University of Puerto Rico  
Rio Piedras Campus  
School of Communication

COMA 4315 RADIO, CINEMA AND TELEVISION SCRIPT  
Professor Ana Maria García, PhD  
Office Hours: Tuesday and Thursday 11:30-1:00 or by appointment  
kinoislas@yahoo.com

Syllable

I. Title

Radio, television and film scripts  
Scriptwriting for Radio, Film and Television

II. Course description

The technical and aesthetic aspects in the elaboration of scripts for radio, television and cinema will be discussed during the course of the semester. It will also abound in the theory of dramaturgy. A practical method will be provided for the elaboration of a short script of cinema from the idea to the first draft and for radio documentary, from the study of resources and conventions of the genre. The student will be prepared to write a documentary genre radio script from the domain of the aesthetic resources of the genre. The main formats of television, the one-hour drama and the situation comedy, with an emphasis on the latter, for its relevance in production television in Puerto Rico, will be examined.

III. Prerequisites: COPU 4005 and COPU 4017 or 4015

IV. Credits: Three (3) credits

V. Schedule:  
Three (3) hours per week

VI. Objectives

1. The student will learn the basics of screenwriting for radio, television and cinema using the formats recognized internationally in these media, understanding the differences between documentary genre and fiction and between formats Sitcom television, "sitcom", and one-hour program.

2. The student will study the theoretical aspects of dramaturgy, or the art of scenic communication. The study of various concepts such as the structure will be emphasized dramatic, character development, progression and complications, conflict, exposure, suspense, etc., applied to the genre of fiction. You will learn to distinguish a structure classic Aristotelian structures of alternative narrative.
3. The student will learn the diverse elements that are used in the elaboration of the documentary script including interview, narration, archival material, music, event, action sequence, fiction elements, etc., as well as different types of documentary and the application of a dramatic structure to this genre.

4. The student will know the technical and aesthetic possibilities offered by the three means, which constitutes essential knowledge for the elaboration of scripts.

5. The student will write a radio script of twenty pages of gender documentary film.

6. The student will write a short film script in the fiction genre of approximately 10-15 pages (minutes). It will carry out a sequence of exercises assigned by the professor for the development of their idea and will use some of the following steps as a work method:
   - Idea
   - Storyline
   - Synopsis
   - Argument
   - Escaleta
   - First draft structured by scenes

7. The student will work in groups of three to elaborate a comedy sketch of situation.

8. When working as a team, the student can make the necessary arrangements to include fellow students with disabilities.

**Instructional strategies**

The professor will give lectures on the topics broken down in the description of the course, including each step in the development of the scripts.

Each student will create a portfolio with a sequence of individual exercises assigned in class on the following aspects: the analysis of programs and/or films, the development of an idea for fiction short film, character development, development of the scene, script format, the steps to follow in the elaboration of the short script of movie theater, the development of a premise for a situation comedy, sketch of radio documentary, and others. Each exercise will be evaluated by the professor and stored in the student’s portfolio.

The student will be instructed in the use of the computerized format program screenplay and teleplay, Final Draft. The emerging technologies will be analyzed in class the production, distribution and exhibition of films, television and radio.

The student will participate in discussions and analysis of radio, television and radio scripts cinema of various programs and films. The group will be divided into subgroups so that each one analyze in class the dramatic and technical structures used in the feature films *The Piano*, *One Flew Over the Cuckoo’s Nest*, *V for Vendetta*, *The Godfather*, *I and Sex*, *Lies and Videotape*, *Little Miss Sunshine* using a classic
Aristotelian structure. Every subgroup will read the script of the assigned movie. The characteristics of the alternative narratives, compared to the classic way of counting in cinema from the discussion of the movie Magnolia, by Paul Thomas Anderson.

Scenes from various films will be studied in class to illustrate aspects specific scriptwriting as the art of exposing, the construction of characters, the cinematographic language, etc.

The dramatic structure and other elements of several short films will be analyzed in class. There will be some fiction and short film series The Hire and Paris, Je T'aime, Latin American shorts and Spanish and classic like The Red Balloon by Albert Lamorise.

The student will have a practice of creative teamwork when developing in group a detailed sketch of an episode of a television sitcom.

