



SCHOOL OF MEDIA ARTS

SOMA 2610

WRITING FOR DIGITAL MEDIA

SEMESTER 2, 2009

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COURSE STAFF

Course Coordinator: Mr Hunter Cordaiy

Phone: 0428 169 750

Email: atlanticfilms@bigpond.com

Consultation times: 2pm – 5pm Monday or by email appointment

Other Teaching Staff

Room:

Phone:

Email:

Consultation times:

COURSE INFORMATION

a) Units of Credit:10

b) Teaching Times and Locations: Monday 2pm – 5pm C101

c) Contact hours per week: 3

*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of approximately 25 hours per unit of credit. This means that you should spend no less than 8-9 hours per week on average on class work in addition to your timetabled hours.

d) Parallel Teaching: n/a

e) Course Summary: This course will focus on the development of story ideas into appropriate genres and formats, and explore the creative and practical issues involved in this practice at an under-graduate level.

f) Course Aims: Students will learn to develop a story idea into a storyline and script package suitable for production. This will develop skills applicable to real world situations in the image-industries. The course also facilitates the development of narratives for media arts practice, especially 3d animation, interactive media, video, and audio productions.

g) Student learning outcomes: On completion of Writing for Digital Media, students should be able to:

- 1. Explore their imagination and generate ideas to support the creative process.**
- 2. Apply the process of planning, writing, and editing to their projects.**
- 3. Format and breakdown a script for shooting and editing.**
- 4. Demonstrate a critical understanding of plot, character and structure.**

h) Graduate Attributes Developed in this Course

1. The course enhances student skills by experience of group creative discussion and script ‘pitch’ sessions, which are an important professional attribute.

2. The course introduces students to a scriptwriting program, which is an industry standard.

3. The course focuses on critical thinking, requiring students to engage with ideas and structures of a script, its genre, and production strengths.

4. the course has a strong ethical component in several ways – internally through the morality of stories, and at a professional level in terms of production strategies and practices.

i) **Approach to learning and teaching:** My approach is based on an ‘inform and inspire’ strategy which builds on my industry practice combined with a substantial; teaching and mentoring career.

j) **Teaching Strategies:** The course involves a 1hr lecture followed by a 2hr tutorial where time is given to each student on a weekly basis to discuss and share the progress of their storyline and script with direct feedback and response from the teacher. This group mentoring is essential for students to develop an open approach to their project where progress can be regularly assessed, and the value of weekly tasks, readings and viewings be determined.

ASSESSMENT

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
1.Project #1 Logline (pitched in week 3) & title; storyline; character biographies; genre statement.	Approx 15 pages	40%	Originality of story; understanding of genre; evidence of creative development; clear sense of structure and story destination.	Capacity to pitch a logline in 25 words or less; project management over 7 weeks; presentation to a professional level.	Week 7
2.Project #2 Logline and title page; short synopsis page; completed script; character list; storyboards.	Approx 30 pages	45%	Technical requirements – format, storyboards, length and screen time; understanding of character and location in the story arc.	Professional script package delivered which is suitable for production consideration;	Week 12
3.Project #3 Learning journal recording the development of story ideas over the course, plus readings and viewings, and a reflection on the student’s	As required by the project, but a substantial daily journal is expected.	15%	Evidence of engagement with the creative process; evidence of outside reading and viewing and relating those to the student project	Understanding of creativity, project management, and commitment to a vision.	Week 12

personal vision for the project.					
Submission of Assessment Tasks					
<ul style="list-style-type: none"> • Assignments are to be submitted in class and feedback will be provided one week later. Late submission will be under UNSW policy rules. 					

ACADEMIC HONESTY AND PLAGIARISM

Plagiarism is taking the ideas or words of others and passing them off as your own. Plagiarism is a type of intellectual theft. There are very serious penalties for plagiarism, ranging from re-submission, reduction of marks (including to zero), failure of the course, and exclusion from the University.

The Learning Centre provides information on plagiarism which can be found via www.lc.unsw.edu.au/plagiarism

COURSE SCHEDULE

Week 1 Date 20 July

Topic Introduction to course & explanation of topics and assignments; why story is central – the origins of story ideas and sources.

Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert McKee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorials

Week 2 Date 27 July

Topic: Defining and refining Story: finding the core premise; inner and outer story structures.

Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert McKee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorials.

Week 3 Date 3 August

Topic: The world of possible stories: originality, genre, & adaptation strategies.

Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert Mckee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorials

Week 4 Date 10 August

Topic: Story elements; using location and time in storytelling. Logline pitch Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert Mckee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorials

Week 5 Date 17 August

Topic: Story elements: Characters – how do we know characters?, levels of motivation, action and desire; characters on the story journey.

Lecturer: Hunter Corday

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert McKee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorials

Week 6 Date 24 August

Topic: Story elements: Dialogue. Giving characters a voice, the role of dialogue in story, spoken and unspoken rules, dialogue and character truth.

Lecturer: Hunter Corday

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert McKee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorial

Week 7 Date 31 August

Topic: Visual Storytelling: from words to images. Developing storyboards & creating a scer breakdown.

PROJECT #1 DUE

Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert Mckee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorial

Week 8 Date 14 September

Topic: Story possibilities – seeing and developing story choices, narrative games between auth and audience.

Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert Mckee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorial

Week 9 Date 21 September

Topic: First Draft strategies – the importance of desire, conflict & action; managing multiple characters.

Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert Mckee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorials

Week 10 Date 28 September

Topic: From Storyboard to Script – script formatting, the writing process, assessment of first drafts, creative choices in revision, meeting story objectives.

Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert Mckee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorials

Week 11 Date 5 October

Topic: Script Editing – editing strategies, common problems, the second draft, a script polish.

Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert Mckee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorials

Week 12 Date 12 October

Topic: Creative reflection – the story journey; career pathways, professional practice.

PROJECTS 2 & 3 DUE

Lecturer: Hunter Cordaiy

Readings required:

Appropriate chapters from list as indicated in class.

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert Mckee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

Other activities required: Continued project development tasks for each student – story writing, readings and viewings and online research as determined in weekly tutorials

COMPUTING REQUIREMENTS

Students are required to use WORD and CELTX programs.

SAFETY INFORMATION

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff. Please see <http://www.cofa.unsw.edu.au/schoolsunits/ohs/index.html> for more information.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

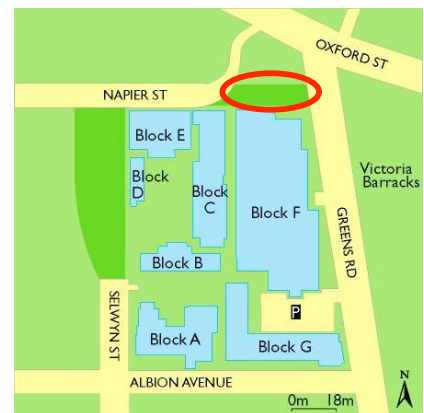
- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

The emergency phone number is 9385-6666 (not 000).

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).



First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

RESOURCES FOR STUDENTS

Readings:

Truby, John, *The Anatomy of Story*, (Faber & Faber 2007)

Stephen King, *On Writing*, (Hodder and Stoughton, 2000).

Robert Mckee, *Story* (Methuen, 1999)

Christopher Vogler, *The Writers' Journey* (Pan, 1999)

Ken Dancyger, *Global Scriptwriting* (Focal press, 2001)

Edward Dimytryk, *On Screenwriting* (Focal Press, 1985)

Syd Field, *Screenplay* (Dell, 1984)

Wendy Hanson, *Screenwriting Step by Step* (Pearson 2006)

- Supplementary Readings will be distributed in class on a weekly basis.
- Useful websites include: donedeal.com; scriptpimp.com; virtual zoetrope.com; creativescreenwriting.com.
- Students should consult the UNSW library website at:
<http://info.library.unsw.edu.au/web/services/services.html>

ADMINISTRATIVE MATTERS

You may fail the course if more than 3 absences are recorded. You must actively participate in classes and complete all set work. You may fail the course if you do not submit all set work to a satisfactory standard.

Where, because of illness or misadventure, you cannot hand in an assignment on time, or your work has suffered, you can apply for Special Consideration. For information on Special Consideration (see <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>).

- Applications for special consideration must be lodged with the COFA Student Centre (within 3 working days of the assessment to which it refers) – applications will not be accepted by teaching staff;
- Applying for special consideration does not automatically mean that you will be granted additional assessment or that you will be awarded an amended result;
- If you are making an application for special consideration (through COFA Student Centre) please notify your Lecturer in Charge;
- Please note: a register of applications for Special Consideration is maintained. History of previous applications for Special Consideration is taken into account when considering each case.

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Student Equity and Diversity Unit (9385 4734 or <http://www.studentequity.unsw.edu.au>). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.