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Mr. Greco  
English II  
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HW

## Devil on the Peninsula

Narrative Treatment

### 1. Title

“**Devil on the Peninsula**” - alludes to the murderous plot line of the story and introduces the main character (devi). Additionally, including the setting in the title provides geographical and setting details.

### 2. Logline

In the fog-shrouded streets of 1850s San Francisco, pharmacist R.C. Chambers struggles to maintain his sanity as a chilling string of murders draws him into a dark web of suspicion and paranoia.

### 3. Characters

- **R.C. Chambers**- The main protagonist, a pharmacist, has BP. Came to San Francisco during the gold rush but arrived too late. Ended up using his medical background to set up a pharmacy for the early residents. Moves into an apartment with the Bourne Family nearby to the Pharmacy. He has a partner- Mrs. Wu who works in the pharmacy with him to serve the people of SF. While not working, R.C. spends most of his time at the Midnight Lotus, a local opium den in his neighborhood. R.C. Is middle-aged, maybe 40/45, with brown hair, and clean clothes and he looks hygienic. As his addiction progresses, his physical appearance looks worse and less kept.
- **Ms. Wu**- works at the pharmacy with R.C. Chambers, her love interest, and victim, she was in her late to mid-70s when she came to the U.S, She is always in clean “old person” clothes she doesn't like to stand out in a crowd as most of the colors that she wears are always muted But most of the time at work she's wearing a Dr.Jacket/ Lab Coat, but she always looks put together, The only relationship that she has to the main character R.C. is through work, as they work in the same office space but don't tend to interact outside of work, except when they see each other walking through the halls of their apartment building, Miss Wu is a kind light hearted person upfront but she's an independent woman alone in the newly san francisco so she has an edge on her, to never double cross Miss. Wu, Miss. Wu lives a routine lifestyle where she wakes up and heads down to work Monday- Friday, and on the weekends she loves to hang out with her cat and goes on walks.
- **The Bourne Family**- Lives in the same building as Chambers

- **“Viper”** - The front desk operator of the Opium Den(The Midnight Lotus) that Chamber’s frequents. This character will act as a 3rd party perspective for when the narrator is on an opium trip. The middle-aged character, male, has a scruffy look from too many late nights at the Midnight Lotus. Standoffish personality but helpful to the characters when they interact.
- **Mr/Mrs. Bourne**- The neighbors of Chambers who will somehow become a part of the brutal murders. The Bourne family moved to San Francisco to set up a shop for the miners but got there too late. They are overly noseey when it comes to R.C. Chambers and his pharmacy. The husband is a banker at Wells Fargo. The wife stays in the house and watches the kids due to the crime and unsafe nature of the city.
- **Augustine Bourne**- In his 40s, Rounder shaped man who speaks properly and highly of himself. He works at a local bank and is always dressed very nicely in suits. He is a more prominent public figure in their society. He has a family, including a wife who is rarely seen, and a child who is very annoying and possesses two prominent teeth reminiscent of a beaver. The child seems to detect something peculiar or unusual about the main character.

#### 4. Story Overview

- This story takes place over a series of days →

### ACT 1

- We are thrown into our protagonist, R.C. Chambers’ world, rushing to work in early 1850s San Francisco. In a neighborhood called the Barbary Coast near the water. Chambers tends to only stay in his little neighborhood in the city as he works in the pharmacy that only tends to the wealthy. We are introduced to the pharmacy he works at and his assistant, Mrs. Wu. (**Exposition**). On his way to work, he sees a crime scene

of a murder and hears the police talk about the method of killing. (**Inciting Incident**). We follow his day at work, as the world unbuilds, and other characters are introduced, The Bourne family, famous SF gilded-age personalities, Levi Struess, Mark Hopkins, and Leland Stanford, and we learn of a string of murders across the city. Chambers finds himself at the opium den(The Midnight Lotus), where he frequently goes to de-stress. During it, he can't distinguish reality from fake and thinks he sees the description of the killer from before through a window. And watches him from above. He witnesses the figure killing the next victim in the same manner as they police destruction earlier. (**Plot Point #1**) He stumbles home, blacks out, and comes in the morning, to see his apartment all messed up, as if someone was rifling around his apartment late that night from the Midnight Lotus. R.C. finds himself confused as to what happened last night in his home. R.C. couldn't stop thinking about the killing that he witnessed before getting home last night. His mind can't seem to steer away from the murder. To get his head straight he takes a quick trip by the pharmacy alone late that night and takes medication to forget about what he saw.

