MART 521D Online Course synchronous delivery: Television Writing Spring 2025 January 14 – April 24, Tuesdays and Thurdays 10:05 AM to 11:20 AM; Spring break March 9-16 (Sunday to Sunday); 3 Credit Hours

Professor Northrop Davis E-mail: DavisNF@mailbox.sc.edu or Northrop@NorthropDavisProductions.com

Bio-sketch link:
https://www.sc.edu/study/colleges_schools/artsandsciences/visual_art_and_design/our_people/directory/davis_northrop.php additional info., including about my students, is found **HERE** and **HERE** and my CV is found **HERE.**

My Education

MFA, Screenwriting, California Institute of the Arts
BA, Duke University

Northrop Davis is the author of the book "Manga and Anime Go to Hollywood"-- and a screenwriter-- and is now writer of his first manga (Japanese style comics) volumes -- who teaches screenwriting, television writing and manga/anime studies. As writer, Davis has sold three Hollywood projects: his science fiction script to Warner Brothers and two pitches-- one to Columbia/Sony Studios and another to 20th Century Fox Film Corporation, both of which he subsequently wrote as screenplays. His screenplay "Alien Safari" is owned by Walt Disney studios. He has lectured at the Writers and the Directors Guilds of America, Duke University, Cal Arts, UCLA Professional Screenwriting Program, U.C. Irvine, and nine years at Anime Expo-- and was interviewed in 2020 by Lionsgate Entertainment for the 25th Anniversary of the legendary "Ghost in the Shell" anime Blu-ray/Steelbox 4k Home Video release featurette-- and by French television studio Canal + for a documentary about Hollywood anime adaptations and by BBC News. He has been invited four times to lecture internationally, including at the premiere manga program at Japan's Kyoto Seika University (2015). A member of the Writers Guild of America West, at the University of South Carolina, he received the Michael J. Mungo Undergraduate Teaching Award and was final runner-up for the Michal J. Mungo Distinguished Professor Award in 2022. In 2015 he was named a Breakthrough Star "awarded to faculty from a wide variety of disciplines, who show phenomenal commitment to their fields through research and scholarly activity." His articles have appeared in leading publications in his field. Davis and his book-- which was published in 2016 by Bloomsbury Academic-- were quoted by France's newspaper of record "Le Monde" (May and August 2017 and more recently). The American Library Association's "CHOICE" magazine recommends [PDF]] his book for all ages. The book is in over 1000 libraries worldwide and its print version is sold out. Volume one of the manga that he wrote and is the creative-director for ("The Hole") that his former student, Louise Wang, is a lead artist on, will be published in 2023, followed by "The Hole: Space Airport"(volume 2)-- and volume 3 (which is currently in production). The series is over 300 pages and 2500 color and inked panels. For more information, including about his teaching/mentoring, students' current activities and career successes, please go to: https://web.archive.org/web/20210125173101/https:/www.wemakemanga.com/articles and

https://sc.edu/uofsc/posts/2020/09/media_arts_professor_helps_launch_creative_careers.php#.X4rj3dBKg2z

Here is an additional partial list of university articles about me-- and my wonderful students: https://www.sc.edu/search/?cx=013416120310277204335%3Awk85hzl5qdq&q=Manga+and+Anime+go+to+Hollywood#gsc.tab=0&gsc.q=Manga%20and%20Anime%20go%20to%20Hollywood&gsc.page=1

Office: At the same online Blackboard Ultra Collaborate link as the class (go into Blackboard, select the class, and select Ultra Collaborate). There is also a guest link, but that will not count you as present for attendance's sake.

Office Hours: Tuesdays and Thursdays 11:30 A.M. to 1:15 PM by appointment (this is so that two students do not arrive to meet with me at the same time. And please book office hours appointments with me 24 hours ahead if possible because otherwise I might not get the message in time.)

Academic Bulletin Description

Advanced study of television writing.

Full Course Description

With few exceptions, American television currently is best suited for writers to tell excellent stories. In many ways, we are in the "golden age" of T.V. writing. The explosion of cable channels and now the advent of "Peak TV" have introduced more quality, quantity, and choices than ever before. This has created many opportunities for T.V. writers if they practice excellence in their writing, have top political/people skills and master the major aspects of the TV art/business.

The attraction of writing T.V. stems partially from the fact that T.V. writers are not usually subject to the feature-film directors, producers, and executives who often rewrite their work to a degree that frequently makes it unrecognizable. They also enjoy an unprecedented immediacy. They write a script one day and at the end of the week be watching a crew spend millions of dollars with top actors, realizing their vision. I've been there and seen it happen.