**Content Sketch**

**Week 1 August 20-24 (3 hours)**

1. Discussion of the file.
2. The writer’s considerations as to
   A. public: demographic aspects
   B. The material resources or means used to produce the script: Concept of production value, time limitations, space and resources.
   C. Topic to be addressed: the limitation of censorship: of the state, church, private groups, media, self-censorship
3. Fundamentals of the “grammar” of cinema that the scriptwriter has to know.

**UNIT 1 FILM SCRIPT (21 hours) August 27-October 12**

Weeks 2, 3, 4, 5, 6, 7, 8

1. The keys to a good film story (protagonist, conflict, treatment of the time, uncertainty, diegesis)
2. The classic dramatic structure of the film script (feature film).
4. The instruments and techniques of the film script
5. The treatment of time
6. Character development
7. Writing the scene as a dramatic unit
8. The format of the cinema script.
10. The steps to follow for the development of the script: theme, idea storyline, synopsis, plot, runway, first draft
11. Characteristics of alternative, non-classical narratives
12. Analysis of the alternative narrative of the Magnolia script, dir. Paul Thomas Anderson

Exercises
The forms or guides of the EXERCISES and following documents are on the page of Moodle of the course
- Various theme / idea development exercises, scenes, structure, characters, etc. for short film script.
- Film script format model
- Summary of dramaturgy tools

Readings and resources

Compendium of Readings COMA 4315 Scripts of the profa. Ana María García is in the Moodle page of the Course
- Final Draft Demo website:
- https://www.finaldraft.com/support/updates-downloads/
- Website http: www.script-o-rama.com
- "Basic Storytelling" David Howard, Edward Mabley, The Tools of Screenwriting, 19-40.
- "The grammar of the cinema", Ambrosio Fornet, Workshop of Scripts, Pgs. 54-57
- One of the following scripts: The Piano, One Flew Over the Cuckoo's Nest, Sex, Lies and Videotape, Chinatown and V for Vendetta that go to get free of cost at strip-o-rama.com.
- "Introduction: What is a Short Film?", "Storytelling in General" and "Telling a Story in Images ", Pat Cooper and Ken Dancyger, Writing the Shorts Film, p. xi-22.
- "Chapter 5: Character" Robin Russin and William Missouri Downs, Screenplay: Writing the Picture, "pgs. 57-85.
- "Chapter 8: Beats, Scenes and Séquence" Robin Russin and William Missouri Downs, Screenplay: Writing the Picture, "pgs. 132-160
- "Chapter 9: Scene Cards" Robin Russin and William Missouri Downs, Screenplay: Writing the Picture, "pp. 161-182.
- "Chapter 12: Narrative" Robin Russin and William Missouri Downs, Screenplay: Writing the Picture, "pgs. 237-252
UNIT FILM PROJECT: Short film script of 7-10 minutes (7-10 pages in standard script format) Delivery: October 12

UNIT 2: TV script. (12 hours) October 15 - November 16
Weeks 9, 10, 11, 12, 13

1. Characteristics of the main television formats: Comedy and situation, half an hour and a drama of an hour.
2. Situation comedy:
   A. The classic structure of the American sitcom (Roseanne, Frasier, Married with Children)
   B. Variations of this structure (Friends, How I Met Your Mother).
   C. Theory of comedy, mechanics of comedy using the elements incongruence, tension, surprise, truth, aggression and brevity. Classic predicaments of comedy
3. The one hour drama:
   D. The elements of teleplay
   E. The traditional structure of teleplay.

Exercises:
1. Individual-Analyze the structure of an episode of a situation comedy.
2. Individual- Develop the premise of a situation comedy.
3. Group- Write a sketch of a situation comedy based on the best individual premise

In Moodle
· Guides for each exercise
· Comedy format model of situation

Readings
· Chapter 4 "Comedy in the Story Premise", Evan Smith. Writing Sitcom Television, pages. 25-41.
· Chapter 10 "Writing an Outline", Evan Smith. Writing Television Sitcom p. 111-139.
· Chapter 7, "The creation of the one-hour episode," Madeline DiMaggio, Write for television, 115-156.

