

08-4
App-9/30/08
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Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Received

Course: COMM 303

SEP 24 2008

Instructor(s) of Record: Dr. Jay Start

Phone: 724-357-2490

Email: jstart@iup.edu

Liberal Studies

Received

Step One: Proposer

JAN 23 2007

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Liberal Studies

Dr. Start specializes in the use of media for the purposes of education and holds certification as an Instructional Technology Specialist through the Pennsylvania Department of Education. Additionally, Dr. Start has extensive experience in the television and radio industry and has been the lead instructor for COMM 303 for more than 8 years.

Additionally, the College of Education's Distance Learning Technician will be providing support, training, and advisement to Dr. Start in his development and teaching of the course. This will be done through weekly phone contact/meetings and the development of a course facilitator's manual, which will assist the instructor in prepping and implementing the course.

Finally, Dr. Start has taught online (Comm. 445) for the last 6 years.

2. How will each objective in the course be met using distance education technologies?

This course makes extensive use of WebCT and its features, including Tests/Quizzes, Assignments, Discussions, Course Calendar, and Content Modules. WebCT features have been supplemented by Turnitin, anti-plagiarism software, and StudyMate, software used to create interactive study tools. The content modules provide content overviews to engage the students, detailed lesson outlines to clearly convey the expectations for each week's activities, and opportunities for students to review and work with or practice concepts and skills they have learned in each lesson.

A more detailed explanation of how each course objective will be met using distance education technologies is provided in the following items:

1. *Upon completion of this course, students will understand the terminology used in media scriptwriting.*

Scriptwriting techniques and terminology will be introduced through course content presented in WebCT and through the online text. Students will have the opportunity to work with these concepts and terminology through class discussions and through StudyMate review exercises. Students will demonstrate knowledge of concepts and terminology through WebCT quizzes and completion of scriptwriting assignments.

2. *Upon completion of this course, students will write for a variety of broadcast media.*

Students will be presented with the techniques for writing for a variety of media, including film, television, radio, and news through WebCT content modules. Students will have the opportunity to interact with this content through class discussions and through StudyMate review activities. Students will demonstrate their knowledge of these concepts through performance on WebCT quizzes and the development news, commercial, multimedia, documentary, and public service announcement scripts.

Quizzes

Please don't attempt to print the exam printing is forbidden and WebCT will inform me.
Don't take your quiz in the same lab at the same time another Comm. 303 student is taking his or her exam this is also forbidden and again WebCT will inform me.

Writing assignments

This assignment is for you and you alone to complete, any and all citations must be in the correct APA, or MLA form. If you use work done by another individual that is not cited it will be considered cheating and as such you will be brought before a university judicial board.

- B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

Step Two: Departmental/Dean Approval

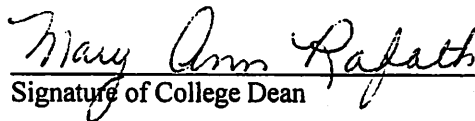
Recommendation: Positive (The objectives of this course can be met via distance education)

Negative


Signature of Department Designee

11-15-06
Date

Endorsed:


Signature of College Dean

11-27-06
Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

After two months we are still waiting for revisions.


Signature of Committee Co-Chair

1-23-07 signed 3-23-07
Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

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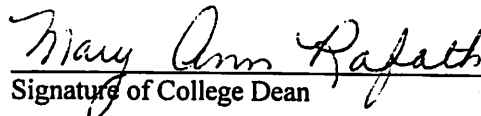
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Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Gail Sechrest 9-30-08
Signature of Committee Co-Chair Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval

Approved as distance education course

Rejected as distance education course

Signature of Provost

Date

Forward form and supporting materials to Associate Provost.

APPROVED

Gail Sechrest 9-30-08
Signature of Committee Co-Chair Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval

Approved as distance education course

Rejected as distance education course

David Anteman (m) 10/10/08
Signature of Provost Date

Forward form and supporting materials to Associate Provost.

3. *Upon completion of this course, students will compete for free-lance corporate writing contracts.*

Students will be presented with the techniques for writing proposals and treatments and scripts for a variety of media through WebCT content modules. Students will have an opportunity to interact with this content through StudyMate review activities, module quizzes, and proposal/treatment and scriptwriting assignments. Using the feedback they have received on these assignments, students will prepare a treatment, storyboard, video script, and presentation in response to a mock corporate request for proposal.

4. *Upon completion of this course, students will write scripts for use with multi-media and other presentation opportunities.*

Students will be presented with the techniques for writing for a variety of media, including multimedia presentations and games through WebCT content modules. Students will have the opportunity to interact with this content through class discussions and through StudyMate review activities. Students will demonstrate their knowledge of these concepts through performance on WebCT quizzes and the development of a script for a multimedia presentation.

5. *Upon completion of this course, students will critique, edit, and rewrite scripts.*

Throughout the course, students will write and receive feedback on their scriptwriting projects and have the opportunity for feedback and revision. StudyMate and WebCT review and quiz items invite students to examine and correct common scriptwriting errors. Additionally, students will be assigned to groups for the purposes of leading course discussions and providing peer critiques to one another in revising their scripts in preparation for the final portfolio.

6. *Upon completion of this course, students will understand the concepts of writing television and video scripts.*

Throughout the course, students will receive instruction in writing a variety of script types, including those for video and television, through WebCT content modules and the online text. Students will have an opportunity to interact with this content through StudyMate review activities and course discussions and feedback. Students will be evaluated through the preparation of scripts for these media types as well as other media and have the opportunity for feedback and revision.

3. How will instructor-student and student-student, if applicable, interaction take place?

Throughout the course, students will carry on interaction with the instructor through discussions in which the instructor will provide elaboration and feedback regarding student observations and knowledge creation. The instructor will also provide feedback on graded writing assignments to assist in revision of works selected for inclusion in and the creation of the portfolio project. Finally, the instructor will interact with students by offering online office hours and scheduled phone/chat sessions or e-mail correspondence with students as needed and/or by appointment.

Students will be required to interact with one another through the weekly discussions designed to review introductory material. Students, as part of their class participation, will be asked to work in small groups to lead off and pose questions in preparation for the weekly discussions. Students will also be required to work in small groups to review critique one another's work and to assist in the process of selecting and revising work for the final portfolio project.

4. How will student achievement be evaluated?

Student achievement will be evaluated using a variety of evaluation techniques that include the following:

Discussions—Students will be required to post to discussion boards. The method for student discourse will be determined contingent upon student make-up of the course (regional student make-up vs. regionally diverse student make-up). The discussions will be built around assigned readings intended to

introduce students to script writing basics for television and radio, legal aspects of writing, news writing, documentary writing, advertising, public service announcements, and, promotions. Discussions will be used to assess student attainment of baseline knowledge and as an opportunity to provide student feedback in preparation for evaluative projects. Students will be evaluated on participation.

Group Projects—Students will collaborate in groups to generate material for class discussions and will be charged with organizing the discussion and selecting key points to discuss with guidance from the instructor. Additionally, students will be assigned to groups for the purposes of providing peer review and to assist in the revision of work to be included in the portfolio.

Test and Quizzes—Students will take WebCT quizzes and tests as a means of assessing their understanding and acquisition of the basic concepts of writing for the media. The quizzes will be based on the readings and discussions.

Assignments—Students will apply their acquired knowledge in scriptwriting by writing documents, such as characterizations and proposals and treatments, and scripts for news, documentary, multimedia advertising, public service announcements, and promotional writing.

Corporate Promotional Video Proposal—Using feedback received on scriptwriting and treatment assignments, the student will respond to a request for proposal from a fictional corporation. As part of this assignment, the student will develop a treatment, storyboard, video script, and multimedia presentation.

Portfolio Project—Given feedback on their assignments through instructor-student and peer review work, students will select their improved works for inclusion in their scriptwriting portfolios.

5. How will academic honesty for tests and assignments be addressed?

Students will be reminded of IUP's policies regarding academic integrity and honesty at the onset of the course through a printed policy included in the course syllabus and a "signed" commitment in the form of a WebCT survey in the course prework.

