

RTV 3101
(Spring 2012)

ADVANCED WRITING FOR THE ELECTRONIC MEDIA

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Office Hours: Mondays 9:30-11:30; Tuesdays 9:30- 11:30;
Thursdays 2:00-3:00; 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 Orange and Blue Textbooks, 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.

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, 9 January

Intro to course
Film/video/audio terminology.

Friday, 11 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, 16 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, 18 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, 23 January

TV commercials: storyboarding and various approaches.

Friday, 25 January

TV commercials: writing the TV commercial script; examples.

Week 4

Wednesday, 30 January

TV commercials -- class presentations

Friday, 1 February

TV commercials -- class presentations

Week 5

Wednesday, 6 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, 8 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, 13 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, 15 February

Writing the corporate video script.

Week 7

Wednesday, 20 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, 22 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, 27 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, 1 March

Producing short documentaries.

Week 9

Wednesday, 6 March

S P R I N G B R E A K

Friday, 8 March

S P R I N G B R E A K

Week 10

Wednesday, 13 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, 15 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 11

Wednesday, 20 March

Characterization

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

Friday, 22 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, 27 March

Effective Beginnings. Developing tension and suspense.

Friday, 29 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, 3 April

Review

Friday, 5 April

Test

Week 14

Wednesday, 10 April

Presentation and discussion of final projects

Friday, 12 April

Presentation and discussion of final projects

Week 15

Wednesday, 17 April

Presentation and discussion of final projects

Friday, 19 April

Presentation and discussion of final projects

Week 16

Wednesday, 24 April

Presentation and discussion of final projects