OFFICE OF ACADEMIC AFFAIRS

COURSE APPROVAL FORM





College: AHSS	Prefix	refix/Subject Code <u>:</u> CM		Course Number: 210		
Banner Title: Writing for V (32 Characters)	/isual Media	_ Credit Ho	urs: <u>3</u> F	irst Offered	l: Spring	2017
Full Course Name: Writing	g for Visual Med	lia				
On.	line Hybrid Cla		ss-listed:			
Prerequisites: EH 101; El	H 102		ss-listed course undergraduate		e both gra	aduate
Min. Grade:		Cata	alog Descript	i on: (300 Ch	naracters)	
Co-requisites <u>:</u>	,	I	s course offers			
Prerequisites with Concu	rrency:	con doc	ptwriting for a nmercials, PS/ cumentaries, a	As, fiction filr nd the web.	ns, The art c	i i
Restrictions:	0-11	pro	ual writing" is duce scripts of	n their own v	vhile	•
Class, Level, Department, Pro A-F Grading System:	S-U	fello	tributing to and ow classmates dium.			or trieir
Does this course involve If so, the chair of each acader	multiple acader nic unit must sign	nic units in the	originating o	ollege?	Yes 🔳	No 🏻
Is this course to be added If so, the Charger Foundations					Yes 🗌	No 💢
Does this course involve if so, deans of all colleges invo	academic units olved must sign th	external to the is form.	originating o	ollege?	Yes 🗌	No 🔀
ls this a Laboratory cours If yes, indicate the number of t	e (stand alone o	or combined)? e lab and the num	ber of contact I	hours.	Yes 🗌	No 📜
Lab Hours	Conta	ct Hours <u>:</u>	Total Cred	it Hours:		
Indicate type and hours fo	r studio, clinica	al, internship, a	ınd study abr	oad course	s.	
Studio Course	Studio Hours:_	Conta	ct Hours:	Total Cr	edit Hou	rs:
Clinical Course	Clinical Hours:	Conta	ct Hours:	Total Cr	edit Hou	rs:
☐ Internship	Internship Hou	rs: Conta	ct Hours:	Total Cr	edit Hou	rs:
Study Abroad		Conta				

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.	
ls this course part of a new major or minor? Exp	olain.
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 w	ill fill out Mr. Goodman's 2-course per term load.
Implications for facilities: No special fac	ilities required.
A detailed syllabus must be attached giving an estructure, grading system, and policies.	overview of topics covered, course goals and
Department Chair: Costo Pur	Grad. Council:
College Dean:	Graduate Dean:
College Curriculum Commitee:	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:

Anthony Friedmann. Writing for Visual Media. 4th Edition. Burlington, MA: Focal Press, 2014. (available in the University Bookstore)

Sherry Ellis & Laurie Lamson. *Now Write! Screenwriting: Screenwriting Exercises from Today's Best Writers and Teachers*. 1st Edition. New York, NY: Penguin Books, 2010. (available in the University Bookstore)

Recommended:

Dan Gurskis. *The Short Screenplay: Your Short Film from Concept to Production*. 1st Edition. Boston, MA: Thomson Course Technology, 2007. (available on Amazon)

ASSIGNMENTS:

1.) Non-Verbal Script (1-2 pages)	5 %
2.) PSA & Commercial(1-2 pages <u>each</u>)	5 %
- includes one 3 minute pitch	
3.) Short Script (6-8 pages)	0 %
 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) 1	5 %
- Outline, Treatment, and 5 minute pitch	
5.) TV/Web/New Media Series Treatment & Outline (3-4 pages) 1	5 %
- Treatment, outline, group workshop, & 10 minute group pitch	

6.)	Weekly Writing	10	%
7.	Participation	10	%

ATTENDANCE AND PUNCTUALITY: More than <u>two</u> 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 <u>day</u> 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, <u>no late work will be accepted</u>.

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 <u>MUST</u> 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 <u>Writing for Visual Media</u> is used to create the structure of the class and is required reading. Recommended reading for the course includes <u>The Short Screenplay</u> 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 <u>Now Write!</u> 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** <u>Friedmann</u>: Ch 6-Corporate Communication **Activity**: Small Group Workshops Wed. Feb. 18h 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

<u>Read</u>: Your workshop partners' scripts. <u>Activity</u>: Small Group Workshops

Wed. Mar. 11th

Script Workshop 2

<u>Read</u>: Your workshop partners' scripts. <u>Activity</u>: Small Group Workshops

*<u>Assignment Due</u>: 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

*<u>Assignment Due</u>: 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

<u>Documentary Storytelling</u> 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 th	Documentary Pitch Presentations *Assignment Due: Documentary Concept & Treatment
Wed. April 22 nd	Documentary Pitch Presentations
Mon. April 27 th	Writing Web and TV Series Friedmann: Ch 10-Television Series, Sitcoms, and Soaps
Wed. April 29 th	Group Workshops *Assignment Due: TV/Web Series Treatment & Outline Friedmann: Ch 11-Writing and Interactive Design
Mon. May 4 th	Group Workshops <u>Friedmann</u> : Ch 12-Writing for Interactive Communications
Wed. May 6 th	Final Assignment: Group Presentations

Syllabus is subject to change at the discretion of the instructor.

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