In addition, the following methods will be used to assure academic integrity in student evaluation and the preparation of written assignments:

- **Tests and Quizzes**—Student tests and quizzes use randomized questions and randomized choices, timed test-taking, short test availability periods, single-question test view, and a test printing override to prevent students from copying and redistributing testing materials and student collaboration on tests. Additionally, students will be unable to see the correct responses to any test items following the completion of their exams. Finally, the academic integrity policy appears at the beginning of each test/quiz to remind students of online testing policies (statement included below).

Honor Statement

- *I, the student taking these quizzes, am properly registered for this course and am the student who has permission to access these quizzes.*
- *I acknowledge that during the time I am taking any quiz I have no outside help from any other person in developing my answers to the questions.*
- *I understand that I am permitted to use only the materials named by my instructor in completing these quizzes.*
- *I will not print all or part of any quiz.*
- *I also agree that while taking and after completing and submitting these quizzes I will not share information about them, including the questions, with anyone else.*
- *I further agree that if I violate any aspects of this code, either in form or spirit, that I am subject to a failing grade on the quiz or quizzes and/or a failing grade*

in the course. In addition, the instructor may file charges against me with the Indiana University of Pennsylvania Judicial Board.

- Written Work and Cumulative Project—At the beginning of the course, there is a non-graded writing assignment. This assignment is aimed at not only assessing prior student knowledge in the subject area and to assist the student in beginning to think in a critical manner, but also in assessing the students writing style and areas of deficiency. This assessment of student writing will be used in examining graded papers later in the course to assure that students are in fact writing their papers. Additionally, the instructor will use anti-plagiarism tools, such as Google searches and Turnitin anti-plagiarism software.

B. Submit to the department or its curriculum committee the responses to items A1-A5, the **current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson.** This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

PLEASE NOTE: The following have been attached to accompany the proposal:

- The most current copy of the syllabus of record. (This follows an older version of the syllabus or record format).
- Online version of the syllabus
- Screen capture of the COMM 303 WebCT course homepage
- Compiled sample of the first three COMM 303 WebCT lessons
- Screen captures of the StudyMate activities included in module review sections

Step Two: Departmental/Dean Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

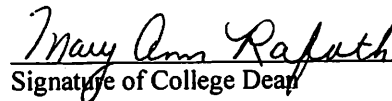


Signature of Department Designee

8-25-08

Date

Endorsed:



Signature of College Dean

9-24-08

Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

Syllabus of Record*

*This syllabus of record, while in the older format, is the most current syllabus of record.

I. Catalog Description

COMM 303 Scriptwriting

3 Credits
3 Lecture Hours
0 Lab Hours
(3c-01-3sg)

Prerequisites: COMM 101, ENGL 101 and ENGL 202 (C or better) or permission of instructor

Introduction to the design of media materials and scriptwriting. Style and techniques of writing will be analyzed. Classroom emphasis is on writing, critiques, and revision of designs and scripts. Scripts for audio, multi-media presentations and motion picture and television productions will be written.

II. Course Objectives

Upon completion of this course students will be able to:

- understand the terminology used in media scriptwriting;
- write for a variety of broadcast media;
- compete for free-lance corporate writing contracts;
- write scripts for use with multi-media and other presentation opportunities;
- critique, edit and rewrite scripts; and
- understand the concepts of writing television and video scripts.

III. Course Outline

Week #1 (3 class hours)

Introduction
Business
Copyright

Week #2 (3 class hours)

Technical vocabulary
Shot-Transitions
Visual thinking and storyboarding
Characterization
Start Assignment #1

Week #3 (3 class hours)

Story concept
Dialectic structure
Compression
Conflict

Week #4 (3 class hours)

In-class analysis of a movie
POV
Music
Dialogue
Silence
Conflict
Resolution
Compression
Lighting
Assignment #1 Due

Week #5 (3 class hours)

Research- Nonfiction Script
Treatment- Fiction and Nonfiction
Start Assignment #2

Week #6 (3 class hours)

Nonfiction Script
Writing Script
Writing Narration

Week #7 (3 class hours)

Teleplay/ Screenplay
Writing Dialog
In class group work: scene development
Start Assignment #3

Week #8 (3 class hours)

The First Assignment
Corporate Scriptwriting
KISS FM
Start Assignment #4
Assignment #2 due

Week #9 (3 class hours)

Discuss multi-media presentation script
Client contracts

Week #10 (3 class hours)

Discuss concept, purpose, audience, etc.

Week #11 (3 class hours)

Work on production of computer slides for presentation

Week #12 (3 class hours)

History of Stereotyping
Cultural and Psychological Effects of Stereotyping
Media examples (past and present)
Assignment #3 due

Week #13 (3 class hours)
In-class analysis of movie

Week #14 (3 class hours)
View slide/tape programs
Wrap-up
Assignment #4 due

During the final exam time, students will meet with the instructor to review/discuss the slide/tape production and suggest changes for the student's senior portfolio.

IV. Evaluation Methods

Assignments:

Characterization	1 X 50=50
Video Treatment	1 X 50=50
Screen Development	1 X 50=50
Corporate slide/tape	1 X 150=150
Total Points Possible	= 300

Grading Scale: Grades are calculated by totaling the point received on all assignments and tests and dividing the number by the total points possible. The resulting percentage determines the letter grade, based on the scale below:

90-100%	= A
80-89%	= B
70-79%	= C
60-69%	= D
Below 60%	= F

V. Required Textbooks, supplemental books and readings

McAdams, K.C, Elliot, J.J. (1996) Reaching Audiences: A Guide to Media Writing. Allyn and Bacon, Boston.

VI. Special resource requirements

None

VII. Bibliography

- Armer, A.A. (1993) Writing the Screenplay TV and Flim, 2nd Edition. Wadsworth Publish, Belmont, CA.
- Dancyger, K. Rush, J. (1991) Alternative Scriptwriting: ;Writing beyond the Rules. Focal Press, Boston.
- Dmytryk, E. (1995) On Screen Writing. Focal Press, Boston.
- Hilliard, R.L. (1991) Writing for Television and Radio, 5th Edition. Wadsworth Publish, Belmont, CA.
- Hutchison, E.R. Sr. (1996) Writing for Mass Communication, 2nd Edition. Longman, White Plains, NY.
- Kessler, L., McDonald, D. (1989) Mastering the Message. Wadsworth Publishing, Belmont, CA.
- Kessler, L. McDonald, D. (1992) When Words Collide. Wadsworth Publishing, Belmont CA.
- Orlik, P.B. (1998) Broadcast/ Cable Copyrighting, 6th Edition. Allyn and Bacon, Boston.
- Rice, S. (1993) Right Words Right Places. Wadsworth Publishing, Belmont, CA.
- Rouverol, J. (1992) Writing For daytime Drama. Focal Press, Boston

Online Syllabus

COMM 303 Scriptwriting

Instructor: Dr. Jay Start
B-36 Davis Hall
570 South Eleventh Street
Indiana, PA 15705
Phone: 724-357-2490
E-Mail: jstart@iup.edu

Online Office Hours: [to be filled in the term of the course]

[Course Description](#) | [Course Objectives](#) | [Texts and Materials](#) | [Required Technology Skills and Software](#) | [Technical Support](#) | [Participation Requirements](#) | [Grading](#) | [Student Evaluation](#) | [Course Schedule](#) | [Bibliography](#) | [Appendix-Student Outcomes Assessment Matrix](#)

Course Description

Title: COMM 303 Scriptwriting

Credits: 3

Prerequisites: COMM 150, ENGL 101 and 202 (grade of C or better) or instructor permission

Description: An introduction to the design of media materials and script writing. Style and techniques of writing are analyzed. Classroom emphasis is on writing, critiques, and revision of designs and scripts. Scripts for audio, multimedia presentations, and motion picture and television productions will be written.

