
Department of Human-Centered Computing
Indiana University School of Informatics and Computing, Indianapolis
Spring 2017**

Section No.: 27959 *Credit Hours:* 3
Day & Time: Tuesdays, 12 p.m.-2:40 p.m.
Location: IT 257, Informatics & Communications Technology Complex
535 West Michigan Street, Indianapolis, IN 46202 [\[map\]](#)
First Class: January 10, 2017
Website: [https://canvas.iu.edu/...](https://canvas.iu.edu/)

Instructor: John King, M.S., Lecturer
Office Hours: TBA
Office: IT469
Phone: (317) 278-4145 (Canvas e-mail preferred – I'm rarely at my desk, but often at a computer)
E-mail: Canvas inbox only
Website: <http://soic.iupui.edu/people/john-king/>

Prerequisite: NEWM N260 Scriptwriting or ENG W302 Introduction to Screenwriting

COURSE DESCRIPTION

This course provides a deeper examination of scriptwriting for 3D animation, computer games, and film, building on previously introduced theories and practices. It focuses on an in-depth analysis of the techniques and processes of scriptwriting, including genre, theme, development, character, dialogue, story structure, formatting, style, and revision.

Extended Course Description:

This course provides advanced exploration into narrative and/or interactive media scriptwriting using professional processes. Students will learn valuable techniques involved in developing narrative and/or interactive media scripts with professional writing tools as well as using research to inform course projects. This course explores the work of notable screenwriters, copywriters, and playwrights, as well as filmmakers and new media authors. We will adopt a reflective practice and creative process for this course. This course is intended to be fast-paced, building a writing portfolio for each student to draw upon in future creative endeavors.

Required Textbooks/Software:

Trottier, David. (2014). *The Screenwriter's Bible*. Los Angeles, CA: Silman-James Press; 6th Edition.
ISBN: 1935247026

<http://www.amazon.com/Screenwriters-Bible-6th-Complete-Formatting/dp/1935247107/>

Drennan, Marie, Vlad Baranovsky, and Yuri Baranovsky. (2013). *Scriptwriting 2.0: Writing for the Digital Age*. Scottsdale, AZ: Holcomb Hathaway Publishers. ISBN: 9781934432426
<http://www.amazon.com/Scriptwriting-2-0-Writing-Digital-Age/dp/1934432423/>

A free Celtx.com account or other appropriate software for formatting scripts.

Additionally, the instructor will provide handouts, web links, and other materials to supplement the above texts.

References

screenwriting.io

johnaugust.com

celtx.com

Technology Requirements

- Your school-required laptop computer
- An IU Box account. We'll use Box a lot in this class.
- Notepaper or laptop for taking notes in class. (Notes for this class will be your responsibility.)
- Software: You will be required to use scriptwriting software such as Celtx, Slugline, Final Draft, Adobe Story, or Movie Magic Screenwriter to format your work properly. Microsoft Word and other word processing apps are not suitable tools for this purpose. You'll also need Microsoft Word or compatible software in order to write peer critiques in class. Finally, you'll need some form of PDF viewer such as Adobe Acrobat or Preview in order to view the work of others.
- Internet connection for accessing Canvas, E-mail, and Lynda.com tutorials (provided to students through university).
- Headphones or ear buds for use ONLY when editing projects, not for tuning out class.

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. As your grade will be negatively affected by spelling and grammatical errors, I suggest that you utilize this FREE resource to have your work proofed before turning it in.
 - [Indiana University Style Guide \(Links to an external site.\)](#) – When writing formal papers for this class, please refer to this style guide for guidance.

Teaching and Learning Methods

This course is lecture, laboratory, and workshop based with assignments including written projects, student activities, and peer review.