American T.V. writers overall are much more powerful than Hollywood movie writers. The power position of director and writer have switched in T.V. Movie writers are weaker than directors, but in T.V. the writers "run" the show. The top American T.V. writers are called "Show-Runners", and every major decision in the creation of a show runs through them in this highly competitive industry. The pay for American T.V. writers seems to be generally higher and more stable than in features. Residuals, pay structure and the corporate structure of the T.V. industry contribute to this. Students will develop an understanding of the business practices and structure of American T.V. that dictate the structure of the stories/shows themselves. Students will learn to employ methods that will ensure that their stories have the highest chance of success in the TV industry by understanding, among other things:

• why commercial breaks in 1 hour have gone from 4 to sometimes 7

• how that "creates opportunity" for new writers willing to work with that standard

• how T.V. shows use standing sets and block-shooting to off-set costs

• the difference between multi-camera [sitcom] and single-camera, and how writing the script for each form needs to take the financial realities of each setup into consideration

• a brief history of scripted American T.V. and why Lucille Ball and Desi Arnaz forever

changed T.V. (by inventing syndication, which is the way network T.V. makes profit and is the benchmark by which all shows are judged as successful or unsuccessful)

• each genre of T.V.: serials, stand-alone/anthologies, procedurals, sitcom,s and the strengths and weaknesses and key elements of each form, including such key facts as:

o why serialized shows are harder to syndicate but do better on DVD

o why procedurals are easier to syndicate but fare worse financially on DVD

Other topics that will be addressed include:

• the difference between a conglomerate, network, T.V. studio, and production company

• what a POD is

• how studios used to have to "deficit finance" shows and thus not make a profit until they had run for four years. The class will cover this subject to demonstrate that students who can master techniques to create long-running shows have the highest chance of success if they are lucky enough to be produced or work on a show that reaches the "golden number" of years of syndication. Successful syndication is an incredibly lucrative pot of gold, frequently worth billions of dollars; for instance, The Simpsons sold syndication rights for over $1 billion, and Friends/Seinfeld/The Big Bang Theory reputedly sold for similar rates. Syndication is the end of the rainbow that almost all American primetime scripted TV aims for. It usually requires about 5 seasons (or 80 or so episodes) for a show to air before it can get a syndication deal, although some hot shows can reach that point faster.

• We will also talk extensively about the relatively recent radical changes in American television, due to many factors, such as the introduction of streaming TV, such as Netflix, Amazon, Hulu and the purchasing of European networks by American companies, leading to shorter series being profitable. And how this new stream subscriber-based system functions.

Students will learn the techniques of creating compelling characters and stories that will produce long-running interest with an audience.

Prerequisites MART 321

Learning Outcomes

In this class, students will master the following techniques:

--creating three dimensional, interesting characters. Scripted T.V. is character-based

--the difference between feature character arcs and T .V. character arcs

--the enemy of all shows: the remote control...and why story-hooking the audience must -- happen in the first two scenes of a 1⁄2 hour show and in the first four scenes of a 1 hour show.

--writing the teaser (opening story-hook as fast as possible)

--how to write great hooks

--creating A/B/C stories

--writing for stars

--writing tags

--analyzing shows to spec, including grids/charts/act breakdowns

--knowing that comedy comes above all from character

--understanding suspense

--ending scenes on the button

--why it is necessary to write 2-minute or less scenes with many commercial breaks

--building cliff-hangers before breaks

--the value of unexpected twists

--the intimacy that T.V. provides versus features and the corresponding difference it requires in character-building

--genres and techniques for writing them [including reality T.V.!]

--the techniques of writing serial, episodic, procedural, sitcom and stand-alone

--how to interface successfully with the show-runner

--getting along with others in the staff room

--writing "runners"

--things to consider when choosing a premise

--things to consider cost-wise when creating or writing a show

--who to try and ally themselves with to get the best chance to sell their show or --how to try to get a staff writer's position

--why setting shows in bars, police stations, T.V. stations, etc. has been done so many times --how to pitch

--how to network for a job

--writing a T.V. pitch document [successful T.V. writer Scott Rosenbaum has provided his T.V. pitch document for a pilot he sold and it is on Blackboard. If you read it, please do not distribute. It is in Course Documents. It is owned by Warner Brothers.]