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Course Objectives

At the end of this course, the student will be able to

- . understand the terminology used in media scriptwriting
- . write for a variety of broadcast media
- . compete for freelance corporate writing contracts
- . write scripts for use with multimedia and other presentation opportunities
- . critique, edit and rewrite scripts
- . understand the concepts of writing television and video scripts

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Texts and Materials

Required

- . Access the free online text *Television Production: A Free, Interactive Course in Studio and Field Production* by Ron Whittaker, Ph.D., available at http://www.internetcampus.com/tvp_ind.htm.
- . You will be required to watch two segments from Ken Burn's *The Civil War* documentary*. Currently, these clips are available on YouTube at <http://www.youtube.com/watch?v=EyzW2cA10gQ> and <http://www.youtube.com/watch?v=A4j1J3Fcstg>. Should you have trouble accessing these clips, the segments are available on the DVD version of the documentary, available from the rental providers below. A detailed descriptions of the segments is included in the course.
- . You also need to access to *Butch Cassidy and the Sundance Kid* (1969)*.

*These films should be available through online services such as NetFlix and Blockbuster and national rental

chains, such as Blockbuster, Hollywood Video, Family Video, and Movie Gallery.

Supplemental

To assist you in creating and formatting your scriptwriting projects, you can download the Cinergy Script Editor from <http://www.mindstarprods.com/cinergy/scripteditor.html>.

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Required Technology Skills and Software

Technology Skills

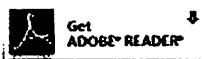
Students enrolled in this course should possess the following technology skills:

- . The ability to access information via the Web
- . The ability to use the WebCT system and associated tools, including content modules, quizzing, and discussion features
- . The ability to access YouTube via the Web and to view content
- . The ability to use IUP's e-mail system and to attach files
- . The ability to use word processing software and to save in desired formats
- . The ability to demonstrate netiquette (appropriate online conduct)

Software

The following software is required in order to view course content and to participate in planned course activities. If you do not have this software currently loaded on your computer or are unsure, you can download the software for free by clicking on the following links:

[Adobe Reader](#)



[Flash Player](#)



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Technical Support

To obtain technical support for computer issues related to this course, please contact Indiana University of Pennsylvania's student helpdesk at 724-357-4000 between 7 a.m. and 6 p.m. Eastern Time. You should be prepared to give specific details regarding your technical issue(s), including what you were doing before the error occurred and the exact text of any error messages received.

If you experience issues outside of the normal helpdesk hours, you can also submit your error via e-mail at it-support-center@iup.edu or via electronic form available online at <http://old.www.iup.edu/itsupportcenter/helpform.shtm>.

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Participation Requirements

Course Participation

Because this is a Web-based course, you will have some discretion as to what pace you can effectively learn the material presented. You are encouraged, however, to follow the course schedule as outlined in the syllabus. All work assigned for the course week as outlined in this schedule is due within the week it is assigned. Course weeks run from Sunday to Friday, with Friday at 11:59 p.m. as the deadline for all submissions. Assignments not submitted by the deadline will be subject to a grading penalty of one letter grade for every day it is late.

Threaded discussions will be posted on a weekly basis. The instructor will post the initial questions for discussion. Students will be expected to provide responses to these questions and to add their own thoughts and questions to others responses.

Assignments presented during the course week are designed for you to practice the skills presented in the class and to receive feedback from the instructor. The feedback presented will help you in completing the final project and project portfolio at the end of the semester.

Additionally, you should keep in mind the following points:

- . Neatness, correct spelling, proper grammar, and good sentence structure will be expected. Failure to do will result in grading penalties.
- . All students will produce a 5-minute multimedia presentation on a writer which will be turned in online and made available to the class.
- . All students will turn in at the end of the semester an electronic portfolio with three "improved" scriptwriting assignments. Therefore, it is imperative that you maintain copies of all scripts produced over the term of this course.

Online Etiquette

Discussion, chat, and e-mail spaces within this course are for class purposes only, unless otherwise stated. Please remember to conduct yourself collegially and professionally. Unlike in the traditional classroom setting, what you say in the online environment is documented and not easily erased or forgotten. The following guidelines:

- . Avoid using ALL CAPS, sarcasm, and language that could come across as strong or offensive.
- . Read all postings before posting your responses to discussion topics so as to not repeat information.
- . Keep chat comments brief and to the point. If longer comments are necessary, use <more> and <end> to indicate lengthy messages and when you are finished.
- . Focus on one topic at a time when chatting or posting to discussions.
- . Remember that, unlike in the face-to-face learning environment, what you say in discussions and chats is documented and available to revisited. Choose your words and discussion topics carefully.
- . Course e-mail should only be used for messages pertaining to the course. Please refrain from sending forwards, jokes, etc. within course e-mail.

Students with Disabilities

If you are a student who has a documented disability and need special accommodations, the instructor will work with you to provide reasonable accommodation to ensure you a fair opportunity to perform in the class. Please advise the instructor in the first week of the semester regarding the disability and the desired accommodations.

Academic Integrity Policy

Indiana University of Pennsylvania expects a full commitment to academic integrity from each student. This syllabus represents a contract between you and the instructor of this course and that you agree to follow the rules and expectations set up therein. Academic integrity means:

- . Providing or receiving unauthorized assistance in coursework, including papers, quizzes, and examinations.
- . Using unauthorized materials and resources during quizzes and tests.
- . Possessing course examination materials without the prior knowledge of the instructor.
- . Plagiarizing which is the use of papers, dissertations essays, reports, speeches and oral presentations, take-home examinations, computer projects, and other academic exercises or the passing off of ideas or facts beyond common knowledge without attribution to their originators.

- Engaging behaviors that are disruptive or threatening to others.
- Using computer technology in any way other than for the purposes intended for the course.

Please note that IUP faculty uses a variety of technologies to check the authenticity of student work. Violations of academic integrity will be handled per IUP's Academic Integrity Policy and Procedures. Failure to comply with the policies and procedures may result in a decrease in grade, involuntary withdrawal from an academic program, suspension, expulsion, or rescission of a conferred degree. IUP's full policy on academic integrity is available in the Undergraduate Catalog under Academic Policies or online at <http://www.iup.edu/registrar/catalog/acapolicy/index.shtm#Academic%20Integrity%20Policy%20and%20Proc>
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Student Evaluation

Students will be evaluated using the following methods:

- Quizzes (5%)
- Characterization (5%)
- Treatment (5%)
- Writer Biographies (5%)
- News Script (10%)
- Documentary Script (10%)
- Advertisement Script (10%)
- PSA Script (10%)
- Corporate Promotional Video Proposal (20%)
- Portfolios (20%)

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Grading

The following grading scale will be used:

90%-100% = A

80%-89% = B

70%-79% = C

60 %-69% = D

Below 60% = F

Incomplete Grades

Incompletes will be granted only for major emergencies and must be made up by the end of the following semester. The instructor has full discretion in what constitutes a "major emergency."

Withdrawal Grades

According to IUP policy, if you wish to receive a withdrawal (W) grade for the course, you must do so by the University deadline for processing withdrawals, which can be found on the IUP URSA page in the academic calendar. Students who fail to withdraw by the deadline must file for a deadline waiver through the dean of his or her college and provide documentation of catastrophic circumstances preventing the student from completing the course/semester. In the event withdrawal would be required, failure to process a withdrawal will result in a failing grade for the course.

Disagreement with Awarded Grade

If you disagree with the awarded grade or feel an error exists in the grade calculation, please contact your

instructor to arrange a conference regarding your grade.

Changes

Once earned grades have been recorded, they may be changed only in the case of clerical and/or calculation error or in the event of a successful grade appeal. It is not appropriate to change a grade based upon options, such as supplemental assignments, that are not equally available to all students. The deadline for corrections of clerical and/or calculation errors is the end of the next regular (fall/spring) semester after the grade has been awarded.