STUDENT LEARNING OUTCOMES

Upon completion of this course, the student will	RBT	PGPL	Assessment
1. Develop, write, and workshop original short scripts suitable for production, either as a film script, game, or other interactive media.	6	1, 2, 3, 4	1-5, Worksheets, Game Proposal Project
2. Evaluate the work of their classmates by offering	5	1, 2, 3,	4, 5, Peer

both written and verbal constructive criticism in a workshop environment.		4	Reviews
3. Understand that thinking and writing visually is essential to composing short scripts.	2	1, 2, 3	1-5, Worksheets, In-Class Writing, Peer Reviews, Game Proposal Project
4. Compare and contrast scriptwriting with other forms of written storytelling (especially fiction), with emphasis on analyzing and evaluating how problems of narrative time, interiority, backstory, and character development are solved in scripts.	4	1, 2, 3	Narrative Analysis, Game Proposal Project
5. Distinguish between scriptwriting and other forms of written storytelling, with emphasis on how problems of narrative time, interiority, backstory, and character development are solved in scripts.	4	1, 2, 3	1-4, Worksheets, In-Class Writing, Peer Reviews, Narrative Analysis, Game Proposal Project
6. Revise their own work by incorporating both peer and instructor feedback.	6	1, 2, 3, 4	4, 5
7. Apply comprehensive and advanced methods for the successful creation and revision of narrative scripts.	3	1, 2, 3	1-5, Game Proposal
8. Develop effective strategies of creative invention, drafting, and revision for different film genres and individual composing styles.	6	1, 2	1-4, Worksheets, In-Class Writing
9. Compose collaborative and individual scripts with creativity and audience awareness.	6	1, 2, 3, 4	4, 5, Game Proposal Project
10. Perform research to achieve effective writing.	5	1, 2	Worksheets, 1-4
11. Conceptualize and develop a game outline with scripted cut scenes	6	1, 2, 3	Game Proposal Project
12. Demonstrate a professional attitude toward their writing and the writing of others by focusing on the need for appropriate format and style.	3	1, 2, 3, 4	All assigned work.

RBT: Revised Bloom's Taxonomy; PGPL: Principle of Graduate and Professional Learning

Principles of Graduate and Professional Learning (PGPL)

Learning outcomes are assessed in the following areas:

- | | |
|--|-------------------|
| 1. Knowledge and skills mastery | Moderate emphasis |
| 2. Critical thinking and good judgment | Major emphasis |
| 3. Effective communication | Some emphasis |
| 4. Ethical behavior | |

Teaching and Learning Methods

This course is lecture, laboratory, and workshop based with assignments including written projects, student activities, and peer review.

Core Competencies:

The core competencies of this course include the following:

1. Research: Review and analyze current new media such as interactive narratives and traditional films.
2. New media creation: Demonstrate effective new media narrative writing
3. Evaluation methods: Assess effective scriptwriting practices in new media ideation.

Plus:

1. How to compose short scripts through multiple drafts, revising based on peer feedback, self-reflection, and instructor's written comments.
2. How to discuss, analyze, and respond in depth to a variety of media (e.g., short films, film clips, and scripts) to identify filmic elements, strategies, and conventions.
3. How to discuss, analyze, and respond in depth to the ways in which various visual and verbal texts achieve, or fail to achieve, their purposes.
4. How to analyze scripts for story structure, pacing, character development, and effective dialogue, as well as theme, metaphor, symbols, and other narrative devices commonly used in visual storytelling.
5. How to become more critical and careful readers of both their own and others' scripts in a workshop environment.
6. How to collaborate in developing ideas, scripts, and providing constructive peer feedback in a workshop setting.
7. How to reflect (orally and textually) on creative choices and decisions to shape a script for a specific audience and purpose.
8. How to reflect (orally and textually) on creative choices and decisions to construct meaning out of and provide feedback for others' scripts.
9. How to work with techniques for developing dialogue, character, and plot, putting these techniques into practice by composing at least two short scripts.
10. How to research relevant material to write effectively.

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. Here's what we're doing:

Assignments:

Assignment 1: Five Story Ideas — 10 points.

Assignment 2: Treatment — 20 points.

Assignment 3: Step Sheet — 20 points.

Assignment 4: 1-2 Page Script Excerpt — 50 points. (First 1-2 pages* - excerpt of script)

Assignment 5: 8-10 Page Script — 100 points. (8-10 pages*, complete, self-contained story)

Critique Sheets: Written Peer Critiques — 150 points.

In-class exercises and worksheets. — 100 points.

Narrative Analysis Paper — 250 points.

