

RTV 3101
(Spring 2017)

ADVANCED WRITING FOR THE ELECTRONIC MEDIA

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Office Hours: Tuesdays 9:35-11:30; Wednesdays 12:50-2:45;
Thursdays 1:55-2:45; and by appointment

Description of Course

This course is designed to provide a thorough understanding and overview of the principles of scriptwriting, and to learn to apply these principles through practical exercises in various programs: commercials, sponsored and corporate videos, television and film documentaries, fictional works and adaptations. Another major objective is to help develop the students' critical faculties, enabling them to better examine and evaluate the scripts of others, as well as their own.

The course will be comprised of lectures, exercises, screenings, workshops, analyses, and discussions.

Grading

Commercial	10%
Corporate video/film script	15%
Documentary video/film proposal	15%
Character Sketches / Dialogue Exercise	10%
Test	25%
Final project	25%

Punctuality is most important in this industry. Late assignments will be penalized by one letter grade (i.e., 10%) per day.

Students are expected to attend and participate in all classes. A half point will be deducted from your attendance grade for each unexcused class absence. No incompletes will be given without a medical reason.

Texts

Required: *RTV 3101 Course Packet*, available at Book iT! (1250 West University Ave., Suite #2).

Recommended: Armer, Alan. *Writing the Screenplay: TV and Film*
Beveridge, James A. *Scriptwriting for Short Films*
DiZazzo, Ray. *Corporate Scriptwriting: A Professional's Guide*
Egri, Lajos. *The Art of Dramatic Wr!t!ng*
Field, Syd. *Screenplay: The Foundations of Screenwriting*
Lucey, Paul. *Story Sense: Writing Story and Script for Feature Films and Television*
Rabiger, Michael. *Directing the Documentary*
Walters, Roger L. *Broadcast Writing: Principals and Practices*

University Policy on Accommodating Students with Disabilities

Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

University Policy on Academic Misconduct

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

On-Line Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Prerequisites

A grade of C or better in RTV 2100 and RTV 3000, as well as junior standing in Telecommunication.

TENTATIVE COURSE SCHEDULE

Week 1

Wednesday, 4 January

Intro to course
Film/video/audio terminology.

Friday, 6 January

Film/video/audio terminology
Readings: *Mamer, Bruce. (2000). "Creating the Shots" in Film Production Technique: Creating the Accomplished Image, pp. 3-26.*

Week 2

Wednesday, 11 January

Film/video/audio terminology
Readings: *Douglass, John S. and Glenn Harnden (1996). "Editing for Interpretation" in The Art of Technique: An Aesthetic approach to Film and Video Production. Boston: Allyn and Bacon, pp. 195-224.*
Terms you should know (1 page).

Friday, 13 January

TV Commercials: structure and organization.
Readings: *Walters, Roger L. (1994). "Commercials and Other Announcements" in Broadcast Writing: Principles and Practice, pp. 309-343.*
Jefferson-Pilot Insurance TV commercial script (2 pages).

Week 3

Wednesday, 18 January

TV commercials: storyboarding and various approaches.

Friday, 20 January

TV commercials: writing the TV commercial script; examples.

Week 4

Wednesday, 25 January

TV commercials -- class presentations

Friday, 27 January

TV commercials -- class presentations

Week 5

Wednesday, 1 February

The sponsored/corporate film or video project: getting started.

Readings: DiZazzo, Ray. (1992). "Program Design Research" and "Content Research" in Corporate Scriptwriting, pp. 30-39 and 40-48.

Friday, 3 February

The sponsored/corporate film or video project: conceptualization and visualization.

Readings: DiZazzo, Ray. (1992). "Concept Thinking" and "Visualization" in Corporate Scriptwriting, pp. 49-61 and 62-70.

Week 6

Wednesday, 8 February

The sponsored/corporate film or video project: writing the script.

Readings: DiZazzo, Ray. (1992). "Structure and Transitions" in Corporate Scriptwriting, pp. 115-123.

Friday, 10 February

Writing the corporate video script.

Week 7

Wednesday, 15 February

What is documentary? A discussion of documentary history and different documentary approaches.

Readings: Rabiger, Michael. (1998). "Introduction" and "A Brief and Functional History of the Documentary" in Directing the Documentary, pp. 1-12 and 13-34.

Friday, 17 February

The making of documentaries: pre-production.

Readings: Rabiger, Michael. (1998). "Research Leading up to the Shoot" and "Interviewing" in Directing the Documentary, pp. 127-142 and 173-187.

Week 8

Wednesday, 22 February

The making of documentaries: production and post-production.

Readings: Rabiger, Michael. (1998) "The Paper Edit: Designing a Structure" in Directing the Documentary, pp. 249-254.

Beveridge, James A. (1969).
"Commentary Writing" in Scriptwriting for short films, No. 57, Reports and Papers on Mass Communication, UNESCO, Paris, pp. 19-20.

Friday, 24 February

Producing short documentaries.

Week 9

Wednesday, 1 March

Fictional programs -- fundamentals of dramatic structure

Readings: Swain, Dwight V. and Joye R.
Swain. (1988). "The Film Story" in Film Scriptwriting: A Practical Manual, pp. 77-93.

Friday, 3 March

Fictional programs: writing the treatment; fleshing out the story.

Readings: Swain, Dwight V. and Joye R.
Swain. (1988). "The Story Treatment" in Film Scriptwriting: A Practical Manual, pp. 117-135.
Lucey, Paul. (1996). "Writing the Plot" in Story Sense: Writing Story and Script for Feature Film and Television, pp. 67-108

Week 10

Wednesday, 8 March

S P R I N G B R E A K

Friday, 10 March

S P R I N G B R E A K

Week 11

Wednesday, 15 March

Characterization

Readings: Egri, Lajos. (1960). "Character" in The Art of Dramatic Writing, pp. 33-43.

Friday, 17 March

Dialogue

Readings: Swain, Dwight V. and Joye R.
Swain. (1988). "Dialogue Devices" in Film Scriptwriting: A Practical Manual, pp. 161-174.
Armer, Alan. (1988). "Characteristics of Bad Dialogue" and "Some Observations on Dialogue" in Writing the Screenplay: TV and Film. Belmont, pp. 101-103 and 114-118.

Writing the screenplay

Readings: Blum, Richard. (1980). "The Film Script Format" in *Television Writing*, pp. 90-107.

Lucey, Paul. (1996). "Writing Stage Directions" in *Story Sense: Writing Story and Script for Feature Films and Television*, pp. 254-272.

Week 12

Wednesday, 22 March

Effective beginnings. Developing tension and suspense.

Friday, 24 March

Writing the short script.

Adaptations.

Readings: Field, Syd. (1979). "Endings and Beginnings" in *Screenplay: The Foundations of Screenwriting*, pp. 55-80.

Week 13

Wednesday, 29 March

Review

Friday, 31 March

Test

Week 14

Wednesday, 6 April

Presentation and discussion of final projects

Friday, 8 April

Presentation and discussion of final projects

Week 15

Wednesday, 13 April

Presentation and discussion of final projects

Friday, 15 April

Presentation and discussion of final projects

Week 16

Wednesday, 20 April

Presentation and discussion of final projects