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Course Schedule

Prior to course	Reading: Module 0: Introduction to COMM 303 Assignments: Commitment to Course Policies and Class Introduction Assignment
Week 1	Reading: Module 1: Basic Scriptwriting Techniques, Module 2: Storytelling Themes, Module 3: Characterization Assignments: Basic Scriptwriting Techniques and Storytelling quizzes and the Characterization assignment
Week 2	Readings: Module 4: Copyright and Module 5: Research and Treatments Assignments: Copyright Quiz and Treatment Assignment
Week 3	Readings: Module 6: Script Formats Assignments: Script Formats Quiz and Writer Profile
Week 4	Readings: Profile of a Writer: William Goldman Film: <i>Butch Cassidy and the Sundance Kid</i> Assignments: Writer Profile
Week 5	Readings: Module 7: Writing for the News Assignments: News Quiz and News Script
Week 6	Readings: Module 8: Documentary Scripts Film: <i>The Civil War</i> Assignments: Documentary Quiz and Documentary Script
Week 7	Assignments: Documentary Script (continued)
Week 8	Readings: Module 9: Advertising Assignments: Advertising Quiz and Advertisement Script

Week 9	Readings: Module 10: Public Service Announcements Assignments: PSA Quiz and PSA Script
Week 10	Readings: Module 11: Promotional Video Project Assignments: Promotional Video Project
Week 11	Assignments: Promotional Video Project (continued)
Week 12	Readings: Scriptwriting Portfolio Assignments: Scriptwriting Portfolio and Peer Review
Week 13	Assignments: Scriptwriting Portfolio (continued)
Week 14	Final Portfolio Reviews

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Appendix—Student Outcomes Assessment Matrix

COE&ET Conceptual Framework	Program Objectives	Course Objectives	Assessment Technique
1 - 2 - 3	1 - 2 - 3 - 4 - 5	1	Radio Commercial Analysis Radio Commercials Television Commercial Analysis Television Commercials Television Program Analysis Television Script Treatment Television Script In-Class "Pitch" Presentation Query Letter with Script Mid-Term Final
1 - 2 - 3	2 - 3 - 4	2	Radio Commercials Television Commercials Television Program Analysis Television Script Treatment Television Script Radio Commercials Television Commercials
1 - 2 - 3	2 - 4	3	Television Script Television Script Treatment Query Letter with Script
1 - 2 - 3	1 - 2 - 3 - 4 - 5	4	Radio Commercial Analysis Television Commercial Analysis Mid Term Test Television Program Analysis
1 - 2 - 3	1 - 2 - 3 - 4 - 5	5	Television Script Peer Notes & Class Discussion Final
1 - 2 - 3	2 - 3 - 4	6	Radio Commercials Television Commercials Television Script Television Script Treatment Peer Notes & Class Discussion

1 - 2 - 3 - 4

1 - 2 - 3 - 4 - 5
6 - 7 - 8

7

Television Commercial Analysis
Television Program Analysis
Television Commercials
Television Script Treatment
Television Script
Final

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Compiled Sample Modules

2. Overview

Introduction to COMM 303

Overview

Welcome to COMM 303 Scriptwriting. This course is designed to introduce you to writing for a variety of media, including radio, television, and, gaming. Within the course there will be various assignments which encompass a wide range of applications. My name is Dr. Jay Start, and I will be your professor for this course. Scriptwriting provides an introduction to writing for the media, specifically, television, radio, and gaming.

We will begin the course with a few simple writing exercises, such as characterization and treatments, and then begin developing scripts for news, documentary, advertising, and other media. Your effort and the feedback you receive on these assignments will assist you in developing a complete proposal package and a scriptwriting portfolio. It's important for you to understand that I believe that you learn through doing, and that you are taking this class to learn. I realize that some of you may be excellent writers, while some of you may not write so well. If you fall into the second category, do not despair; it is my job to teach you.

As we begin Scriptwriting, you will need to complete this introductory module to become familiar with the course expectations and policies as well as to gain a better understanding of what we have planned in the coming weeks.

Welcome, and I look forward to working with you.

Sincerely,

Jay Start

3. Objectives

Introduction to COMM 303

Objectives

At the completion of this unit, the student will

- Demonstrate an understanding of the course syllabus
- Commit to the expectations set forth in the syllabus and course introduction

4. Lesson

Introduction to COMM 303

Lesson Guide

Prior to the first day of class, you will want to familiarize yourself with the course policies and expectations. I am aware that just as I have expectations for you, you have expectations and goals for what you would like to accomplish as part of this course. The sections below summarize what you need to do to inform yourself of course policies and to let me know how I can best assist you in meeting your goals for this course. Additionally, the discussion/introduction activity will help you and the other students in the class get acquainted with one another. This lesson must be completed prior to the first official day of classes.

Course Policy Review

Read the syllabus by clicking this link (will open in a new window) or by clicking syllabus link in the Course Menu on the left-hand side of the COMM 303 WebCT course page (will open the file in the WebCT window). Please read carefully and note any questions you may have regarding course policies and expectations, schedules, etc. Any questions you have should be sent to your instructor via IUP e-mail. At the completion of this module, you will be asked to commit to course policies.

Introduce Yourself

You will be asked to contribute a short introduction to yourself in the course discussion board. Among the items you might want to include:

- Include some general information about yourself (name, year in school, hometown, etc.).
- State your interest in scriptwriting.
- How do you think scriptwriting might be pertinent to your career goals?

5. Assessment

Introduction to COMM 303

Assessment

Commitment to Course Policies

Prior to the first official day of class, you must log in and complete the Commitment to Course Policies quiz. The Commitment can be accessed by clicking on the Tests/Quizzes link on the Course Menu at left, or you may click on the Quiz link in the Action Menu above.

The syllabus represents a contract between yourself and the instructor. Your response is not being graded, this is simply a way for you to sign off that you understand the policies set forth in the syllabus and that you agree to follow them. If you have any questions regarding this procedure, please feel free to contact the instructor by the method set forth in the syllabus.

Class Introductions

Post to the Class Introduction topic using the Discussions tool in the Communication Tools section of the WebCT. Introduce Yourself Contribute a short introduction to yourself in the course discussion board. Include the following items: Include some general information about yourself (name, year in school, hometown, etc.). State your interest in scriptwriting. How do you think scriptwriting might be pertinent to your career goals?

2. Overview

Basic Scriptwriting Techniques

Overview

Does scriptwriting vary from any other form of writing? If so, how?

Scripts are similar to other types of writing in that the text is developed with a specific audience and purpose in mind. However, scripts have an added dimension in that your words are interpreted by the person reading the script and then conveyed to the audience. So, how do you prevent your ideas and your words from being misinterpreted?

This module provides you with some tips and techniques that will assure your script and message come across clearly.

3. Objectives

Basic Scriptwriting Techniques

Objectives

At the completion of this unit, the student will

- Identify common rules of writing applied to scriptwriting.
- Apply the rules of writing to critique common writing errors.

4. Lesson (page 1 of 3)

Basic Scriptwriting Techniques

Lesson Guide (page 1 of 3)

Scriptwriting varies from other forms of writing in that the content presented is meant to be read out loud and is primarily heard. For these reasons, scriptwriters have to adapt their writing with these concerns in mind. This lesson summarizes some of the techniques that scriptwriters use to answer these concerns.

Write for the Speaker

Copy should be relatively easy for the speaker to pronounce. Be aware that word combinations and certain sounds can be very challenging for those who need to use your script and may not sound good when spoken:

- Avoid challenging combinations of sounds (tongue-twisters), such as "quartz crystal wrist watches."
- Alliteration, the repetition of a sound in the words of your script, can be difficult to read and pronounce. Examples of alliteration include "rubber baby buggy bumpers" or ". . . and the silken sad uncertain rustling of each purple curtain . . ."
- Be aware that microphones tend to distort certain words and sounds, especially S, P, and B.

Write for the Eye

Without looking beforehand, read the sentences below out loud:

We do not want to recreate the wheel. We simply want to find a cheap, efficient means of recreation.

