

RTV 3101
(Fall 2012)

ADVANCED WRITING FOR THE ELECTRONIC MEDIA

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Office Hours: Mondays 8:30-10:30; Tuesdays 8:30-10:30;
 Fridays 8:30-10:30

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.

Please refer to the official University of Florida website at <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html> for an explanation of the letter grades.

Texts

Required: *RTV 3101 Course Packet*, available at Custom Copies and Textbooks, Inc., 309 NW 13th Street.

University Honor Code

The University of Florida has a standardized code for instructors which states:

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

As students, you have a commitment to academic honesty as well, and it is as follows:

I understand that the University of Florida expects its students to be honest in all of their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action, up to and including expulsion from the university.

There are six specific types of violations of the Academic Honesty Guidelines: cheating, plagiarism, bribery, misrepresentation, conspiracy and fabrication.

I hope you take this commitment to academic honesty and integrity seriously.

Accommodations for Students With Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

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, 22 August

Intro to course

Film/video/audio terminology

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

Friday, 24 August

Film/video/audio terminology

Readings: *Douglass, John S. and Glenn P. Harnden. (1996). "Editing for Inspiration" in The Art of Film Technique, Boston: Allyn and Bacon, pp. 195-224.*

Terms you should know (1 page).

Week 2

Wednesday, 29 August

Film/video/audio terminology

Writing TV Commercials – An Introduction

Friday, 31 August

TV Commercials: structure and organization.

Readings: *Walters, Roger L. (1994). "Commercials and Other Announcements" in Broadcast Writing: Principles and Practices, pp. 309-339.*

Jefferson-Pilot Insurance Telecommercial script (2 pages).

Week 3

Wednesday, 5 September

TV commercials: storyboarding and various approaches

Friday, 7 September

TV Commercials – Visualizing then writing

Week 4

Wednesday, 12 September

TV commercials -- class presentations

Friday, 14 September

TV commercials -- class presentations

Week 5

Wednesday, 19 September

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, 21 September

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, 26 September

The sponsored/corporate film or video project:
writing the script.**Readings:** DiZazzo, Ray. (1992). "Structure and Transitions" in Corporate Scriptwriting, pp. 115-123.

Friday, 28 September

Writing the script

Week 7

Wednesday, 3 October

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, 5 October

The making of documentaries: pre-production.

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

Beveridge, James A. (1969).

Scriptwriting for short films, No. 57, Reports and Papers on Mass Communication, UNESCO, Paris, pp. 19-20.Week 8

Wednesday, 10 October

The making of documentaries: production and post-production.

Friday, 12 October

The making of documentaries: production and post-production.

Week 9

Wednesday, 17 October

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, 19 October

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, 24 October

Characterization

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

Dialogue

Readings: Swain, Dwight V. and Joye R. Swain. (1988). "Dialogue Devices" in Film Scriptwriting: A Practical Manual, pp. 161-174.

Arner, 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.

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

Friday, 26 October

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 11

Wednesday, 31 October

Effective beginnings; developing tension and suspense.

Readings: *Finer, Abby and Deborah Pearlman (2005). Starting Your Television Writing career: The Warner Bros. Television Writers Workshop Guide, Syracuse University Press, pp. 3-54*

Dontzig, Gary and Steven Peterman. (1992). "Come Out, Come Out, Where Ever You Are," part of a Murphy Brown episode," Warner Bros. Television, 9 pages

Friday, 2 November

Guidelines for writing effective short scripts

Week 12

Wednesday, 7 November

Adaptations

Friday, 9 November

N o c l a s s - H o m e c o m i n g

Week 13

Wednesday, 14 November

Review

Friday, 16 November

Test

Week 14

Wednesday, 21 November

N o c l a s s - T h a n k s g i v i n g

Friday, 23 November

N o c l a s s - T h a n k s g i v i n g

Week 15

Wednesday, 28 November

Presentation and discussion of final projects

Friday, 30 November

Presentation and discussion of final projects

Week 16

Wednesday, 5 December

Presentation and discussion of final projects