OFFICE OF ACADEMIC AFFAIRS
COURSE APPROVAL FORM
NEW COURSE

College: AHSS  Prefix/Subject Code: CM  Course Number: 210

Banner Title: Writing for Visual Media  Credit Hours: 3  First Offered: Spring 2017
(32 Characters)

Full Course Name: Writing for Visual Media

Instructional Method: □  Hybrid  Classroom  

Prerequisites: EH 101; EH 102  

Min. Grade:  

Co-requisites:  

Prerequisites with Concurrency:  

Restrictions:  
Class, Level, Department, Program, College, etc.

A-F  S-U  

Grading System: □  □

Cross-listed:  
Cross-listed courses must provide both graduate and undergraduate syllabi.

Catalog Description: (300 Characters)
This course offers an introduction to scriptwriting for a variety of media: commercials, PSAs, fiction films, documentaries, and the web. The art of "visual writing" is emphasized. Students produce scripts on their own while contributing to and critiquing the work of their fellow classmates.

Does this course involve multiple academic units in the originating college?  Yes □  No □
If so, the chair of each academic unit must sign this form.

Is this course to be added to Charger Foundations?  Yes □  No □
If so, the Charger Foundations committee must review this form.

Does this course involve academic units external to the originating college?  Yes □  No □
If so, deans of all colleges involved must sign this form.

Is this a Laboratory course (stand alone or combined)?  Yes □  No □
If yes, indicate the number of credit hours for the lab and the number of contact hours.
Lab Hours:  Contact Hours:  Total Credit Hours:

Indicate type and hours for studio, clinical, internship, and study abroad courses.

□ Studio Course  Studio Hours:  Contact Hours:  Total Credit Hours:
□ Clinical Course  Clinical Hours:  Contact Hours:  Total Credit Hours:
□ Internship  Internship Hours:  Contact Hours:  Total Credit Hours:
□ Study Abroad  Abroad Hours:  Contact Hours:  Total Credit Hours:
Compare with existing catalog offerings, with justification if apparent overlap:

There are many writing classes at UAH, but none that focus on writing for visual media. CM 405 Advanced Media Writing, for example, focuses on feature writing, op-ed, broadcast news, and magazine writing. There is slight overlap, but this course's focus on visual media specifically makes it a more in-depth course in writing.

Discuss demonstrated value of course. Please justify why this new course is needed.

This is a typical course for departments teaching the art of visual media. This is a valuable course for students who pursue careers in public relations, journalism, social media, corporate communications, and other areas where creating a visual message is important.

Will this course be required? Explain.

No.

Is this course part of a program core? Explain.

No.

Is this course part of a new major or minor? Explain.

No.

Textbooks: Notes on Cinematography; In the Blink of an Eye; On Directing Film; Rebel without a Crew

Intended Instructors: David Goodman

Implications for faculty workload: This course will fill out Mr. Goodman's 2-course per term load.

Implications for facilities: No special facilities required.

A detailed syllabus must be attached giving an overview of topics covered, course goals and structure, grading system, and policies.

Department Chair: Grad. Council:

College Dean: Graduate Dean:

College Curriculum Committee: Undergrad Curriculum Cmte:

Charger Foundations: Provost:

Acknowledgements from other units:

Department Chair: College Dean:
CM 210  
WRITING FOR VISUAL MEDIA  
MONDAY & WEDNESDAY  11:00–12:20 PM  
INSTRUCTOR: David Goodman  
OFFICE: Wilson 205A  
EMAIL: deg0008@uah.edu  
OFFICE HOURS: M-R 11:00AM - 12:00PM (and by appointment)  
SPRING 2017

COURSE DESCRIPTION: This course offers an introduction to scriptwriting for a variety of media: commercials, PSAs, fiction films, documentaries, and the web. The art of “visual writing” is emphasized. Students produce scripts on their own while contributing to and critiquing the work of their fellow classmates.

COURSE OBJECTIVES:
- To become familiar with the broad field of media writing.
- To learn how to write visually and in a format appropriate to the medium
- To go through the stages of writing PSAs and commercial scripts
- To go through the stages of writing a short film script
- To learn how to research and write the documentary proposal
- To learn how to plan for long format scripts and episodic scripts
- To develop confidence in communicating ideas for media projects

REQUIRED TEXTS:


Recommended:

ASSIGNMENTS:
1.) Non-Verbal Script (1-2 pages) ................................................................. 5 %
2.) PSA & Commercial([1-2 pages each])....................................................... 15 %
   - includes one 3 minute pitch
3.) Short Script (6-8 pages)........................................................................... 30 %
   - treatment, outline, rough draft, revised draft, final draft,
     individual meeting with the instructor, & cold read for the class
4.) Documentary Outline and Treatment (3-4 pages)................................. 15 %
   - Outline, Treatment, and 5 minute pitch
5.) TV/Web/New Media Series Treatment & Outline (3-4 pages).............. 15 %
   - Treatment, outline, group workshop, & 10 minute group pitch
6.) Weekly Writing................................................................. 10 %
7.) Participation........................................................................ 10 %

**Attendance and Punctuality:** More than two unexcused absences will cause your overall grade to drop 10% (or a letter grade) per absence. If you are more than five minutes late to class, you will be counted as absent for that day.

Assignments are accepted **ONLY** on the day they are due. If received on the due date past the *specified time*, the work will be accepted but with points deducted. Beyond the due date, **no late work will be accepted.**

*Unless cleared with the instructor*, the use of computers and mobile phones in the classroom is considered an absence and will be marked as such for each occurrence.