Grad Student Additional Learning Outcome: At least one additional learning outcome for graduate credit which must be connected to the additional work product should be included.

After successful completion of this course, grad students will additionally be able to:

1. Know how to write a "show bible" for a TV show. I will supply several examples of show bible for successful TV shows, and they will be required to read three.

All learning outcomes in this course are equivalent to the face-to-face (F2F) version of this course.

Course Materials

 Required for Undergraduate and Graduate Students

1. Root, Wells *Writing the Script*. ISBN: 9780805002379, Pub: Henry Holt

   (Online version, used version is fine.)

One of the most valuable texts that you will ever read about storytelling, Root's book is a classic, designed for the feature film and television writer, but everything in it can be used for any narrative form, including short stories, novels, plays, and narrative nonfiction. The extremely useful basics are here. Above all, his book emphasizes how to create great characters, and how the characters drive the structure and not vice versa.

2. Cowden, Tammy et. al *The Complete Writers Guide to Heroes and Heroines.* ISBN: 9781580650243, Pub: Random House The Complete Writer's Guide to Heroes and Heroines will show you the classic character archetypes, both male and female. No one wants you to copy them exactly- that would create flat cardboard cutouts. But studying these attractive, popular character archetypes which modern audiences love, allows you another brush in your palette, which, if you want, you can use to customize and personalize your heroes and heroines as your own artistic vision dictates. Also, it is required if you plan to take Advanced Screenwriting (MART 521A) and/or the Art and Business of Manga and Anime (MART 521C) later.

3. Trottier, David *The Screenwriter's Bible*. ISBN: 1935247212, Pub: Silman-James Press.
The Screenwriter's Bible covers structure, professional formatting and has many valuable pieces of advice. Once you understand it well, it will serve you whenever you want to tell a story. An incredible book, it is really four or five great books bound into one. To name just a few other subjects that this best-selling book covers, The Screenwriter's Bible emphasizes plot twists, setting, professional formatting in almost all its detail, and touches on character and has much other valuable advice.

4. OPTIONAL BUT RECOMMENDED: My book, *Manga and Anime Go to Hollywood*, ISBN: 9781623561444 (Bloomsbury Academic, ©2016). Davis, Northrop. *Manga and Anime Go to Hollywood:* Bloomsbury Academic, 2016. ISBN: 9781623561444 Carolina system students, faculty and staff may also borrow the Ebook or hard back oversized book for FREE for two weeks by going to: https://pascal-usc.primo.exlibrisgroup.com/discovery/search?vid=01PASCAL_USCCOL:USC&tab=Everything&search_scope=MyInst_and_CI&mode=basic&displayMode=full&bulkSize=10&highlight=true&dum=true&query=any,contains,Manga%20and%20Anime%20Go%20to%20Hollywood&displayField=all&pcAvailabiltyMode=true

Here is the American Library Association "Choice" review magazine's review of it:

https://sc.edu/study/colleges_schools/artsandsciences/visual_art_and_design/our_people/directory/mangaandanimehollywoodtag.pdf They recommend it for all ages.

Or you can buy it, either at Amazon.com http://www.amazon.com/Manga-Anime- Hollywood-Northrop-Davis/dp/1623561442 as an eBook (new print copies are sold out), or used at Amazon, Barnes and Noble etc directly. Or ebook from Bloomsbury Academic. If you take Art and Business of Manga and Anime, 521C in fall or in 2023, you will also definitely want to either buy this book, or to access it for free through TCL. This book is in large sections, applicable to TV Writing and my Advanced Screenwriting (MART 521A, Fall semester) classes as well. Because the manga/anime industries/art forms and Hollywood storytelling, manga and American graphic novels really converging now, including through PEAK TV-- even if you are not interested in manga/anime, you need to know about it. Regarding American Peak TV's now driving the anime market, read "Peak TV and Anime: Why It Matters" that I wrote which was published in the *International Journal of Comic Art.*(ask me and I will email it to you).

Recommended for undergrads Ayan, Jordan *AHA: 10 Ways to Free Your Creative Spirit and Find Your Great Ideas.* ISBN: 978-0517884003, Pub:Crown.

