

# FILM & TV SCREENWRITING (SCWR)

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## SCWR 100 | INTRODUCTION TO SCREENWRITING | 4 quarter hours (Undergraduate)

This course is an introduction to and overview of the elements of theme, plot, character, and dialogue in dramatic writing for cinema. Emphasis is placed on telling a story in terms of action and the reality of characters. The difference between the literary and visual medium is explored through individual writing projects and group analysis. Films and scenes examined in this class will reflect creators and characters from a wide range of diverse backgrounds and intersectional identities. Development of a synopsis and treatment for a short theatrical screen play: theme, plot, character, mise-en-scene and utilization of cinematic elements.

## SCWR 101 | SCREENWRITING FOR MAJORS | 4 quarter hours (Undergraduate)

This course introduces digital cinema majors to dramatic writing for motion pictures. The topics covered include theme, plot, story structure, character, and dialogue. Emphasis is placed on telling a story in visual terms. Films and scenes examined in this class will highlight creators and characters from a wide range of diverse backgrounds and intersectional identities.

## SCWR 110 | INCLUSIVE REPRESENTATION IN FILM & TV | 4 quarter hours (Undergraduate)

This course will interrogate the representation of people and communities across a range of intersectional identities in film and television through the lens of creators. Through readings, screenings and discussions students will examine how marginalized groups have been represented on screen, identifying harmful and stereotypical depictions and erasures from the past to the present day. Students will learn creative tools and tactics to combat harmful representation and implement these tactics in their own creative work. Emphasis will be placed on the importance of research, lived experience, and authenticity to ensure inclusive and equitable representation across all media platforms.

## SCWR 120 | FILM STRUCTURE FOR MAJORS | 4 quarter hours (Undergraduate)

A critical analysis of three-act film structure as well as an introduction to alternative narrative structures including, but not limited to, dual protagonist, ensemble, and non-linear structures. Films of multiple genres and eras by creators with a diverse range of intersectional identities will be examined. Students will develop a cinematic language with which to discuss films as well as a toolbox of techniques to use when making films.

## SCWR 121 | CLASSIC HOLLYWOOD FILM STRUCTURE | 4 quarter hours (Undergraduate)

Critical analysis of successful Hollywood films and their narrative structures. Films of multiple genres and eras by creators with a diverse and intersectional range of identities will be examined. Students will learn how to recognize classical three-act structure in finished films and scripts. Students will develop a cinematic language with which to discuss films as well as a toolbox of techniques to use when making films. Key story concepts to be discussed include: protagonist, antagonist, want versus need, elements of the future, poetic justice, planting and payoff, catalyst, climax, and Aristotelian terminology.

## SCWR 122 | SCRIPT TO SCREEN | 4 quarter hours (Undergraduate)

This analytical course examines the screenplay's evolution to the screen from a writer's perspective. Students will read feature length scripts of varying genres and then perform a critical analysis and comparison of the text to the final produced versions of the films. Storytelling conventions such as structure, character development, theme, and the creation of tension will be used to uncover alterations and how these adjustments ultimately impacted the film's reception.

## SCWR 123 | ADAPTATION: THE CINEMATIC RECRAFTING OF MEANING | 4 quarter hours (Undergraduate)

This course explores contemporary cinematic adaptations of texts and how these recent re-workings in film allow for a critical analysis of the culture in which they are created, promoted and received. What issues have an impact upon the borrowing and reinterpreting of previous works? How, when, and where can we identify such borrowing and reinterpretations in multiple contemporary iterations of the same narratives?.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

## SCWR 150 | TELEVISION GENRES | 4 quarter hours (Undergraduate)

Students will analyze and discuss some of the most important and influential shows in television history. Students will learn all about the writer-centric form of scripted television, where it's been and where it's heading. Students study serials and procedurals, network and cable shows, principal leads, partnerships and ensembles, comedy and drama, prevalent themes, innovations in content and form, the impact of DVR, and the impact of the internet. Course Description: This analytical course examines the screenplay's evolution to the screen from a writer's perspective. Students will read scripts of varying genres and then perform a critical analysis and comparison of the text to the final produced versions of the series. Storytelling conventions such as structure, character development, theme, and tension will be used to uncover alterations and how these adjustments ultimately impacted the show's reception. In addition to series of various genres, students will examine shows by, for, and about a diverse range of intersectional characters and creators reflective of our communities.

## SCWR 151 | TELEVISION GENRES FOR MAJORS | 4 quarter hours (Undergraduate)

This analytical course examines the screenplay's evolution to the screen from a writer's perspective. Students will read scripts of varying genres and then perform a critical analysis and comparison of the text to the final produced versions of the series. Storytelling conventions such as structure, character development, theme, and tension will be used to uncover alterations and how these adjustments ultimately impacted the show's reception. In addition to series of various genres, students will examine shows by, for, and about a diverse range of intersectional characters and creators reflective of our communities.

## SCWR 210 | THE FUNDAMENTALS OF COMEDY | 4 quarter hours (Undergraduate)

This course explores how Chicago became the cultural hub for comedy in America and the vital role The Second City has played in the modern style of improvisation. Through lectures and screenings, students will explore the history of comedy theory and where the form is headed next.

**SCWR 240 | STORY IDEATION | 4 quarter hours  
(Undergraduate)**

This course focuses on creating an inventory of new material for future writing projects by developing and pitching stories for studio and independent films, as well as cable, streaming, and network television series. Students will analyze the vital role of pitching in the entertainment industry and build a foundation towards mastering professional pitching techniques.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

**SCWR 250 | DEVELOPING THE TELEVISION SERIES | 4 quarter hours  
(Undergraduate)**

This course focuses on developing an original half-hour or one-hour television series. Lectures and workshops provide the foundations of traditional television structures, creating dynamic characters, breaking story, and crafting dramatic story arcs that make a television series viable for multiple seasons.