## ACT 2

- Day 2, after closing up shop, Chambers takes another trip to The Midnight Lotus, to forget what he saw last night. Right before Chambers walks into The Midnight Lotus, gets into an argument with the receptionist {VIPER} and is bounced. On his journey home, he gets lost- both in his head and in the alleys of the city, unable to tell reality from the euphoria of the high( this is where he kills the next person, but its not described). (**Rising Action**) Again, he blacks out and finds himself in the morning back in his apartment, but this morning he wakes to the smell of rust. As he gets out the door, he stops to look in the mirror and sees his face speckled with blood. (**Midpoint**) Mark Hopkins, enters the pharmacy for a prescription and talks more about the string of murders. Chambers, now trying to piece together the situation can't help but think of the possibility that he could be among the next victims. Struggling to get through his shifts at the pharmacy, he is constantly in a state of fear when new customers enter the store. He begins to end his shifts early to escape thought. R.C.s profound knowledge of being a pharmacist

## ACT 3

The morning after a bad trip, Chambers wakes up in a daze and struggles his way to work. Arriving at the pharmacy he discovers the main window bashed in with a bloodied body lying within the broken glass. He can't determine if what is going on is reality or if he is still under the effects of the opium. Once returning to a less panicked state he can identify the body as VIP3R, the bouncer of the Midnight Lotus. As he examines the body he can determine that the cause of death was a stabbing. He's back at The Midnight Lotus and sees Viper behind the counter, thinking that he just saw him dead in the pharmacy. Due to his declining mental state, he can't figure out what's reality and what's real. **(Pre-Climax)** He goes to Mrs. Wu and tells somebody and she comes back with him to the apartment, discovering nobody. She tries to check in on him and he lashes out and kills her. **(Climax)**. In a drug-induced rage, he destroys the store.

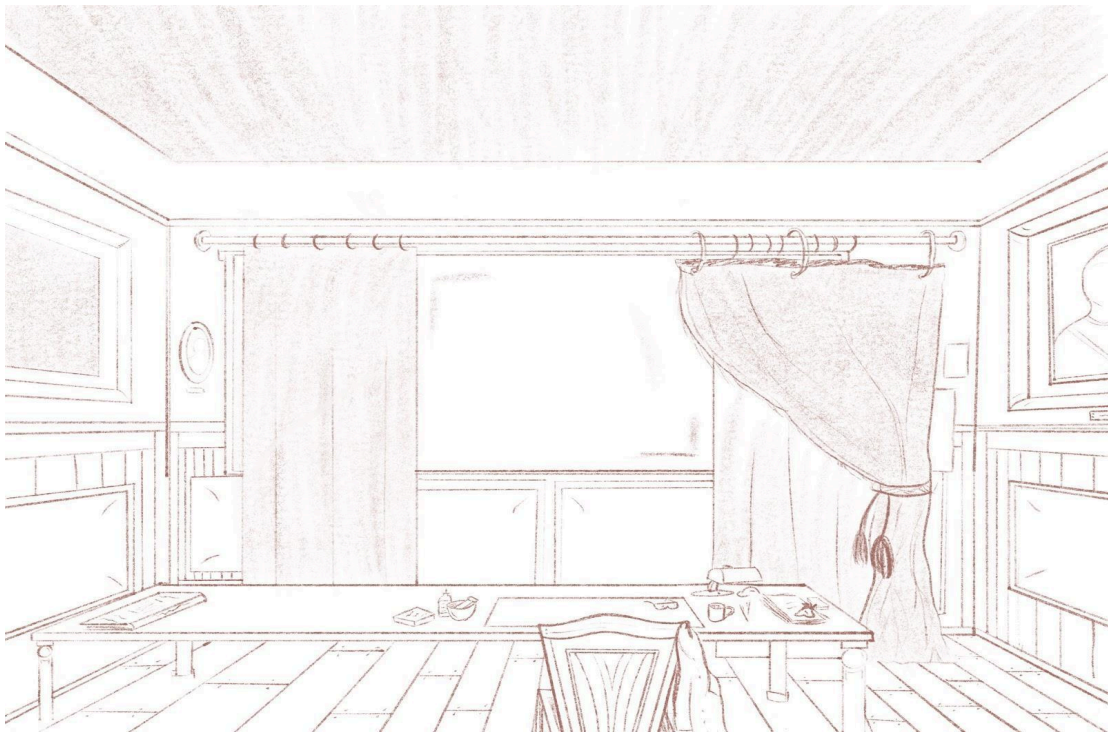


**“Inside Apothecary” will**

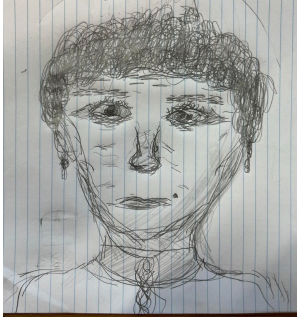




**“Street View of Pharmacy” Will**



**“Office View of Chambers’ Room” Will**



“Viper- the bouncer at the Opium Den” - Owen



“Store” - Owen



The street below R.C.'s apartment- Owen

## **NARRATIVE TREATMENT RUBRIC**

Each level represents one point.