Game Proposal Project (Multiple Cut Scenes + Game Outline/Treatment) — 250 points.

Participation: Attendance, in-class discussion. — 50 points.

Total: 1000 points

* The page length is a requirement. This will be a factor in grading.

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

Participation, Or: “College is Like a Gym Membership”

Politicians and other talking heads in the news like to use the term “customer” to describe college students, and will often compare students to customers in restaurants or stores. This is not an appropriate or accurate comparison. A more appropriate and accurate comparison is that of an adult enrolling for a gym membership. If you sign up for a gym membership and never go work out, then you won’t benefit from the money you’ve invested.

If you go work out *sometimes*, then you might get some benefit, but probably not as much as those who show up and work out every day. If you go work out all the time, you’ll probably see results, but keep in mind, it’s not just about going — it’s also about putting in the work.

Some people go to the gym and spend the whole time flexing in front of the mirror and watching television. Some ride a bike for a few minutes until they’re out of breath and give up. Some go to make romantic connections or maintain social status with other friends who work out. They’re not serious about it, though, and they won’t benefit, and they’ll often give up and quit going.

Some people think working out is boring. They aren't interested in working out. They aren't interested in any of it. Yet they sign up for a gym membership anyway. This is not the fault of the gym management. You can't blame the gym when you sign up for something you don't want and never do anything. You don't get the benefits of working out just by paying your membership fee.

But some people sign up for a gym membership and go every day. They work harder than anyone in the gym, including some of the employees. Those are the ones who see dramatic results and improvements. Those are the ones who really get their money's worth. Their picture ends up on the wall of the gym. They got maximum benefit (top health) for their investment (membership fee, time, and effort). They get to be proud of their accomplishments. The benefits go on and on.

With all of that in mind, you want the most out of your membership in any college class, then you need to do a lot more than just pay your fees. You need to work very hard to see the maximum benefits.

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

Attendance is taken every day so that I can track your participation, *but again, attendance is only part of your participation grade.* Perfect attendance doesn't necessarily mean a perfect participation score. You get two (2) absences to use however you like and for whatever reason. However, 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 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

Excessive unapproved absences will affect your grade. Skipping class is an unapproved absence. Advising meetings, employer scheduling conflicts, routine doctor's appointments, student activities, helping your landlord move a dryer (actual excuse I once got), fighting with your ex, personal travel arrangements at breaks or weekends, and ESPECIALLY project work for another class or a student organization are all conflicts you have at least some control over scheduling, so they generally are not acceptable reasons for missing class. They usually will not be approved. If you schedule appointments or other responsibilities that conflict with this class, then those unapproved absences add up and will affect your grade. Here's what happens to your final grade in the class with each unapproved absence:

- 1st unapproved absence: No penalty unless a major due date, exam, or other activity is missed.
- 2nd unapproved absence: No penalty unless a major due date, exam, or other activity is missed.
- 3rd unapproved absence: (one letter grade deducted from final class grade) + missed work
- 4th unapproved absence: (two letter grades deducted from final class grade) + missed work
- 5th unapproved absence: (three letter grades deducted — automatic F for the semester)

Although I track class attendance, you are responsible for counting your own absences. If you have to ask how many absences you have, then you've probably missed too many.

Also, you are responsible for making sure you sign the attendance sheet or respond to roll call, whatever the case may be. If you are present but do not sign in or respond, then you are counted absent. "I forgot," "I came in late," and "It never got to me," etc., are not acceptable excuses. You must take responsibility to ensure your presence is documented appropriately.

If you know you will be absent 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 your instructor. I do not provide class notes via e-mail. You'll be expected to turn in assigned work early.

Punctuality: Everyone runs late now and then, but frequent tardiness or early departure is disruptive, and if it's the result of a scheduling conflict, see above. If you are the type of person who is often late, I do notice, and this factors into your final grade. On the other hand, perfect attendance is impressive and can help your grade. Sometimes, I even award bonus points for perfect attendance. Sometimes.

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, that 59% turns into a zero on the assignment.

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 in-class work or quiz you miss because of unapproved absence(s) cannot be made up.

On the Final Project, late work is not accepted for credit unless extreme, verifiable circumstances arise that affect all members of your group and prevent everyone in the group from attending on the due date.