**(SCWR 100 or SCWR 101) and (SCWR 150 or SCWR 151) are prerequisites for this class.**

**SCWR 301 | STORY DEVELOPMENT | 4 quarter hours  
(Undergraduate)**

This course is designed to help the emerging writer focus their creativity into a viable original project for a feature film. The lectures, workshops, and assignments are designed to enable the student to identify and develop material they have a strong personal connection to. Emphasis is placed on extensive research of the subject matter, creating memorable characters, and crafting a strong dramatic throughline.

**(SCWR 100 or SCWR 101) and (SCWR 120 or SCWR 121) are prerequisites for this class.**

**SCWR 302 | WRITING THE FEATURE SCREENPLAY | 4 quarter hours  
(Undergraduate)**

This course focuses on completing the first draft of a feature length screenplay. Emphasis will be placed on a foundation of character, structure, plot, and theme to bring the writer's vetted concept to fruition. The lectures, in-class workshops, and aggressive page deadlines are designed to culminate in a spec screenplay that showcases voice and command of screenwriting conventions.

**SCWR 301 is a prerequisite for this class.**

**SCWR 303 | REWRITING THE FEATURE FILM SCRIPT | 4 quarter hours  
(Undergraduate)**

This class focuses on practical ways to approach the rewriting process for feature film screenplays. Through group workshops and assignments, students isolate issues with plot, character development, dialogue and pacing in their script and work on addressing them in a full draft rewrite. Student must possess a complete feature length script in order to enroll in the course.

**SCWR 302 is a prerequisite for this course.**

**SCWR 305 | WRITING ON ASSIGNMENT | 4 quarter hours  
(Undergraduate)**

Modeled after professional writing assignments, this advanced course challenges students to complete a feature length screenplay within specific parameters provided by the instructor in ten weeks. Lectures and strict weekly page submission deadlines provide a practical framework on how to write quickly without sacrificing quality. Constructive analysis will be used in discussing produced scripts, weekly assignments and group workshops to reveal the writer's unique voice and perspective.

**SCWR 302 is a prerequisite for this course.**

**SCWR 306 | SCENE WRITING | 4 quarter hours  
(Undergraduate)**

This course focuses on analyzing and developing the fundamental building block of film and television writing: the scene. Students will gain a greater understanding of how to craft engaging scenes and refine their unique voice on the page through weekly lectures, writing exercises, and workshops.

**SCWR 302 or SCWR 352 or SCWR 353 is a prerequisite for this course.**

**SCWR 307 | ADAPTATION | 4 quarter hours  
(Undergraduate)**

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.

**SCWR 302 or SCWR 352 or SCWR 353 is a prerequisite for this course.**

**SCWR 308 | WRITING THE SHORT FILM FOR PRODUCTION | 4 quarter hours  
(Undergraduate)**

Students will study the essential elements and conventions for writing the short film including but not limited to character, structure, and tension. Students will write a polished short film (no longer than 25 pages) designed to be produced. Students will learn how to put together a professional proposal to apply for internal or external production funds and financing.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

**SCWR 309 | CHARACTER DEVELOPMENT | 4 quarter hours  
(Undergraduate)**

This course will explore creative methodologies geared at getting deeply into the minds and points of view of dramatic characters. Throughout the course, students will concentrate on one set of characters to refine an existing web series, feature film, or television pilot.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

**SCWR 310 | ADVANCED SCREENWRITING LAB | 4 quarter hours  
(Undergraduate)**

This advanced course is designed to take existing writing projects (including but not limited to features, pilots, television specs, web series, short scripts) at various stages of development and provide the practical means to move forward through constructive workshop sessions. Stories will be broken down to examine concept viability and the overall execution of the narrative. Instructor and peer critiques will challenge the writer to enhance their voice on the page with the goal of creating work that is unique, engaging, and commercial.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

**SCWR 341 | PITCHING SEMINAR | 4 quarter hours  
(Undergraduate)**

This advanced course focuses on developing vetted story pitches for existing student projects and how to pitch a unique take on intellectual property. The lectures and in-class workshops will focus on preparing for pitch meetings with an emphasis on how to read the dynamics of a room and creating a unique brand that resonates with producers and executives.

**SCWR 240 is a prerequisite for this class.**

**SCWR 342 | STUDIO DEVELOPMENT | 4 quarter hours  
(Undergraduate)**

This course examines the development process for feature film and television series. Emphasis will be placed on obtaining a greater understanding of narrative conventions, script analysis and the film and television market. From agents to studio executives, we will examine the varying points of view that comprise the development process. The assignments and class discussions are designed to expose the inner workings of Hollywood and provide a framework for what it takes to succeed in the entertainment industry.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

**SCWR 345 | HOLLYWOOD HISTORY | 4 quarter hours  
(Undergraduate)**

Students will gain a deeper appreciation of the history of the Hollywood film industry through behind-the-scenes access to working studios and theme parks, historical readings, presentations and discussions.

**SCWR 346 | FILMMAKERS SEMINAR | 4 quarter hours  
(Undergraduate)**

Each week, students will be given the rare opportunity to speak directly with some of the industry's biggest players. Hollywood directors, writers, cinematographers, editors, producers, agents, managers, entertainment lawyers, development executives and others will come to class, discuss their journeys, offer advice, and answer questions. The class will culminate with an industry mixer, where these professionals, along with dozens more, will join the students for a relaxed evening of networking. This is an invaluable opportunity for students to begin to form meaningful relationships that can help them as they transition from student to filmmaker. Note: Students must be participating in the DePaul LA program to be eligible to enroll.

**SCWR 349 | STORYTELLING FOR VIDEO GAMES | 4 quarter hours  
(Undergraduate)**

This course examines the writer's role in the game development process and how storytelling conventions like character, conflict, and plot are utilized to enhance gameplay. Emphasis will be placed on building an understanding of game narratives, interactivity, and working with design teams. Students will develop a design document highlighting characters, locations, dialogue scripting, and overall gameplay for an original video game idea.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

**SCWR 352 | WRITING THE HALF-HOUR SERIES | 4 quarter hours  
(Undergraduate)**

This course focuses on writing the half-hour television series. Students will explore unique characters, structure multiple storylines, and develop the overall series while creating an original pitch deck and half-hour pilot.