Project: Situation Comedy Sketch (6-10 pages)
Delivery date: November 16
Unit 3: Script of Radio (12 hours) November 19 - December 10
Weeks 13, 14, 15, 16

1. The radio, the medium of the imagination. How text differs for radio of the text for the audiovisual project.
2. The technical resources of the medium:
   A. Dramatic use of microphone positions
   B. Uses of sound effects
   C. Uses of music
3. The documentary genre and its elements: interview, narration, music, fiction, action sequences, event, footage. He will analyze the radio documentary With all of the law produced by the London BBC for observe the integration of the various elements.
4. Narrative and stylistic resources will be analyzed from fragments of several documentaries

Exercises
Writing a public service text for radio.
Delivery date: December 10

LAST CLASS DAY: December 10

In Moodle
Readings of the compendium radio unit

Readings
Chapter "Radio", Robert Hilliard, Writing for Television and Radio, p. 29
"The Elements of the Documentary" Michael Rabiger, Directing the Documentary,, 32`1-343 e "Interviewing ", 173-183

Evaluation criteria
Differentiated evaluation for students with special needs

20% A partial exam 100 points
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20% The first draft of a film script (10 ') 100 points
10% Sketch of situation comedy 50 points
10% Text public service announcement for radio 50 points
20% Attendance, participation and portfolio exercises 100 points

RULES
1. FOUR UNJUSTIFIED ABSENCES EQUIVALENT REDUCTION OF THE FINAL NOTE of A, B, ETC.
2. Students who receive Vocational Rehabilitation services, or who have special needs, or who suffer from some type of disability physical, mental or emotional that require a reasonable accommodation, they must notify at the beginning of the semester both the professor and the prosecutor of the Affairs Office for Persons with Disabilities (OAPI) of the Dean of Students for plan the reasonable accommodation and necessary assistance equipment in accordance with the recommendations from the same office.

3. The student will sign an attendance sheet in each class. If you do not sign it when arrives late will be considered officially absent.

4. The student will sign a record of the assignments delivery date or finished projects. Those jobs delivered belatedly will lose points.

5. The evaluation criteria of the individual or group projects will be delivered previously to the / the student.

6. Communication between the student and the professor outside of class will take done through e-mail or personally during office hours.

7. Absolute respect for cultural and ethnic diversity will be observed in class, racial, gender and sexual preference, among others.

8. An environment of respect for the environment must prevail in the classroom student and the professor. Such criteria will be taken into account for the qualification of attendance and participation.

9. The student must know and comply with the Regulations University students and with the institutional policies of the University of Puerto Rico in relation to sexual harassment, use and abuse of drugs and alcohol, legal ethical use of information technologies, discipline in the classroom, academic honesty, among others. All student who violates the provisions of the University Regulations or who failure to comply with institutional policies will be referred to the Office of Coordination of Student Affairs for the application of the measures disciplinary that correspond according to the university regulations.

TEXTS

COMPENDIUM OF REQUIRED and OPTIONAL READINGS prepared for the course. The Compendium is obtained in MOODLE (except the scripts that are obtained in script-o-rama.com or another internet portal).


Rusin, R., Downs, WM Screenplay: Writing the Picture . Fort Worth, Hartcourt College Publishers, 2000


RESOURCES ON THE INTERNET

1. Internet Movie Data Base http://www.imbd.com/ Broad database of 50,000 movies, with information about their respective directors and actors.
3. hulu.com
7. nofilm.com
10. www.eictv.org
11. cinelatinoamericano.org/ Newsletter and database on the New Latin American Cinema
Scripts
1. http://script-o-rama.com
   Script Critic Service
5. http://home.eartlink.net/~sangun/
    screenwriters network

Masters in Script
1. See Movie Outline Screenwriting Program (In the US)
2. University of the Sacred Heart
3. University of Seville Master's Degree in Script
   www.us.es/estudios/master/master_M088
4. UIC-Intercontinental University, Mexico
5. Television Script for Entertainment and Humor Programs,
   IDEC Pompeu Fabra University, Barcelona
6. University of the Andes of Chile First Master's Degree in Screenwriting and Development
   Audiovisual in South America
7. Master's degree in online script at the Autonomous University of Barcelona
8. Full Sail Master Creative Writing -Screenplay

Bibliography


Brady, Ben. *Literary Adaptation for the Screen*,


Magny, J. *Vocabularies of the cinema: Words to read the cinema, words to make movies, words to love cinema*. Barcelona. Paidós, 2005.


Torres, L. *Intervention strategies for inclusion*. 2002


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