

RTV 3101
(Fall 2014)

ADVANCED WRITING FOR THE ELECTRONIC MEDIA

Instructor: James Babanikos, Ph.D.
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Office Hours: Tuesdays 9:35-11:30; Wednesdays 12:50-2:45; Thursdays 9:35-11:30; 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.

Please refer to the official website at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> for an explanation of the letter grades.

Texts

Required: *RTV 3101 Course Packet*, available at Book It!, on the corner of University Avenue and NW 13 St., on the ground floor of the Holiday Inn, facing NW 13 St.

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!ting*
 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*

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.

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>.

University Honor Code

UF students are bound by The Honor Pledge that states:

“We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please

consult with the instructor.

Prerequisites

A grade of C or better in RTV 2100 and RTV 3007, as well as junior standing in Telecommunication.

Week 5

Wednesday, 24 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, 26 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, 1 October

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

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

Friday, 3 October

Writing the script

Week 7

Wednesday, 8 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, 4 October

No Class - Homecoming

Week 8

Wednesday, 15 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.

Friday, 17 October

The making of documentaries: production and post-production

Week 9

Wednesday, 22 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, 24 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, 29 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.
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.

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

Friday, 31 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, 5 November

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

Guidelines for writing effective short scripts

Friday, 7 November

Adaptations

Week 12

Wednesday, 12 November

Review

Friday, 14 November

Test

Week 13

Wednesday, 19 November

Presentation and discussion of final projects

Friday, 21 November

Presentation and discussion of final projects

Week 14

Wednesday, 26 November &
Friday, 28 November

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

Week 15

Wednesday, 3 December

Presentation and discussion of final projects

Friday, 5 December

Presentation and discussion of final projects

Week 16

Wednesday, 10 December

Presentation and discussion of final projects