**SCWR 250 is a prerequisite for this class.**

**SCWR 353 | WRITING THE HOUR-LONG TELEVISION SERIES | 4 quarter hours  
(Undergraduate)**

This course focuses on writing the hour-long television series. Students will explore unique characters, structure multiple storylines, and develop the overall series while creating an original pitch deck and hour-long pilot.

**SCWR 250 is a prerequisite for this class.**

**SCWR 354 | REWRITING THE ORIGINAL TELEVISION PILOT | 4 quarter hours  
(Undergraduate)**

This class focuses on practical ways to approaching the process of rewriting a script; specifically this class will focus on students' original television pilots. Through group workshops, lectures, readings, and assignments, students identify and improve problems in various areas of their teleplay including, but not limited to: plot, character development, dialogue and pacing. By the end of the quarter, students will have completed a full rewrite of their complete pilot script; therefore, students must possess a complete television pilot in order to enroll in the course. This course is repeatable.

**SCWR 352 or SCWR 353 is a prerequisite for this class.**

**SCWR 355 | THE WRITERS' ROOM | 4 quarter hours  
(Undergraduate)**

This course immerses students in a workshop setting modeled after a writers' room for an existing television series. Lectures and workshops provide a foundation for what it takes to be a professional and collaborative staff writer. Emphasis will be placed on pitching ideas, breaking story, and capturing the voice, character dynamics, and themes of an existing series. The course culminates in a spec script.

**SCWR 352 or SCWR 353 is a prerequisite for this class.**

**SCWR 360 | WRITING THE INDEPENDENT TELEVISION SERIES | 4 quarter hours  
(Undergraduate)**

Students will study the conventions for writing and producing the independent television series, including concept and character development, narrative structure, story-world, budget constraints, and audience. Series of various styles and genres by creators with a diverse range of intersectional identities will be examined. Students will write an original, short-form, five-episode series.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

**SCWR 361 | PRODUCING THE INDEPENDENT TELEVISION SERIES | 4 quarter hours  
(Undergraduate)**

This course is an immersive introduction to video production for the independent television series. Students learn how to produce a short-form, five-episode, independent series. The course covers the basic principles of directing, budgeting, financing, casting, hiring talent, scheduling, securing locations, shooting, creating safe, diverse, and inclusive sets, controlling continuity, and gathering social media artifacts for a series. Students learn the production process from idea execution through production.

**SCWR 360 is a prerequisite for this class.**

**SCWR 362 | MARKETING AND DISTRIBUTING THE INDEPENDENT TELEVISION SERIES | 4 quarter hours  
(Undergraduate)**

Students study online marketing and distribution models for independent television in order to develop and prepare to launch their own independent series or pilot. Topics covered include: platform options, social media outreach, participatory culture, the unique qualities of online communities, press kits, the role of film festivals, and shifts in digital exhibition and distribution.

**SCWR 361 or FILM 115 or CP 360**

**SCWR 365 | SHOWRUNNING I | 4 quarter hours  
(Undergraduate)**

This course equips students with the skills needed to pursue a career writing and producing television for network, cable, and streaming platforms. Through an in-depth exploration of the dynamics within the writers' room, students will develop the leadership abilities crucial for success as showrunners. Emphasis will be placed on prioritizing equity and inclusion, fostering a functional workplace culture, and managing relationships with writers, executives, and actors.

**SCWR 250 is a prerequisite for this class.**

**SCWR 366 | SHOWRUNNING II | 4 quarter hours  
(Undergraduate)**

This advanced course immerses students in the role of a showrunner on a green-lit production. Through hands-on exercises, including departmental prep-week meetings, casting, location scouting, budget negotiations with line producers, and artist collaboration, students will sharpen their creative and leadership skills. Insights from seasoned television professionals across various roles will provide a deeper understanding of how a showrunner navigates the essential relationships that drive a successful series.

**SCWR 365 is a prerequisite for this class.**

**SCWR 370 | CREATING FROM ABUNDANCE | 4 quarter hours  
(Undergraduate)**

This course lays the foundation for successful improvisation in the current Chicago style, starting with the formation of the ensemble and exploring various elements of the creative process. Students experience what it means to be a part of a larger whole, create freely without self-judgement, and develop tools of play that will make them better communicators and filmmakers.

**SCWR 371 | CREATING COMEDIC CHARACTERS | 4 quarter hours  
(Undergraduate)**

The essence of a good improvised scene is provided by strong character work. This course gives students a wealth of tools to create a variety of cinematic characters, each one driven by a unique perspective. They will continue to build on the fundamental skills of collaboration, play, and active listening while bringing more of themselves into their filmmaking.

**SCWR 370 is a prerequisite for this class.**

**SCWR 372 | IMPROVISATIONAL SCENE CONSTRUCTION | 4 quarter hours  
(Undergraduate)**

This advanced course focuses on the mechanics of the various forms that an improvised scene can take. Students learn to build off character and premise to develop a fully fleshed out scene with a strong comedic arc. Emphasis will be placed on breaking down the aesthetic devices that comprise a cinematic scene.

**SCWR 371 is a prerequisite for this class.**

**SCWR 373 | TOPICS IN COMEDY | 4 quarter hours  
(Undergraduate)**

This course features an in-depth study of comedy focusing on an aesthetic, history, or filmmaking method. Students will analyze the distinctive traits of the selected topic within the broader context of comedy film and television. Specific topics will be selected by the instructor and will vary with each quarter.

**SCWR 374 | EVOLUTION OF COMEDY | 4 quarter hours  
(Undergraduate)**

This course examines the language, physicality, and structure of some of the most revered comedic films and television shows of all time. Students will analyze and discuss the conventions utilized in these works, how they influenced the era in which they were made, and what relevance they have to comedy filmmaking today.