As you read the statement, did you read "recreate" and "recreation" as follows:

Recreate-to make or create again **OR** Recreate-to participate in a recreational activity, such as a sport or a hobby

Recreation-the act of making or creating again **OR** Recreation-a means of refreshment or diversion, such a sport or hobby

Because what is written must be read, the visual appearance of copy on the page is a consideration for the scriptwriter. To help those who might be reading the script, point out tricky words. Use hyphens to make difficult words easier to read. See the examples below:

Re-create instead of Recreate

Re-creation instead of Recreation

Re-confirm instead of Reconfirm

Co-operate instead of Cooperate

5. Lesson (page 2 of 3)

Basic Scriptwriting Techniques

Lesson Guide (page 2 of 3)

Writing for the Listener

Similar to writing scripts with the reader and mind, the script should also be written with the listener in mind. How will the script sound when presented? If it is a script presented without visual cues, such as a radio script, can the listener clearly understand what is being said?

Some word combinations can produce homophones (sounds that when put together sound like other sounds or words). Unlike the Romance languages (e.g., French, Spanish, and Italian) where word sounds are often joined together, words in the English language are spoken as distinct components. Be aware of where word sounds could produce unintended effects. These are likely to occur between vowel and consonant sounds. See the examples below:

Script: "There will be a protest against *attacks* on homosexuals."

What is heard: "There will be a protest against *a tax* on homosexuals."

Script: "His solution was costly *and effective*."

What is heard: "His solution was costly *and defective*."

Clarity

Expressing yourself clearly in writing involves appropriate word choice, unambiguous use of language, and sentences easily understandable to your audience. Many of these same concepts apply to clarity in scriptwriting. However, two rules of clarity are exceptions in scriptwriting:

- Repetition--While discouraged in print, repetition is encouraged for scriptwriting. You want to emphasize your point several times throughout the script. And remember, in commercial writing, you should mention the product at least three times during the commercial.
- Economical Word Choices--Time is money, therefore the best words and expressions should be used to convey ideas. Cut unnecessary words and avoid big words when a single, small word expresses the

same idea effectively. Below are some examples:

"I *came to the realization* that . . ."

Better: "I *realized* that . . ."

"*Due to the fact that* . . ."

Better: "*Because* . . ."

"The *deleterious* effects of radon gas are . . ."

Better: "The *harmful* effects of radon gas are . . ."

"Police recovered the *limousine that was stolen*."

"Police recovered the *stolen* limousine."

6. Lesson (page 3 of 3)

Basic Scriptwriting Techniques

Lesson Guide (page 3 of 3)

Simplicity

Simplicity makes your script easier for your readers to read and easier for listeners to understand. The following techniques will help you maintain simplicity in your script:

- **Shorten Sentences**--A sentence should contain only one idea. Longer sentences are more likely to lose the audience. Avoiding subordinate (dependent) clauses is one way to shorten sentences. Subordinate clauses contain a subject and verb but cannot stand alone as a sentence.

Sentence containing subordinate clause: "*After the tornado struck the school*, it turned and headed down Main Street."

Better: "The tornado struck the school. It then turned and headed down Main Street."

Sentence containing subordinate clause: "*When management made a new offer*, the union agreed."

Better: "Management made a new offer. The union agreed."

- **Use Short Words**--Long words can complicate and break up the flow of the copy. Simple words do not necessarily mean that something is childish. However, sometimes finding the right simple word can be challenging. Read the following examples out loud, which statement of each pair is easiest to read out loud?

"He lackadaisically reposed on the sofa."

"He lazily rested on the sofa."

"Julia vehemently expressed her exasperation."

"Julia aired her frustration."

- **Eliminate Extra Adjectives**--Too many adjectives make the script difficult to read and provide too much information for the audience to process. Limiting the number of adjectives in your scripts will help maintain the simplicity and readability of the script. Additionally, this emphasizes the adjectives that you do use in the script. As Mark Twain once said, "When in doubt, strike it out."
- **Use Active Verbs**--Scriptwriting requires the use of active verbs. Using the active voice requires less

space and fewer words than using passive voice. The examples below provide some examples of sentences in active and passive voice. Notice the difference in word count and the strength of the sentences:

Passive Voice: "The ball was hit by John."

Active Voice: "John hit the ball."

Passive Voice: "The word is laughed at by me."

Active Voice: "I laugh at the word."

Passive Voice: "The road has been rained upon."

Active Voice: "It has rained on the road."

- **Avoid Excessive Detail**--Detail works well when the reader has the opportunity to revisit parts of the text. However, in scriptwriting, it is best to keep the message simple. Keep detail to a minimum. This includes limiting the use of numbers, names, and similar details. If they must be used, limit them to one to a sentence.

7. Review

Basic Scriptwriting Techniques

Review Activities

Choose from the activities below to review the material presented in this module.

Fact Cards
Fact Cards Plus
Flash Cards
Pick a Letter
Fill In The Blank
Crosswords
Quiz
Challenge
Glossary

Alternative Text for Accessibility

iPod and Small Screen Device downloads

8. Assessment

Basic Scriptwriting Techniques

Assessment

Basic Scriptwriting Techniques Quiz

This quiz is designed to test your knowledge of scriptwriting techniques and common scriptwriting errors. Click on the Tests/Quizzes link at left or on the quiz link in the Action menu above.

2. Overview

Storytelling Themes

Overview

Storytelling began with the dawn of civilization. In addition to providing entertainment, the stories were a means of carrying cultural traditions and values and educating members of a society. Storytelling has evolved from stories told by the campfire by early man, to the myths of cultures around the world, to Shakespeare and Chaucer, to the modern stories of today created by the likes of Alfred Hitchcock and George Lucas.

Joseph Campbell, professor of mythology, studied the stories of cultures from around the world. In looking at the mythology, he identified what he called the "monomyth" in his 1949 book *The Hero with a Thousand Faces*. The monomyth represents a common structure and theme in the storytelling:

- Call to Adventure--The hero is called to action by a need or threat.
- Road of Trials--The hero faces a challenges and obstacles.
- Achieving Goal or "Boon"--The hero obtains what he initially set out for or something of equal value that was not anticipated.
- Return to the Ordinary World--The hero returns home.
- Applying the Boon--The hero shares what he has found with his fellow man.

The monomyth represents just one example of the structure and themes behind stories. What are the common themes or stories in books, films, movies, and games today? What conflicts exist? What are the stories that you found to appear over and over again in the media?

3. Objectives

Storytelling Themes

Objectives

At the completion of this unit, the student will

- List the three basic themes of modern storytelling.
- Summarize the common subthemes of modern storytelling.
- Identify common themes and subthemes in modern stories.

4. Lesson (page 1 of 3)

Storytelling Themes

Lesson Guide (page 1 of 3)

Basic Themes in Storytelling

Much like the monomyth can be applied to hero stories, all stories possess at least one of three themes:

- Man Against Man--The essence of this theme is one individual pitted against another. A superhero battles his arch-enemy. A lady uses trickery to beat out a rival for her lover's affections. *Star Wars*, *The*

Bourne Identity, and *Mean Girls* would be some examples.

- Man Against Nature--The main character(s) battle against the elements, such as a storm, an asteroid, or the sea. Examples include, *Twister*, *The Day After Tomorrow*, and *I Am Legend*.
- Man Against Himself--The major source of conflict take place within the main character. Some examples include *A Beautiful Mind*, *Pursuit of Happyness*, and *Memento*.

5. Lesson (page 2 of 3)

Storytelling Themes

Lesson Guide (page 2 of 3)

Storytelling Subthemes

The subthemes of storytelling are those that crop up again in movies, book, and television. Each of these subtypes is summarized in the following sections.

Jack the Giant Killer

The protagonist demonstrates cunning, perserverance, and intelligence against brute strength. Examples include the story of David and Goliath, *High Noon*, *Scent of a Woman*, and the *Bill and Ted* films. Instances of this theme are not limited to fiction. Think of newsmagazines, such as *60 Minutes*, *Dateline*, and *20/20*. The programs include exposes of corruption, dishonesty, and scandal within government, industry, and other powerful interests.