Computer Use: There are times when using a computer during class is appropriate, such as taking notes, using Canvas, or looking at class materials. If what's on your screen has nothing to do with class, then you should shut it down. If you're playing games or using social media or streaming sites, especially during lecture or critique, then that's a disruption, and my grad assistant(s) and I reserve the right to ask you to shut it down. If you do not adjust the situation, then I reserve the right to dismiss you for the day and/or deduct from your participation.

Gaming Policy: Gaming in class (computer-based, portable device-based or otherwise) is absolutely not appropriate at any time. I will issue one warning if I see someone gaming. This is

the only warning I will give anyone all semester. Students who continue gaming in class may be asked to leave.

Headphone Use: During in-class editing time (i.e. not lecture), headphones are appropriate. At no other time are headphones appropriate. If you're wearing them during other times, then most likely, my grad assistant or I will simply ask you to remove them. If that doesn't work, then I reserve the right to dismiss you from class for the day and/or deduct from your participation.

Break Policy: Typically, we won't do a formal break in a 75-minute class. In 3-hour classes, breaks happen around the halfway point. If you must leave the room (restroom break, emergency call, etc.), that's fine — just go. Please do so quietly and with minimal disruption. You don't have to ask me if you can use the bathroom or if you need to step out for some other reasonable circumstance.

Please do not get up during class to go visit the vending machine and come back with food. Virtually every classroom in this building is a "no food or drink" area, and coming and going from class as you please, (especially during lecture or software demo) whenever you get the urge is not acceptable behavior.

Note: If health issues dictate your having food or drink handy or taking occasional breaks from the room, then you need to notify the instructor in writing using a form provided by AES so an exception can be made for you.

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.

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. Despite all the rules, the class should be a friendly and fun experience, as long as everyone does his/her part.

Phones/Electronics: Either turn yours off or set it to vibrate. If personal circumstances require you to keep your phone on or take an emergency call, let me know ASAP, set to vibrate, and take the call in the hallway. Please do not abuse this policy with frequent calls.

Use of personal recording devices is not permitted unless necessitated by a disability. Otherwise, you do not have permission to record the instructor, grad assistant(s), any guests, etc.

Periscope Policy: Use of Periscope or other similar live streaming apps is prohibited. If your phone, tablet, or computer is out and appears to be recording or streaming live, you can choose to stop or be dismissed for the day.

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 separately.

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, but this is a large and mixed crowd, and many of you are looking ahead for capstone materials, 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!

Avoiding Clichéd Ideas: When appropriate, I will provide a 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.

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: Fallout 4 is not a literary work.*

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:

I. 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

All reading assignments should be read before class on the day they are listed. All PDFs listed below are available on Canvas under Files.

Pay close attention to how things should be turned in and where!

- All **assignments** and **worksheets** should be uploaded to Canvas as a PDF or Word file before the start of class on the due date specified for each below.
- Any **in-class writing exercises** are due on Canvas at the end of that day's class.
- Assignments 1-5 **also** should be uploaded to our class folder on Box, for peer critiques.
- You do not need to upload worksheets or in-class writing tasks to Box. Those go to Canvas only.

Week 1: 1/10/2017

- Lecture: Class Overview, Syllabus, schedule, expectations, Canvas use, etc.
- Viewing: Examples of shorts.
- Homework: Assignment #1: Five Story Ideas introduced and explained.
- In-Class Writing Exercise #1: Using a Plot Generator for Practice Loglines (10 points) uploaded to Canvas before the end of class.
 - Use: <http://www.writingexercises.co.uk/plotgenerator.php>

Week 2: 1/17/17

DUE: Assignment # 1 – Five Story Ideas (10 points) uploaded to Canvas > Assignments AND our class folder on Box before the start of class).

- In-class: Peer discussion of Assignment #1.
- Reading assignment(s):
 - Read “Miller, Chapter 2 Deciding Your Story” + “Loglines.pdf.” + “What is a treatment?”
 - Read Drennan/Baranovsky Ch. 1-3
- Homework: Assignment #2 – Treatment + Worksheet #1 – Story Outline explained.
- In-Class Writing Exercise #2: Characterization Through Negotiation (20 points) uploaded to Canvas before the end of class.
- Viewing: Examples of shorts (time permitting).