**SCWR 210 is a prerequisite for this class.**

**SCWR 375 | COMEDIC STORYTELLING | 4 quarter hours  
(Undergraduate)**

This course focuses on the most influential comedy writers from antiquity to today. Emphasis will be placed on the context for when these works were created, how they were received at the time, and how these pieces remain relevant. Students will immerse themselves in comedic structure and storytelling to build a frame of reference and to craft a distinct voice as a filmmaker.

**SCWR 210 is a prerequisite for this class.**

**SCWR 376 | THE BUSINESS OF COMEDY | 4 quarter hours  
(Undergraduate)**

In this course, students explore the process of preparing to enter the professional marketplace as comedy writers. Emphasis will be placed on strategically evaluating the unique voice of existing projects for commercial viability, and curating a portfolio suitable for market demands and distribution trends.

**SCWR 377 | STAND-UP COMEDY | 4 quarter hours  
(Undergraduate)**

In this course, students will study and analyze stand-up comedy as a route to success in Film and Television. Students will learn about the history of stand up comedy and the comedians who parlayed success on the stage into success in television and films. Students will study the process of how comedians first created their material and honed/perfected it on stages around the world. Finally, students will mine their own lives for funny stories, creating original stand-up comedy routines (5 minutes), work-shopping them in class and eventually performing these routines on the Main Stage at Zanies Comedy Club.&nbsp;

**SCWR 378 | ADVANCED STAND UP COMEDY | 4 quarter hours  
(Undergraduate)**

Students will focus on developing an original comedy set 5-10 minutes of original material connected conceptually and/or tonally then taking it from stage-to-screen. Students will create and develop their material in class, perform in front of peers, perform out at comedy clubs all in the service of crafting an original pitch for a longer project for the screen (web series, a TV show or movie).

**SCWR 377 or THE 425 is a prerequisite for this class.**

**SCWR 379 | COMEDY, JOKE, AND SKETCH WRITING | 4 quarter hours  
(Undergraduate)**

Students will learn techniques and formulas for joke writing, writing sketch comedy packages, and writing for news driven comedy shows. Students will apply these skills to their existing scripts as well as to developing new material.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

**SCWR 380 | COMEDY PRODUCTION | 4 quarter hours  
(Undergraduate)**

This course introduces students to the collaborative nature of comedy film production. Emphasis is placed on discovering stories and characters with the creation of a short comedic non-fiction film. Building on that, students ideate, pitch, and produce short narrative film concepts to become proficient with current comedic filmmaking techniques.

**SCWR 381 | COMEDY PRODUCTION II | 4 quarter hours  
(Undergraduate)**

This course focuses on developing comedy filmmaking skills by refining the creative voice and technical proficiency. Students ideate, craft, and revise a short comedic script for production. This project then moves to the pre-production phase where emphasis is placed on casting, scouting, budgeting, and crew collaboration to ensure continuity of the comedic vision. Principal photography, editing, and final delivery of this project will be completed in SCWR 382 Comedy Production III.

**SCWR 380 is a prerequisite for this class.**

**SCWR 382 | COMEDY PRODUCTION III | 4 quarter hours  
(Undergraduate)**

This advanced comedy filmmaking course focuses on the principal photography, editing, and final delivery of the project that originated in SCWR 381 Comedy Production II. Students will continue to hone their skills as directors, value the holistic fashion in which films are made by serving in different crew positions, and ensure the continuity of their comedic vision through the post-production workflow process.

**SCWR 381 is a prerequisite for this class.**

**SCWR 385 | DIRECTING COMEDY FOR FILM | 4 quarter hours  
(Undergraduate)**

This course focuses on effective techniques for directing actors in comedy. Students will delve into text analysis, explore possibilities that reside within written works and craft comedic performances in scenes for film and television projects. Emphasis is put on effective casting, the importance of collaboration, and honing a unique point of view.

**SCWR 386 | DIRECTING COMEDY FOR FILM II | 4 quarter hours  
(Undergraduate)**

This course is an on-camera workshop with a focus on crew collaboration and directing screen performances with actors. Students will prep, cast, rehearse and direct select scene exercises, which will be edited to understand the holistic approach to comedy filmmaking.

**SCWR 385 is a prerequisite for this class.**

**SCWR 390 | TOPICS IN SCREENWRITING | 2-4 quarter hours  
(Undergraduate)**

Advanced study in screenwriting focusing on a specific genre each quarter such as: Science Fiction, Film Noir, Comedy, Action-Adventure, Nonfiction, etc. May be repeated for credit.

**SCWR 100 or SCWR 101 is a prerequisite for this class.**

**SCWR 392 | TOPICS IN LA | 2-6 quarter hours  
(Undergraduate)**

This course features an in-depth study of an aesthetic, history, business or filmmaking method. Students will analyze the distinctive traits and application of the selected topic within the broader context of the film and television industry in Los Angeles. Specific topics will be selected by the instructor and will vary with each quarter.

**SCWR 397 | SCREENWRITING CAPSTONE I | 4 quarter hours  
(Undergraduate)**

This course is the first half of a two-course sequence that provides students with a screenwriting capstone experience centered on the creation of an original feature-length screenplay, original television series pilot, or a full web series script. Students will develop an outline and treatment or series bible in preparation for writing the first draft of their capstone project. The development process will include assignments designed to aid students in enhancing workflow, honing the writer's unique voice, and preparing documents for the next steps in their careers, by drawing on concepts from their major and Liberal Studies coursework.

**SCWR 302 or SCWR 352 or SCWR 353 is a prerequisite for this course.**

**SCWR 398 | SCREENWRITING CAPSTONE II | 4 quarter hours  
(Undergraduate)**

This course is the second half of a two-course sequence that provides students with a screenwriting capstone experience centered on the creation of an original feature length screenplay, original television series pilot or a full web series script. Students will write the first draft of their capstone project. The writing process will include assignments designed to aid students in enhancing workflow, honing the writer's unique voice, and preparing documents for the next steps in their careers, by drawing on concepts from their major and Liberal Studies coursework. The course sequence is designed to be taken in two consecutive quarters.