**Academic Dishonesty:** While adaptations of public domain works are permitted in class, you must clear each instance of adaptation with the instructor. If you pass off the work of another artist or student as your own without proper attribution and communication with the instructor, you will receive an **F** on the specific assignment.

**Communication:** You **MUST** check your email and Canvas accounts regularly in an effort to have the latest information regarding class meetings and assignments.

**Participation:** Contribution to classroom discussions and critiques is an important element of the learning process. Participation indicates that you have read the assigned readings and are also mentally present in the classroom.

**Weekly Reading:** Anthony Friedmann’s *Writing for Visual Media* is used to create the structure of the class and is required reading. Recommended reading for the course includes *The Short Screenplay* by Dan Gurskis as well as screenplays and additional readings posted on Canvas. Your ability to consider and discuss the readings will contribute to your participation grade.

**Weekly Writing:** Each week you will be assigned exercises that will serve to keep your writing skills active. These exercises will mostly be drawn from *Now Write!* by Ellis and Lamson. Your grade for this work will depend on perceivable effort.

**Warning:** R-Rated audio/visual content will sometimes be screened during class time. By remaining enrolled, you acknowledge and accept this element of the course.

**Disability Accommodation:** The Department of Communication Arts cooperates with the Disability Support Services (DSS) to make reasonable accommodations for qualified students (Americans with Disabilities Act and Section 504, Rehabilitation Act). If you qualify, and have not registered with DSS, I encourage you to do so. If you have a disability for which you will require accommodation under the terms of the Americans with Disabilities Act or Section 504 of the Rehabilitation Act of 1973, please discuss you needs with the professor during the first week of class.
Wed. Jan. 21st  Introduction
Mon. Jan 26th  Visual Writing / Idea Development
Wed. Jan. 28th  Idea Development
Friedmann: Ch1- Describing One Medium Through Another
Gurskis: Ch 1 - Shorts
Mon. Feb. 2nd  Idea Development & Basic Formatting
Friedmann: Ch 2- A Seven Step Method...
*Assignment Due: Non-Verbal Script
Wed. Feb. 4th  Script Development
Friedmann: Ch 3- Describing Sight and Sound
Gurskis: Ch 2 - Character
Mon. Feb. 9th  Sight and Sound
Friedmann: Ch 4- The Stages of Script Development
Wed. Feb. 11th  PSAs & Commercials
Friedmann: Ch 5- Ads and PSAs: Copywriting for Visual Media
Gurskis: Ch 3 - Narrative
Mon. Feb. 16th  PSAs & Commercials
Friedmann: Ch 6-Corporate Communication
Activity: Small Group Workshops
Wed. Feb. 18th  PSA/Commercial Presentations
*Assignment Due: PSA Script & Commercial Script Due
Individual Presentations (3 minutes)
Mon. Feb. 23rd  Dramatic Structure
Friedmann: Ch 8-Dramatic Structure and Form
Read: Short screenplay examples
Wed. Feb. 25th  Dramatic Structure continued
Gurskis: Ch 4 - Dialogue
Mon. Mar. 2nd  Dramatization
Gurskis: Ch 5 – Development
*Assignment Due: Short Script Treatment & Outline
Wed. Mar. 4th  Visualization
Gurskis: Ch 7 - Format
Activity: Group Treatment Workshops

*Assignment Due: Short Script Rough Draft  
Sunday March 8th by 12:00 PM

Mon. Mar. 9th  
Script Workshop 1  
Read: Your workshop partners’ scripts.  
Activity: Small Group Workshops

Wed. Mar. 11th  
Script Workshop 2  
Read: Your workshop partners’ scripts.  
Activity: Small Group Workshops

*Assignment Due: Short Script Revised Draft  
Sunday March 15th by 12:00 PM

Mar. 16th & 18th  
Spring Break-No Class

Mon. Mar. 23rd  
One-on-One Script Development Meetings

Wed. Mar. 25th  
One-on-One Script Development Meetings

*Assignment Due: Short Script Final Draft  
Sunday March 29th by 12:00 PM

Mon. Mar. 30th  
Short Script Cold Reads / Group Critique  
Gurskis: Ch 6 – Production

Wed. April 1st  
Short Script Cold Reads / Group Critique  
Read: Feature Screenplay of your choice

Mon. April 6th  
Documentary Writing  
Friedmann: Ch 7- Documentary and Nonfiction Narrative

Wed. April 8th  
Documentary Writing  
Introduction to Documentary by Bill Nichols (E-Book)  
Read: Ch 1 How Can We Define Documentary Film?  
Ch 2 Why Are Ethical Issues Central to Doc Film?

Mon. April 13th  
Documentary Writing  
Documentary Storytelling by Sheila Curran Bernard (E-Book)  
Read: Part 1- Understanding Story

Wed. April 15th  
Documentary Writing  
Bernard: Part 2- Working with Story
Mon. April 20\textsuperscript{th} \textit{Documentary Pitch Presentations}
*\textbf{Assignment Due:} Documentary Concept & Treatment

Wed. April 22\textsuperscript{nd} \textit{Documentary Pitch Presentations}

Mon. April 27\textsuperscript{th} Writing Web and TV Series
Friedmann: Ch 10-Television Series, Sitcoms, and Soaps

Wed. April 29\textsuperscript{th} \textit{Group Workshops}
*\textbf{Assignment Due:} TV/Web Series Treatment & Outline
Friedmann: Ch 11-Writing and Interactive Design

Mon. May 4\textsuperscript{th} \textit{Group Workshops}
Friedmann: Ch 12-Writing for Interactive Communications

Wed. May 6\textsuperscript{th} \textbf{Final Assignment: Group Presentations}

\textbf{Syllabus is subject to change at the discretion of the instructor.}