Week 3: 1/24/17

DUE: Assignment #2 – Treatment (20 points) uploaded to Canvas > Assignments AND our class folder on Box before the start of class).

ALSO DUE: Worksheet #1- Story Outline (25 points) uploaded to Canvas before the start of class.

- In-class: Peer discussion of Assignment #2. Watch *Chinatown*. Get *Chinatown* Step Sheet.
- Homework: Assignment #3 – Step Sheet explained.
- **Narrative Analysis Paper assigned.**
- Reading assignment(s):
 - Read “The World's End Outline.jpg ,” “Scene Structure – Miller.pdf,” and “Story Structure – Miller.pdf”

- Read Drennan/Baranovsky Ch. 4-5
- Read Trottier, Book I

Week 4: 1/31/17

DUE: Assignment #3 – Step Sheet (20 points) uploaded to Canvas > Assignments AND our class folder on Box before the start of class.

- In class: Peer review Assignment #3
- Homework: Worksheet #2 – Character Development + Assignment #4: 3-5 Minute Script Excerpt explained.
- Reading assignment(s):
 - Read “Characters Through Opposition - Seger.pdf” and “Characters - Miller Ch3.pdf”
 - Read Drennan/Baranovsky, Ch. 7
 - Read Trottier, Book II
- In-Class Writing Exercise #3: Scenes We Don’t See (20 points) uploaded to Canvas before the end of class.
- Viewing: Examples of shorts (time permitting).

Week 5: 2/7/17

DUE: Worksheet #2 – Character Development (25 points)

- In class: Review Screenplay Format Review
- Reading assignment(s):
 - Read “Reality - Goldman.pdf” and “Say It Well - Seger.pdf”
 - Read Drennan/Baranovsky, Ch 10
 - Read Trottier, Book III (lengthy reference guide for formatting – skimming ok)
- Lab time to work on Assignment #4.
- Viewing: Examples of shorts (time permitting).

Week 6: 2/14/17

DUE: Assignment #4 – 1-2 Minute Script Excerpt – First 1-2 pages only (PDF uploaded to Canvas > Assignments AND our class folder on Box before the start of class) (50 points)

Note: We’re only going to read and critique the first 1-2 pages, even if you bring more and even if it means stopping in mid-sentence.

- In class: Workshop TBA (order to be announced when we get closer)
- Reading Assignment(s): “Carless Screenplay Format.pdf,” “Format Cheat Sheet.pdf,” “SCREENPLAY-FORMAT-GUIDE.pdf”

Week 7: 2/21/17

In class: Workshop TBA.

Week 8: 2/28/17

In class: Workshop TBA.

DUE: Round I Critique Sheets uploaded to Canvas > Assignments by 5:40 p.m. (50 points)

DUE: NARRATIVE ANALYSIS PAPER — Upload to Canvas by 11:59 p.m.

Week 9: 3/7/17

DUE: Assignment 5: 8-10 page script (PDF uploaded to Canvas > Assignments AND our class folder on Box before the start of class) (100 points)

In class: Workshop TBA.

Game Proposal assigned.

Week 10: 3/14/17
SPRING BREAK – NO CLASS

Week 11: 3/21/17

In class: Workshop TBA.

Week 12: 3/28/17

In class: Workshop TBA.

Week 13: 4/4/17

In class: Workshop TBA.

Week 14: 4/11/17

In class: Workshop TBA.

Week 15: 4/18/17

In class: Workshop TBA.

Week 16: 4/25/17

DUE: Round 2 Critique Sheets uploaded to Canvas > Assignments by 5:40 p.m. (100 points)

In class: Workshop TBA.

- Course evaluation spiel.
- Lab time to work on final revisions and critiques (time permitting).

ANY FINAL REVISIONS DUE BY NOON ON MAY 2, 2017 (PDFs uploaded to designated spot on Canvas > Assignments)

GAME PROPOSAL PROJECT DUE BY NOON ON MAY 2, 2017 (upload to designated spot on Canvas > Assignments)