**SCWR 397 is a prerequisite for this class.**

**SCWR 399 | INDEPENDENT STUDY | 4 quarter hours  
(Undergraduate)**

Variable credit. PREREQUISITE(S): Consent of dean.

**SCWR 400 | FOUNDATIONS OF SCREENWRITING | 4 quarter hours  
(Graduate)**

Students begin their screenwriting journey with a strong foundation in the basic building blocks of solid, engaging storytelling. Students will mine their own lives in order to create memorable stories, characters, and settings. Films and other creative works analyzed in this class will reflect creators and stories from underrepresented groups, highlighting a wide range of diverse backgrounds and intersectional identities. Additionally, students will learn basic screenwriting skills such as character development, constructing atmosphere, and the fundamental components of a scene.

**SCWR 401 | WRITING THE FEATURE I | 4 quarter hours  
(Graduate)**

This course focuses on creating a vetted concept and step outline for a feature length screenplay. Emphasis is put on idea origination and world building, forming engaging characters, and structuring an affecting plot with cause and effect storytelling. Through script readings, weekly assignments, and in-class workshops, students will hone their unique voice to craft the dramatic template for a cinematically viable story.

**SCWR 400 and (SCWR 425 or SCWR 474) are prerequisites for this class.**

**SCWR 402 | WRITING THE FEATURE II | 4 quarter hours  
(Graduate)**

This course focuses on completing the first draft of a feature length screenplay. Students will bring their vetted concepts to life on the page by focusing on a foundation of character, theme, structure, and plot. The lectures, in-class workshops, and weekly page deadlines are designed to culminate in a spec script that showcases the writer's voice and command of screenwriting conventions &nbsp;.

**SCWR 401 or SCWR 490 is a prerequisite for this class.**

**SCWR 403 | REWRITING THE FEATURE | 4 quarter hours  
(Graduate)**

This class focuses on rewriting the feature film screenplay. Through workshops and course discussions, students will learn how to identify missteps in their writing and develop a practical means to efficiently address these issues moving forward. Students must possess a complete feature length script to rewrite in order to enroll in the course.

**SCWR 402 is a prerequisite for this class.**

**SCWR 404 | INCLUSIVE SCREENWRITING | 4 quarter hours  
(Graduate)**

This advanced course offers a critical exploration of how the storytelling practices central to creating film and television shape and reflect social constructions of race, gender, sexuality, class, ability, and more. Through readings, lectures, screenings, and screenplay analysis students examine how traditional Hollywood paradigms perpetuate harmful representation in order to reimagine their creative practices towards writing stories that reflect and honor a wide range of communities, perspectives, and intersectional identities.

**SCWR 405 | ADVANCED WRITING ON ASSIGNMENT | 4 quarter hours  
(Graduate)**

This course provides a framework for students to complete a feature length screenplay within specific parameters provided by the instructor in ten weeks plus an additional treatment that would compliment their existing portfolio. Modeled after the techniques and deadlines of professional writing assignments, students learn how to meet the expectations of studio executives and producers without sacrificing their unique voice. PREREQUISITE(S): None.

**SCWR 406 | THE ART OF SCENE WRITING | 4 quarter hours  
(Graduate)**

This advanced course asks students to move beyond convention in an effort to deconstruct the core elements of a scene: location, subject, conflict, and exposition. Through weekly lectures, writing exercises, and workshops we will examine a number of innovative screenwriting techniques to refine the writer's unique voice and enhance the commercial viability of their work.

**SCWR 400 is a prerequisite for this class.**

**SCWR 407 | SCREEN ADAPTATION | 4 quarter hours  
(Graduate)**

This advanced course focuses on identifying and developing source material for the screen. Emphasis is placed on learning to negotiate the public domain when searching for material to adapt., as well as practical ways to acquire copyrighted material. 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).

**SCWR 408 | WRITING THE SHORT MOTION PICTURE | 4 quarter hours  
(Graduate)**

In this screenwriting course students will study the essential elements and conventions of writing the short film, including character, structure, and conflict. They will examine the fundamental differences between feature and short films. Story development emphasis will be placed on compelling character-driven stories that can be produced on a modest budget. Students will be required to complete two short screenplays. PREREQUISITE(S): None.

**SCWR 409 | CHARACTER DEVELOPMENT | 4 quarter hours  
(Graduate)**

This advanced course will explore creative methodologies geared at getting deeply into the minds and points of view of dramatic characters. Throughout the course, students will concentrate on one set of characters to refine an existing web series, feature film, or television pilot.

**SCWR 410 | SCREENWRITING LAB | 4 quarter hours  
(Graduate)**

This course focuses on instructor led workshop sessions to help writers take existing projects (including but not limited to features, pilots, television specs, web series, short scripts) at various stages of development and provide a means to move forward. Story will be deconstructed, from concept to individual scene work, in an effort to craft a viable narrative for the screen. PREREQUISITE(S): None.

**SCWR 420 | STORY STRUCTURES | 4 quarter hours  
(Graduate)**

Advanced critical analysis of multiple film structures beginning with a solid understanding of classically structured linear narratives told in three acts and ultimately exploring non-traditional feature film structures including but not limited to: ensemble, multiple protagonist, non-linear and episodic. Films will range from classic Hollywood films to contemporary independent films. Students will learn various theorists' approaches to terminology (which may include Snyder, Field, Campbell, and Howard) in order to develop a language with which to discuss scripts and finished films, both other people's work as well as in developing their own. PREREQUISITE(S): None.