Prince and the Pauper

The characters find conflict in seeing how each other lives through a role reversal. Characters who are considered high and mighty demonstrate that they are the same as the rest of us. Movie examples include *Citizen Kane* and *The King and I*. *Green Acres* and *Dallas* are some television examples.

Pauper and the Prince

This theme is similar to the previous theme. However, the essence of the stories in this subtype is the elevation of the character's personal state of affairs. It is the Cinderella or rags-to-riches story. *The Fresh Prince of Bel-Air*, *The Beverly Hillbillies*, and *Pretty Woman*.

Clash of Titans

Two forces, closely matched in ability and strength, make battle. Good eventually triumphs overs evil. This subtheme usually involves many myths and legends that describe battles of elemental forces, historical accounts, and stories based on history. Examples include Shakespeare's *Henry V*, *The Last of the Mohicans*, *The Patriot*, and *Gladiator*. Versions of this subtheme with modern or futuristic settings include *Star Wars* and *Star Trek*.

In other variations of this subtheme, one strong individual versus another, such as *Dracula*, *Miracle on 34th Street*, *Gozilla*, and *Terminator*.

Peacemaker

The good protects the weak and helpless. Most westerns, Clint Eastwood, and Tarzan- and Robin Hood-type films fit this subtype. Other examples include *Shane* and *The Seven Samurai*.

6. Lesson (page 3 of 3)

Storytelling Themes

Lesson Guide (page 3 of 3)

Triumph of Courage

Sometimes the antagonist or evil to be conquered is not an adversary but an adversity, such as disease, disaster, famine, flood, the dark side of human nature, or a great white shark. These stories involve the triumph of human fortitude and the individual as survivor. These stories are old. They include stories such as Noah's Ark, the epic of Gilgamesh, and tales of the California Gold Rush. More contemporary stories include *The Poseidon Adventure* and *Terms of Endearment*.

Tempting Fate

These stories are based on mythologies in which the individual challenges divine forces (i.e., the gods). The characters' "free will" challenges the order of the universe. *Clash of the Titans*, *The Seventh Seal*, *Easy Rider*, *Frankenstein*, and biblical stories, such as Adam and Eve, Cane and Abel, and Lot's wife, are examples of stories in this subtype.

Role Reversals

These are often comedic stories. Shakespeare's *Twelfth Night*, which involves cross-dressing and cases of mistaken identity, is an excellent example of this sub-type. More recent contributions to this type are *His Girl Friday*, *Tootsie*, *A League of Their Own*, and *She's the Man*.

Strange Bedfellows

The plots often involves extreme conflicts between characters who are polar opposites. *The Odd Couple*, *Twins*, *The African Queen*, and *Rain Man* are all examples of this subtype.

Buddy Pictures

This is an extension of Strange Bedfellows. However, in this subtype, the emphasis is on the development of a love or friendship. Some examples include *Butch Cassidy and the Sundance Kid*, *48 Hours*, *Lethal Weapon*, and *Thelma and Louise*.

Ship of Fools

A group of well-defined characters are thrown together and face a problem. We see how the characters change or stay the same. *The Big Chill* and *Deliverance* are examples of this subtype.

7. Review

Storytelling Themes

Review Activities

Choose from the activities below to review the material presented in this module.

Flash Cards
Pick a Letter
Fill In The Blank
Matching
Crosswords
Quiz
Challenge
Glossary

Alternative Text for Accessibility

iPod and Small Screen Device downloads

8. Assessment

Storytelling Themes

Assessment

Storytelling Themes Quiz

Click on the Tests/Quizzes link at left of the Quiz link in the Action Menu above to access the quiz on Storytelling themes.

1. Overview

Characterization

Overview

Most people are familiar with Charles Dickens' *A Christmas Carol* and the story of Ebenezer Scrooge and his miraculous transformation from a miserable miser to the cheerful, ebullient person he is in the end of the story.

Scrooge provides an excellent example of characterization. Characterization is the way in which a writer portrays the characters in a book, play, or movie. They are the clues that writer throws in to help us truly understand the character and his or her perspective on a situation.

In thinking about Ebenezer Scrooge, how do we know is a miserable miser in the beginning of the story? What are the things he says to make us form that opinion of him? What are the things he does to demonstrate his miserliness?

This module provides a brief overview of characterization and provides you with some information to assist you in completing your first writing assignment--developing a character sketch.

2. Objectives

Characterization

Objectives

At the completion of this unit, the student will

- Identify ways in which writers reveal the aspects of a character.
- Create an effective character sketch.

3. Lesson (page 1 of 2)

Characterization

Lesson Guide (Page 1 of 2)

Types of Characterization

There are two major types of characterization--Direct and Indirect. Both can be used in the development of scripts. Each is summarized in the following sections:

Direct Characterization

Direct Characterization tells the audience directly the personality of the character. This might be done through the use of a narrator. Using the example of our overview of Scrooge from *A Christmas Carol*; the narrator in the following passage is *telling* us about Scrooge.

Oh! But [Scrooge] was a tight-fisted hand at the grind-stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait;

made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office the dog-days; and didn't thaw it one degree at Christmas.

Do you get the sense that Scrooge is a friendly, warm person or someone harsh and mean? While this is a more literary example of characterization, notice how Charles Dickens uses metaphor and word choice to describe Scrooge and to tell us a little about him.

4. Lesson (page 2 of 2)

Characterization

Lesson Guide (Page 2 of 2)

Indirect Characterization

In indirect characterization, the details of the character are revealed through the character's look, actions, and interactions with others. Indirect characterization could be thought of using STEAL--Speech, Thoughts, Effects on other characters, Actions, and Looks. The table below summarizes the considerations for each of these:

Speech	What does the character say? How does the character speak?
Thoughts	What is revealed through the character's private thoughts and feelings?
Effect on other characters	What is revealed through the character's effect on other people? How do other characters feel or behave in reaction to the character?
Actions	What does the character do? How does the character behave?
Looks	What does the character look like? How does the character dress?

Indirect characterization might be written as follows for a modern retelling of the Scrooge tale:

Elizabeth Scrooge is a high-powered corporate attorney on the verge of becoming lead partner in her law firm. She dresses in the finest couture. Her hair is never out of place.

Stylish and well-spoken, she has clawed her way to the top at great personal expense, although she doesn't see it that way. Given the choice between spending time with her ailing father and younger sister, she chose to move away from the small New England community where she grew up to attend school on the other side of the country. Her father died while she was away at school, and her sister, who was diagnosed with the early onset of breast cancer, passed away a year later. Given a choice between running away with her fiance and accepting a temporary work assignment overseas, she asked him if they could put it off until she got back. Six months later, he contacted her and said that he had met someone else, that he could no longer wait for her, and that it was clear that he could never compete with her career.

As the holidays approach, Elizabeth's boss, Jake Marley, puts forth the firm's biggest case and Elizabeth's opportunity to make lead partner. She must represent a major candy manufacturer, responsible for poisoning a group of children when it knowingly produced candy canes containing an unapproved dye to save money. If Elizabeth helps the company to prevail, the

partnership is hers for the taking. Elizabeth accepts the offer without hesitation. To aid her in pooling together the information she needs for the case, Elizabeth enlists the assistance of Barb Cratchit, her legal assistant. She even manipulates her into working late on Christmas Eve and requires her to work Christmas Day, as the first hearing regarding the case is scheduled to follow on the day after Christmas.

5. Review

Characterization

Review Activities

Choose from the activities below to review the information on characterization presented in this module.

**Quiz
Challenge**

Alternative Text for Accessibility

iPod and Small Screen Device downloads

6. Assessment

Characterization

Assessment

In order for us as writers to convince the audience that a character or characters are real, we need to thoroughly describe the character or characters. Cues to a character's personality can come in the following forms:

- **Physical Characteristics**--The person's size, weight, hair color, etc.
- **Individualized Common Characteristics**--The way a person walks, individual speech patterns, elegance of characteristics, etc.
- **Unconscious Behaviorisms**--Use of hands while talking, posture, gestures, muscle tension, etc.
- **Very Evident Mannerisms**--What a person talks about, the types of words he or she uses, etc.
- **Response to the Outside World**--How does this character function in the world? How does he or she respond to or interact with others? Are there things the individual says and then behaves accordingly or in a different or opposite direction?