	Level 1	Level 2	Level 3	Level 4
<b>Logline</b>	The logline does not hook the audience's interest or does not allow the audience to envision the story/world. Missing title.	The logline is not concise. The logline is close to hooking the audience's interest, but it needs to promise more. The title and logline are not yet working together effectively.	The logline hooks the audience's interest, but it needs to be more concise. The title and logline are close to forming a "1-2 punch," but the title needs to say what the story is in a more clever way or the logline needs to offer a more compelling mental picture.	The logline is concise. It hooks the audience's interest while offering the promise of more. The title and logline work together to form a "1-2 punch"; the title says what the story is in a clever way, while the logline allows the audience to envision the whole story/world by offering a compelling mental picture.
<b>Character</b>	Characters seem "cardboard" – stiff, unrealistic, not convincing. Character list appears underdeveloped or needs to be reconsidered.	Key characters need to be more clearly described according to personality traits and/or defining physical attributes. They seem incomplete, predictable, or not very believable in the context of the story/world. The protagonist's want/need dynamic is unclear. Most characters do not have clear and logical motivations and goals. Character list has some stereotypes and clichés.	Key characters are clearly described according to personality traits and defining physical attributes, but they could be stronger or more believable in the context of the story/world. The protagonist's want/need dynamic is clear, but the external and/or internal conflict could be more compelling. Most characters have clear and logical motivations and goals. Character list is free of stereotypes and clichés.	Key characters are effectively described according to personality traits and defining physical attributes, making them strong and believable in the context of the story/world. The protagonist's want/need dynamic is clear and compelling, revealing the sources of external and internal conflict. All characters have clear and logical motivations and goals. Character list is free of stereotypes and clichés.

<p><b>Worldbuilding Details</b></p>	<p>The overview of the story neglects most or all of the basic questions of who, what, when, why, and where? The writer does not adequately set up the world of the story.</p>	<p>The overview of the story addresses some of the basic questions of who, what, when, why, and where? However, there are some obvious gaps. The writer needs to add more details about the setting/rules in order to give the audience a clearer picture of the world of the story.</p>	<p>The overview of the story addresses the basic questions of who, what, when, why, and where? The writer sets up the world of the story by allowing the audience to envision its physical setting and understand its defining rules.</p>	<p>The overview of the story thoroughly yet succinctly addresses the basic questions of who, what, when, why, and where? The writer sets up the world of the story by allowing the audience to envision clearly and powerfully its physical setting and understand its defining rules.</p>
<p><b>Narrative Structure</b></p>	<p>There is no clear sense of a 3-Act Structure or an effective alternative structure.</p>	<p>3-Act Structure (or an appropriate alternative narrative structure) develops a conflict through setup, confrontation, and resolution, but there are obvious flaws. The writer needs to use plot points (inciting incident, midpoint, climax/crisis) more effectively to organize the protagonist's arc and propel the story forward. There isn't yet a sense of closure.</p>	<p>3-Act Structure (or an appropriate alternative narrative structure) develops a clear conflict through setup, confrontation, and resolution. The writer uses plot points (inciting incident, midpoint, climax/crisis) to organize the protagonist's arc, but the story could move forward with more intrigue and/or suspense. The closure could be more satisfying.</p>	<p>3-Act Structure (or an appropriate alternative narrative structure) develops a compelling conflict through setup, confrontation, and resolution. The writer uses effective plot points (inciting incident, midpoint, climax/crisis) to organize the protagonist's arc, propel the story forward with intrigue and suspense, and bring about a satisfying sense of closure to the conflict.</p>
<p><b>Treatment Conventions</b></p>	<p>The treatment does not use 3rd person, present tense narrative prose. Action and descriptive words are severely limited or imprecise. The treatment is not formatted according to the assignment guidelines.</p>	<p>The writer uses some 3rd person, present tense narrative prose, but there are numerous inconsistencies. Action and descriptive words are somewhat limited or imprecise. The writing lacks concision. Most of the treatment is not formatted according to the assignment guidelines.</p>	<p>The writer uses 3rd person, present tense narrative prose, but there are a few inconsistencies. Action and descriptive words could be more precise. The writing could be more concise, including only the most pertinent information. Most of the treatment is formatted according to the assignment guidelines.</p>	<p>The writer consistently uses 3rd person, present tense narrative prose. Action words capture what the characters are doing and descriptive words create images that stay in the mind of the reader. The writing is concise, including only the most pertinent information. The treatment is formatted according</p>



				to the assignment guidelines.
<b>Mechanics</b>	The treatment cannot be understood due to many errors of spelling, grammar, and punctuation.	The treatment contains errors that impact the reader's ability to comprehend the material.	The treatment contains only a few minor errors. These errors do not impact the reader's ability to comprehend the material.	The treatment is free from errors of spelling, grammar, and punctuation.

Grade: \_\_\_\_17\_\_\_\_ Out of 24