**SCWR 425 | GENRE STORYTELLING | 4 quarter hours  
(Graduate)**

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

**SCWR 440 | DEVELOPING THE PITCH | 4 quarter hours  
(Graduate)**

In this course, students will create an inventory of new material for future writing projects by developing and pitching stories for independent and studio films, as well as cable, streaming, and network television series. Through lectures, guest speakers, and workshop exercises, we will analyze the vital role of pitching in the entertainment industry, and build a foundation to help students master professional pitching techniques. Students will seek to mine their own lives, using their diverse backgrounds, experiences, and identities to highlight their unique perspectives in the projects they pitch.

**SCWR 441 | INDUSTRY AND PITCHING SEMINAR | 4 quarter hours  
(Graduate)**

Students will learn the art and craft of pitching including the differences between pitching new or existing ideas, shaping pitches based on your audience, and pitching a take on existing source material. Students will also learn not only how to pitch projects, but to pitch themselves, focusing on what makes them unique as a writer/director/producer, the themes that connect their work, and how to present themselves as a brand. Industry professionals will visit class (live or via Skype) when appropriate. Students will also learn how to create pitches for existing material that is either in the common domain or material that the students have acquired the rights to work on.

**SCWR 442 | STUDIO DEVELOPMENT | 4 quarter hours  
(Graduate)**

This course examines the development process for feature film and television series. Emphasis will be placed on obtaining a greater understanding of narrative conventions, script analysis and the film and television market. From agents to studio executives, we will examine the varying points of view that comprise the development process. The assignments and class discussions are designed to expose the inner workings of Hollywood and provide a framework for what it takes to succeed in the entertainment industry.

**SCWR 445 | HOLLYWOOD HISTORY | 4 quarter hours  
(Graduate)**

Students will gain a deeper appreciation of the history of the Hollywood film industry through behind-the-scenes access to working studios and theme parks, historical readings, presentations and discussions.

**SCWR 446 | FILMMAKERS SEMINAR | 4 quarter hours  
(Graduate)**

Each week, students will be given the rare opportunity to speak directly with some of the industry's biggest players. Hollywood directors, writers, cinematographers, editors, producers, agents, managers, entertainment lawyers, development executives and others will come to class, discuss their journeys, offer advice, and answer questions. The class will culminate with an industry mixer, where these professionals, along with dozens more, will join the students for a relaxed evening of networking. This is an invaluable opportunity for students to begin to form meaningful relationships that can help them as they transition from student to filmmaker. Note: Students must be participating in the DePaul LA program to be eligible to enroll.

**SCWR 449 | STORYTELLING FOR VIDEO GAMES | 4 quarter hours  
(Graduate)**

This course examines the writer's role in the game development process and how storytelling conventions like character, conflict, and plot are utilized to enhance gameplay. Emphasis will be placed on building an understanding of game narratives, interactivity, and working with design teams. Students will develop a design document highlighting characters, locations, dialogue scripting, and overall gameplay for an original video game idea.

**SCWR 450 | TELEVISION GENRES AND ANALYSIS | 4 quarter hours  
(Graduate)**

The purpose of this class is to enable you to study scripted television from the professional's point of view. The course involves critical analysis of successful scripted television shows, their narrative structures and themes. Programs of various genres and eras will be examined. Students will learn how to recognize basic structural elements in finished episodes. Students will develop a language with which to discuss television as well as a toolbox of techniques to use when creating television. Key concepts to be discussed include: basic structure, types of shows, character tropes, means of creating and sustaining tension, themes and advancements in form.

**SCWR 451 | DEVELOPING THE TELEVISION SERIES | 4 quarter hours  
(Graduate)**

This course focuses on developing an original half-hour or one-hour television series. Lectures and workshops provide the foundations of traditional television structures, creating dynamic characters, breaking story, and crafting dramatic story arcs that make a television series viable for multiple seasons.

**SCWR 452 | WRITING THE HALF-HOUR SERIES | 4 quarter hours  
(Graduate)**

This course focuses on writing the half-hour television series. Students will explore unique characters, structure multiple storylines, and develop the overall series while creating an original pitch deck and half-hour pilot. **SCWR 451 is a prerequisite for this class.**

**SCWR 453 | WRITING THE HOUR-LONG SERIES | 4 quarter hours  
(Graduate)**

This course focuses on writing the hour-long television series. Students will explore unique characters, structure multiple storylines, and develop the overall series while creating an original pitch deck and hour-long pilot. **SCWR 451 is a prerequisite for this class.**

**SCWR 454 | REWRITING THE ORIGINAL TELEVISION PILOT | 4 quarter hours  
(Graduate)**

This class focuses on practical ways to approaching the rewriting of a script; specifically this class will focus on students' original television pilots. Through group workshops, lectures, and readings, students will identify and improve problems in various areas of their teleplay including, but not limited to: plot, character development, dialogue, and pacing. By the end of the quarter, students will have completed a full rewrite of their complete pilot script; therefore, students must possess a complete television pilot in order to enroll in the course. This course is repeatable. **SCWR 452 or SCWR 453 is a prerequisite for this class.**

**SCWR 455 | THE WRITERS' ROOM | 4 quarter hours  
(Graduate)**

This course immerses students in a workshop setting modeled after a writers' room for an existing television series. Lectures and workshops provide a foundation for what it takes to be a professional and collaborative staff writer. Emphasis will be placed on pitching ideas, breaking story, and capturing the voice, character dynamics, and themes of an existing series. The course culminates in a spec script. **SCWR 452 or SCWR 453 is a prerequisite for this class.**

**SCWR 460 | WRITING THE INDEPENDENT TELEVISION SERIES | 4 quarter hours  
(Graduate)**

Students will study the conventions for writing and producing the independent television series, including concept and character development, narrative structure, story-world, budget constraints, and audience. Series of various styles and genres by creators with a diverse range of intersectional identities will be examined. Students will write an original, short-form, five-episode series. **SCWR 400 is a prerequisite for this class.**

**SCWR 461 | PRODUCING THE INDEPENDENT TELEVISION SERIES | 4 quarter hours  
(Graduate)**

This course is an immersive introduction to video production for the independent television series. Students learn how to produce a short-form, five-episode, independent series. The course covers the basic principles of directing, budgeting, financing, casting, hiring talent, scheduling, securing locations, shooting, creating safe, diverse, and inclusive sets, controlling continuity, and gathering social media artifacts for a series. Students learn the production process from idea execution through production. **SCWR 460 is a prerequisite for this class.**