For this assignment, you need to convince the instructor and your fellow classmates that your character could be real. To facilitate this, begin asking yourself the following questions:

- Where was the person born? Where did the person grow up? What was the person's family like--rich or poor, immigrant or native-born, from the country or the city?
- How intelligent is this person? About what or in what ways is he or she intelligent? How educated is this person? What kinds of schools has this person attended? Does he or she possess street smarts or book smarts?
- How tall is the person? What does the character weigh? What color are his or her eyes? What kind of hair does he or she have? Are there any other unique physical characteristics that this person possesses?

- What does this person like most? What other likes and dislikes does this person have? Is there anything that annoys him or her?
- How does this person allow himself or herself to relax or spend his or her free time? Where does the character live? In what style does the character live? Is this person rich or poor and young or old?

All of these attributes can be described in a relatively small amount of space (1 or 2 typed pages). The file should be named charcter[first initial, last name] (e.g., characterJSmith) and saved in Rich Text Format (RTF). Submit your assignment via IUP e-mail (I-Mail) by the due date outlined in the course syllabus.

Your grade will be based on your ability to create a character that is believable and that demonstrates a variety of characteristics.

1. Overview

Copyright

Overview

In 2006, Dan Brown, author of best-selling novel *The Da Vinci Code*, found himself the subject of a copyright lawsuit. With the 2006 film adaptation of his popular novel slated for release, Michael Baigent and Richard Leigh, authors of the 1982 pseudohistorical novel *Holy Blood, Holy Grail* took Brown's publisher, Random House, to court alleging that Brown used their novel as the basis for *The Da Vinci Code*.

While both books shared a common idea--that Jesus and Mary Magdalene were wed and produced one or more offspring, the texts presented the idea in different ways. Brown's novel was written as a mystery/detective novel, whereas *Holy Blood, Holy Grail* actually was written as a nonfiction book, in which the authors attempted to investigate the history of early France.

The courts eventually dismissed the case on the basis that copyright covers the expression of ideas and that it does not cover ideas themselves. In this case, had Brown copied directly from Baigent and Leigh's book, he would have been in violation of copyright. However, because Brown used one of many themes presented within *Holy Blood, Holy Grail*, the court did not find him or Random House in violation of copyright.

The Baigent and Leigh v. Random House case brings to light important issues for you as scriptwriter. What latitude to you have as a writer to pull inspiration and ideas from other sources? How do you protect your work from being infringed upon?

This module covers some of the scriptwriting concerns to help you protect your work.

For summary of the judgment in the Baigent and Leigh v. Random House, visit Her Majesty's Courts Service Web site http://www.hmcourts-service.gov.uk/judgmentsfiles/j4008/baigent_v_rhg_0406.htm.

2. Objectives

Copyright

Objectives

At the completion of this unit, the student will

- Describe ownership as it relates to copyright.
- Articulate the difference between an idea and the expression of the same idea.
- Differentiate between common law and statutory copyright.
- Describe the procedure for obtaining a common law copyright.
- Describe the procedure for obtaining a statutory copyright.

3: Lesson (Page 1 of 2)

Copyright

Lesson Guide (Page 1 of 2)

What Is Copyright?

Copyright is the legal right to reproduce, publish, sell, or distribute the matter and form of a body of work, such as a musical piece or artistic or written work. More specifically, copyright protects the rights of authors to maintain rights to their work.

Copyright Basics

Copyright can be complex to navigate. This module is intended to give just a brief overview of copyright in terms of protecting your scripts. More in-depth information is available on the United States Copyright Office Web site at <http://www.copyright.gov/>.

When you write something, you own it--the same as you own a piece of furniture, your home, or your car. However, put yourself in this situation for a moment:

Someone points to your car and says, "That's my car, and you stole it!" This individual then takes you before a judge and swears that the car is his, but you know the car is yours. After all, you bought it. The judge expects you to prove it. How do you prove the car is not stolen?

To prove you own the car in the situation above, you might produce proof in the form of your registration, your auto pink slip, or the title. Any of these documents would be sufficient enough to convince a judge that the car did indeed belong to you. By producing all three documents, you stand an even better chance of proving your case.

Copyright is similar. In order to prove that a work (script, book, movie, etc.) is yours, you must be able to prove that you are the generator of the content and the date you created it. While the copyright protects your specific work, it does not protect the ideas presented in that work, as we saw in the *The Da Vinci Code* example.

4. Lesson (Page 2 of 2)

Copyright

Lesson Guide (Page 2 of 2)

Types of Copyright

Two major types of copyright exist:

- Common Law Copyright
- Statutory Copyright

Common Law Copyright

Common law copyright is simply a means to protect your unpublished works. Once a work is published, the common law copyright will no longer apply. A common law copyright would protect your work in a situation like the one that follows:

Maria had been hard at work on her screenplay for over a year and talked about specific details of the screenplay at several dinner parties where Brad was in attendance. Maria was shocked to find out when a screenplay that included whole scenes from her screenplay was released with Brad's name attached. Maria knew Brad had stolen dialogue and characters, including the names directly from her screen play, but how would she do it? Wisely, Maria had established a

common law copyright, which would allow her to produce proof that her work was created before Brad's screenplay.

The basis of common law copyright is that it is a means to prove that you created a work *first*.

Acquiring Common Law Copyright

Securing common law copyright is relatively simple. The process is as follows:

1. Seal your manuscript (or other work) in an envelope along with a signed statement claiming authorship.
2. Mail the envelope and its contents to yourself via *registered mail*. When you receive the envelope, *do not* open it. Opening the envelope renders the common law copyright void.

NOTE: Once the work is published, the common law copyright is no longer valid, you must then obtain a statutory copyright,

Statutory Copyright

Statutory copyright involves a more formal process than common law copyright. You must obtain a statutory copyright if you wish to protect your published works. Statutory copyrights for works created after January 1, 1978 are good for the artist's lifespan, plus 70 years. Works created in that same time period by more than one author are protected until 70 years beyond the death of the last surviving content author.

To obtain a statutory copyright, visit the United States Copyright Office Web site at <http://www.copyright.gov>

and download the copyright form. This form can also be obtained from any federal building, such as the post office. Complete the form. Mail it and the required processing fee to the United States Copyright Office. You can also register electronically on the Copyright Office Web site.

If you are truly interested in obtaining a statutory copyright, it is advisable for you to carefully review the material provided by the U.S. Copyright Office regarding the steps for doing so. The Copyright Office maintains more detailed descriptions for obtaining copyrights for various types of works on their Web site.

5. Review

Copyright

Review Activities

Choose from the activities below to review the information on copyright presented in this module.

Quiz
Challenge

Alternative Text for Accessibility

iPbd and Small Screen Device downloads

6. Assessment

Copyright

Assessment

Copyright Quiz

The assessment for this module is the Copyright Quiz. Click on the Tests/Quizzes link in the Course Menu at left or the Quiz link in the Action Menu above and take the Copyright quiz.

1. Overview

Research and Treatments

Overview

When preparing a research paper for a class, how do you prepare? At one time or another, you probably had a class where you were taught to do prewriting and an outline to assist you in developing a well-crafted essay or research paper.

In developing scripts for film and television, research and treatments/proposals help you to get your ideas down on paper and to develop a well-crafted script. Additionally, the treatment/proposal can be the difference between selling your script and not selling your script.

2. Objectives

Research and Treatments

Objectives

At the completion of this unit, the student will

- Explain the difference between a treatment and a proposal
- Explain the importance of a proposal/treatment
- Describe the steps used in systematic research
- Summarize the three items to consider in order to determine how much time should be spent on a project
- Identify the elements of a proposal/treatment
- Develop a treatment for a film or TV project

3. Lesson Part 1

Research and Treatments

Lesson Guide Part 1

Reading

Read Program Proposals and Treatments in Module 2 of the Cybercollege TV Production modules at <http://www.cybercollege.com/tpv002.htm>. In addition to this main page, you should also read the following linked pages:

- The sample program proposal at <http://www.cybercollege.com/progprop.htm>
- Writing a Treatment at <http://www.cybercollege.com/treatmen.htm>

Following completion of these readings, take the Quick Quiz at <http://www.cybercollege.com/match/mod2.htm> to review.

4. Lesson Part 2 (Page 1 of 3)

Research and Treatments

Lesson Guide Part 2 (Page 1 of 3)

Now that you know some basics about proposals/treatments, this section discusses more specifics about preparing proposals/treatments, including tips for researching subject matter and the components to include in the proposal/treatment.

Research

Whether you have an idea or subject for your script or not, you might want to begin researching your topic. Research can both give you ideas for your script and help you to more fully develop your ideas and allow you to create more authentic productions.

Beginning research in scriptwriting is not much different from researching for a paper. Bibliographic sources (e.g., encyclopedias, almanacs, books, and magazines) provide a good starting point and general information. Being literate in the subject matter will give you general information and allow you to formulate more in-depth questions to ask experts. After conducting your bibliographic research, you may also want to locate experts who can summarize information for you regarding the topic. For example, a writer working on a script that takes place in a hospital might interview a doctor or medical student about their work. When working with experts, it is helpful to have a collection of clippings and items to review with them. Ask questions to check the material for accuracy or that assure that opinions are valid. Also, find out if there are other resources (people or materials) which you should consult. Talking to experts beforehand assures that your final project is authentic. Taking a completed piece to an expert is not advised, as they will pick it apart. It is best to *consult the experts early and often*.

As you work through your research, you also will begin to formulate the amount of time to be invested in the project.

Particularly, you should be looking at the following:

- The demands of the project itself
- The budget of the project
- The nature of your investment

5. Lesson Part 2 (Page 2 of 3)

Research and Treatments
Lesson Guide Part 2 (Page 2 of 3)

Wrapping Up Research

So, how will you know when you have conducted enough research? This is going to depend on your project. However, as a general rule, you should be able to answer the considerations in the following sections, as it will be necessary to account for them in your proposal or treatment.

Film Worthiness

You began planning your program or film with a concept or a topic. You should know if the idea can be made into a film. Equally important, can it be made into a *good* film? Some ideas work best when they are read, others when they are listened to. A good film is communication that is *seen*.

Challenges

You should also have an idea of what the challenges will be in making this into a film. For example, if a scene in which an entire city flies through the air is an integral part of your script, is this something that would be possible? If possible, what are the different ways this could be accomplished? Would one way be more cost-effective than another?

Information Sources

What are the best information sources for your topic? Are there books, people, and places that can provide you with information?

Locations

How many different locations will it be necessary to shoot for the film (set ups)? Sometimes the location is surveyed by members of the technical crew--sound, camera, and lighting technicians. They can be helped considerably if you the writer has already walked through the locations, made some notes, and, perhaps, taken some photographs.

Angles

Every story has multiple points of view from which it can be told. Imagine, if you will, the story of Little Red Riding Hood told from the wolf's perspective; we might see the characters in a very different light and experience a completely different range of emotions. What are some possible approaches to presenting your topic? What points of view could the film present? Remember, the entire time you are doing your research to keep in mind the necessity for getting a grasp of the subject. You want to understand its structure and ways it could be presented.

Estimated Completion Date

You also want to provide a date for when you expect to complete the actual script. This is a delicate projection for a writer to make. Enthusiastic writers almost always minimize the problems they will face in preparing a script and the amount of time it will take to resolve these issues. Enthusiasts almost always have to struggle against unrealistic deadlines. Perhaps that is simply the price they pay for the invaluable quality of excitement.

6. Lesson Part 2 (Page 3 of 3)

Research and Treatments
Lesson Guide Part 2 (Page 3 of 3)

A Final Word on Treatments

The concerns to be answered listed in the previous sections should give you some idea of the type of detail and information that should be included in your treatment. The treatment is always a more detailed statement on your subject than what the completed script will be. Some treatments may be short, but most of them are quite lengthy and detailed. Remember the purpose of the treatment is to give producers and directors a clear idea of the script. Treatments/proposals also provide the writer with a detailed outline when he or she gets ready to write the script itself.

7. Assessment

Research and Treatments
Assessment

Treatment

The treatment consists of a written condensation of the proposed film or TV dramatic production.

1. It covers the **basic ideas and issues** of the production as well as the main characters, locations, and story angles.
2. In part, its purpose is to **sell the proposal** to financial backers and major stars. Treatments should be attention-getting and interesting to read. They are written in the present tense, and often read like a short story.
3. Treatments cover the **full story** sequence. They also typically contain some key scenes (script dialogue that is, or will be, in the script).
4. There is typically **one treatment page for every two script pages**. Using this rule, a treatment for a feature-length film (120 scripted pages) would run about 60 pages. Even so, many treatments are much shorter than this.

The development of the treatment as part of the production process not only focuses the writer's attention on the script but also helps to sell the project.

For this assignment, write a treatment dealing with any topic you wish (I suggest, however, you be somewhat an expert in your topic--cooking, car care, etc.). You will be evaluated on the following:

- Your ability to demonstrate knowledge in the subject (your research)
- Your ability to sell the "doability" of the project (your explanation of how the production will be done)

Treatments should be at least two double-spaced pages and saved in Rich Text Format (RTF). The file name should be treatment1 [first initial, last name] (e.g., treatment1JSmith). Submit your assignment via IUP e-mail (I-Mail) by the due date outlined in the course syllabus.

Screen Captures

COMM 303 Scriptwriting

Homepage

- Homepage
- Syllabus
- Announcements
- Course Content
- Compile
- Tests/Quizzes
- Assignments
- Communication Tools
- Student Tools
- Technical Support

COMM 303

Scriptwriting



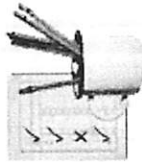
Syllabus and Orientation (Start Here)



Announcements



Course Content and Related Materials



Test/Quizzes



Communication Tools



Student Tools



Technical Support



FACT CARDS+ EXIT

Select a topic at left. Use 'Next' and 'Previous' to view the contents of each card.

TOPICS

Mixed Topics

PREVIOUS
NEXT

Writing in such a way that your scripts are easily read and understood by the readers and understood by the audience when presented.

Simplicity

Don't Show Card Again

2 of 3

Reset Shuffle Help

StudyMate by Respondus

Quiz EXIT

Read the question and click the letter that corresponds with the correct answer.

Basic Scriptwriting Techniques Review

Why might a sentence like this one not work in a script: "The quack wacked the watchmen and then mimicked Nick."

- A) The text contains a name.
- B) The copy is difficult to read and to pronounce.
- C) The sentence is written in passive voice.
- D) This text would work fine in a script.

Select Answer: **A B C D** 4 of 15

Next Question Reset Shuffle Help

StudyMate by Respondus

PICK A LETTER EXIT

Type or click a letter to provide the answer.

A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	U	V	W	X	Y	Z

5 4 3 2 1 0

Total Score: 0

Repetition of the same sound in a sentence or phrase. For example, "Purple panthers prefer peanut butter."

ALLITERATI_N

2 of 5

Next Question Hint Show Answer Reset Help

StudyMate by Respondus

CROSSWORDS EXIT

Click in an empty square in the puzzle grid, and view the description. Select the correct letter from the alphabetical list or with the keyboard.

A	S					
C	L	A	R	I	T	Y
T	I					
V						
E						
O						
I						
C						
E						

ALLITERATION

Basic Scriptwriting Techniques

A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z	>>>	

Correct: 30
Missed: 0

Reveal Letter
Solve Puzzle
Next Puzzle
Reset Help

ACROSS DOWN Puzzle 1 of 1

Writing in such a way that your scripts are easily read and understood by the readers and understood by the audience when presented.

Screen captures of Sample StudyMate activities built into the course.