**SCWR 462 | MARKETING AND DISTRIBUTING THE WEB SERIES | 4 quarter hours  
(Graduate)**

Students study online marketing and distribution models for web television in order to develop and implement the launch of their own series. Topics covered include: platform options, social media outreach, participatory culture, press kits, and the role of film festivals. **SCWR 461 is a prerequisite for this class.**

**SCWR 465 | SHOWRUNNING I | 4 quarter hours  
(Graduate)**

This course provides an overview of the evolution of the Showrunner in network television, cable, and streaming media. Students will analyze how the success of a series is dependent on an astute Showrunner who knows how to handle the creative, financial, and managerial aspects of putting on a show. Emphasis will be placed on the vital role these executive producers play in the three stages of production to ensure the actualization and continuity of their artistic vision.

**SCWR 451 is a prerequisite for this class.**

**SCWR 466 | SHOWRUNNING II | 4 quarter hours  
(Graduate)**

This advanced course enables students to take on the role of the Showrunner for the packaging and pre-production of an original television or web series. Through hands-on exercises, students will use their creative sensibilities and business acumen to develop a viable show bible, style guide, budget and schedule for a self-produced production or as part of a network pitch package.

**SCWR 465 is a prerequisite for this class.**

**SCWR 470 | CREATING FROM ABUNDANCE | 4 quarter hours  
(Graduate)**

This course focuses on building a foundation for comedy improvisation as it pertains to creating cinematic stories. Students will develop the skills to work in a collaborative environment steeped in the tradition of Chicago-style techniques and philosophies. Fundamental improvisational concepts such as give-and-take, surrender, support, mirror, explore-and-heighten, environment, object work, scenic structure, character and choices, will be explored in-depth and applied in scenes.

**SCWR 471 | CREATING COMEDIC CHARACTERS | 4 quarter hours  
(Graduate)**

Students delve into intermediate improvisation work with a focus on collaboration to identify premise, intention, point of view, and a character's usable subtext in a scene. Emphasis is placed on adapting improvised creations into a foundation for film and television material.

**SCWR 470 is a prerequisite for this class.**

**SCWR 472 | IMPROVISATIONAL SCENE CONSTRUCTION | 4 quarter hours  
(Graduate)**

This advanced course explores the intersection between improvisation and the screenwriting process. Emphasis will be placed on the structures that comedic moments can take, from joke construction through longer narrative forms. Students will develop basic concepts into polished written scenes and will revise using targeted improvisations.

**SCWR 471 is a prerequisite for this class.**

**SCWR 474 | EVOLUTION OF COMEDY | 4 quarter hours  
(Graduate)**

This course examines the language, physicality, and structure of some of the most revered comedic films and television shows of all time. Students will analyze and discuss the conventions utilized in these works, how they influenced the era in which they were made, and what relevance they have to comedy filmmaking today.

**SCWR 475 | ADVANCED COMEDIC STORYTELLING | 4 quarter hours  
(Graduate)**

This course immerses students in the great tradition of comedic literature and gives them a strong foundation in all its forms. Students will read works from the classic comedic authors canon: Shakespeare, Plutarch, Parker, Gay, Toole among others. Students will learn how these seminal works were created, how they were received by the public, and how they have influenced contemporary cinematic storytelling.

**SCWR 400 is a prerequisite for this class**

**SCWR 476 | THE BUSINESS OF COMEDY | 4 quarter hours  
(Graduate)**

In this course, students explore the process of preparing to enter the professional marketplace as comedy writers. Emphasis will be placed on strategically evaluating the unique voice of existing projects for commercial viability, and curating a portfolio suitable for market demands and distribution trends.

**SCWR 477 | STAND-UP COMEDY | 4 quarter hours  
(Graduate)**

In this course, students will study and analyze stand-up comedy as a route to success in Film and Television. Students will learn about the history of stand up comedy and the comedians who parlayed success on the stage into success in television and films. Students will study the process of how comedians first created their material and honed/perfected it on stages around the world. Finally, students will mine their own lives for funny stories, creating original stand-up comedy routines (5 minutes), work-shopping them in class and eventually performing these routines on the Main Stage at Zanies Comedy Club.

**SCWR 478 | ADVANCED STAND-UP COMEDY | 4 quarter hours  
(Graduate)**

Students will focus on developing an original comedy set 5-10 minutes of original material connected conceptually and/or tonally then taking it from stage-to-screen. Students will create and develop their material in class, perform in front of peers, perform out at comedy clubs all in the service of crafting an original pitch for a longer project for the screen (web series, a TV show or movie).

**SCWR 477 is a prerequisite for this class.**

**SCWR 479 | COMEDY, JOKE, AND SKETCH WRITING | 4 quarter hours  
(Graduate)**

Students will learn techniques and formulas for joke writing, writing sketch comedy packets, and writing for news driven comedy shows. Students will apply these skills to their existing scripts as well as to developing new material.

**SCWR 480 | COMEDY FILMMAKING | 4 quarter hours  
(Graduate)**

This introduction to film production focuses on collaboration, comedy and visual storytelling. Drawing on individual interests and observations, students produce a non-fiction short and then transition to developing a series of comedic narrative filmmaking exercises.

**SCWR 481 | COMEDY FILMMAKING II | 4 quarter hours  
(Graduate)**

In this course, students refine their filmmaking skills by meticulously climbing through the stages of pre-production for their original short comedy film. Students ideate, craft, and revise their screenplay, then prepare for production by casting, scouting, budgeting, and rehearsing. Principal photography, editing, and final delivery of this project should be completed in SCWR 482 Comedy Filmmaking III.

**SCWR 480 is a prerequisite for this class.**

**SCWR 482 | COMEDY FILMMAKING III | 4 quarter hours  
(Graduate)**

In this advanced comedy filmmaking course, students will focus on the principal photography, editing, and final delivery of their original projects developed in SCWR 481 Comedy Filmmaking II. Reinforcing the importance of collaboration, students will work in different capacities on the projects of their classmates. Emphasis is placed on refining filmmaking skills and ensuring the continuity of the director's comedic vision through the post-production workflow process.

**SCWR 481 is a prerequisite for this class.**

**SCWR 485 | DIRECTING COMEDY | 4 quarter hours  
(Graduate)**

This course introduces students to the core principles of directing comedic performance for the screen, with a focus on developing a strong comedic point of view, effective collaboration, and clear communication with actors and crew. Students will explore directing techniques through text analysis, casting, blocking, and rehearsing short comedic scenes, applying skills that will directly support their work in live and recorded sketch formats. By the end of the course, students will have developed the foundational skills needed to helm comedic productions, whether for film, television, or live sketch formats.

**SCWR 470 is a prerequisite for this class.**

**SCWR 486 | PRODUCING LIVE SKETCH COMEDY | 4 quarter hours  
(Graduate)**

This course offers a hands-on exploration of developing, directing, and producing a half-hour live sketch comedy show, filmed in front of a studio audience. Students will collaborate to write and refine original sketches, cast performers, and manage both live and pre-recorded segments, simulating the fast-paced workflow of professional sketch productions. Emphasizing ensemble-based direction, students will direct material written by their peers, honing adaptability and creative trust. By taking on both writing and production roles, students will gain practical experience in the technical and directorial challenges of bringing sketch comedy to life for television.

**SCWR 470 is a prerequisite for this class.**

**SCWR 490 | TOPICS IN SCREENWRITING | 2-4 quarter hours  
(Graduate)**

Advanced study in screenwriting focusing on a specific genre each quarter such as: Science Fiction, Film Noir, Comedy, Action-Adventure, Nonfiction, etc. May be repeated for credit.

**SCWR 492 | TOPICS IN LA | 2-6 quarter hours  
(Graduate)**

This course features an in-depth study of an aesthetic, history, business or filmmaking method. Students will analyze the distinctive traits and application of the selected topic within the broader context of the film and television industry in Los Angeles. Specific topics will be selected by the instructor and will vary with each quarter.

**SCWR 499 | INTERNSHIPS IN MEDIA AND DESIGN | 1-4 quarter hours  
(Graduate)**

This is an internship/independent study course for graduate students, which offers the opportunity to reflect on an internship while gaining professional experience, industry contact and referrals while still in school. Opportunities in post-production, motion picture production, advertising, television, animation, game design, graphic design, motion graphics and interactive media can all qualify for the course. Students will work independently on class assignments. Assignments will be determined by the instructor and based on the number of credits in which the student is enrolled. Admission to the program requires consent of the internship course instructor after verification of the student's internship.

PREREQUISITE(S): Internship. (variable credit)

**SCWR 500 | WRITING FOR FILM THESIS DEVELOPMENT | 4 quarter hours  
(Graduate)**

Students will develop a feature-length thesis project in preparation for writing the first draft of their thesis screenplay. The development process will include assignments designed to aid students in choosing their thesis project, fostering a strong personal connection to that project, creating compelling three-dimensional characters, and designing a clear, effective narrative structure for the screenplay. This course will culminate with a completed outline or treatment, and a pitch session with each student's thesis committee.

**SCWR 400 and (SCWR 451 or SCWR 401) are prerequisites for this class.**

**SCWR 501 | WRITING FOR FILM THESIS I | 4 quarter hours  
(Graduate)**

Students will complete an outline and first draft of their feature length screenplay. In a workshop environment, students will get extensive feedback from their instructor and peers.

**SCWR 500 or SCWR 550 is a prerequisite for this class.**

**SCWR 502 | WRITING FOR FILM THESIS II | 4 quarter hours  
(Graduate)**

Students will revise their thesis feature script. In a workshop environment, students will receive notes to help revise their project. Students will also be expected to meet with their thesis committee to receive additional notes to be applied to the rewrite.

**SCWR 501 is a prerequisite for this class.**

**SCWR 550 | WRITING FOR TV THESIS DEVELOPMENT | 4 quarter hours  
(Graduate)**

Students will select and then develop a television thesis project in preparation for writing the first draft of their thesis pilot. The development process will include assignments designed to aid students in choosing their thesis project, fostering a strong personal connection to that project, and creating compelling three-dimensional characters in a world or situation that will provide sustainable long-term conflict. The course will culminate with a completed show bible, an outline for the pilot, and a pitch session with each student's thesis committee.

**SCWR 400 and (SCWR 401 or SCWR 402) are prerequisites for this class.**

**SCWR 551 | WRITING FOR TV THESIS I | 4 quarter hours  
(Graduate)**

Students will complete a show bible, pilot, and future episode of an original television concept. In a workshop environment, students will get extensive feedback from their instructor and peers.

**SCWR 500 or SCWR 550 is a prerequisite for this class.**

**SCWR 552 | WRITING FOR TV THESIS II | 4 quarter hours  
(Graduate)**

Students will revise their television thesis scripts. In a workshop environment, students will receive notes to help revise their project. Students will also be expected to meet with their thesis committee to receive additional notes to be applied to the rewrite.

**SCWR 551 is a prerequisite for this class.**

**SCWR 599 | INDEPENDENT STUDY | 1-8 quarter hours  
(Graduate)**

Independent study form required. PREREQUISITE(S): Consent of instructor. (variable credit)

**SCWR 701 | THESIS CONTINUATION | 0 quarter hours**

**(Graduate)**

Non-credit. Students admitted to MFA program who have completed all the required coursework and who are regularly using the facilities of the University for thesis production and/or post-production are required to be registered each quarter of the academic year until the thesis and defense have been completed. (0 credit hours)

**FILM 510 or ANI 640 is a prerequisite for this class.**