Required for Graduate Students in addition to the required undergrad books (can be found in Thomas Cooper Library Reserves):

Writing Television Sitcoms - Evan Smith

Successful TV Writing - Lee Goldberg, William Rabkin

Created by: Inside the Minds of TV's Top Show Creators - Steven Prigge

The TV's Writer's Workbook- Ellen Sandler TV

Writing from the inside-out- Larry Brody

Small Screen, Big Picture- Chad Gervich

Writing the TV Drama Series- Pamela Douglas

Crafty TV Writing- Alex Epstein

All course materials comply with copyright/fair use policies.

<u>GRADUATE STUDENTS are also required to read</u>:

3 classic TV pilots from a list that I will provide in class. I will ask you questions about the screenplays that you read.

Course Requirements

 This course is designed to be part theory learned through instruction and examples and, equally important, part "doing." That is, you will learn and master various principles and techniques of storytelling/T.V. writing while, at the same time, you will begin to create your own T.V. episodes or spec pilots through writing and pitching!

Course Format

Course Format

Students are required to meet each scheduled class day for sync class with the professor over Blackboard Ultra Collaborate. Those students will interact directly with each other and the professor. These sync students will watch clips of movies and some tv shows provided by the professor, which have been cleared through Thomas Cooper Educational Film Library (Swank, Kanopy) or on youtube. Or streamed by Professor, under fair use restrictions.

Lectures and interactions between professor and students, and guest speakers may be recorded, and sent as a video or audio recording to students.

Students also meet on Blackboard in Discussion Board to critique each others' projects and post updates/rewrites/revisions of their own projects, as well as read documents and do exercises on Blackboard.

All students also do readings from books that are required for the class.

Course Communication

Students will be contacted through email. Please check your email address on Blackboard and ensure that it is correct. All emails answered within 12 hours (overnight maximum), and usually much sooner.

Below is how you check your email address in Blackboard:

- Access blackboard.sc.edu
- Click your name on the main Blackboard navigation panel on the left
- Review your email address. By default, Blackboard uses your university-issued email address

Your email address in Blackboard coincides with your preferred university email. If you are unsure of your preferred email, check your account (myaccount.sc.edu). For more information on setting your preferred university email, please see the How To Change Your Primary University Email Address (https://scprod.service-now.com/sp?id=kb_article_view&sysparm_article=KB0011464) Knowledge Base article.

Schedule Information

All course deadlines are listed in Eastern Time Zone. Blackboard will record all deadlines in this timezone. If you are in a different timezone, plan accordingly.

Each week will begin on a Tuesday and will end on Thursday.

In order to complete all of the required material for this course, you will spend about 9 hours per week on the course material for a total of approximately 145 hours of course-related activities using Blackboard, discussion boards, writing/editing projects, and reading and reflecting on the texts. See the schedule below for detailed expectations and deadlines for every class.

Technology Requirements

You are expected to professionally format your scripts

A free demo Final Draft can also be downloaded at Trial.finaldraft.com/edutrial

This is the full non-watermarked version. And lasts for 18 weeks! They have extended it for the Pandemic.

Online lectures will be provided through Blackboard Collaborate Ultra. Therefore, you must have access to the Internet to view/hear lectures. No special software is required.

To participate in learning activities and complete assignments, you will need:

- Access to a working computer that has a current operating system with updates installed, plus speakers or headphones to hear lecture presentations (transcripts provided);
- Reliable Internet access and a USC email account;
- A current Internet browser that is compatible with Blackboard (Google Chrome is the recommended browser for Blackboard);
- Microsoft Word as your word processing program; and
- Reliable data storage for your work, such as a USB drive or Office365 OneDrive cloud storage.

If your computer does not have Microsoft Word, Office 365 ProPlus package is available to you free of charge and allows you to install Word, Excel, PowerPoint, Outlook, OneNote, Publisher, and Access on up to 5 PCs or Macs and Office apps on other mobile devices including tablets. Office 365 also includes unlimited cloud storage on OneDrive. To download Office 365 ProPlus, log into your student (University) email through a web browser, choose Settings (top right corner), and select software. If you have further questions or need help with the software, please contact the Service Desk (https://www.sc.edu/about/offices_and_divisions/university_technology_services/support/servicedesk.php).

Minimum Technical Skills Needed

Minimum technical skills are needed in this course. All work in this course must be completed and submitted online through Blackboard. Therefore, you must have consistent and reliable access to a computer and the Internet. The minimum technical skills you have include the ability to:

- Organize and save electronic files;
- Use USC email and attached files;
- Check email and Blackboard daily;
- Download and upload documents;
- Locate information with a browser; and
- Use Blackboard.

Technical Support

If you have problems with your computer, technology, IT-related questions, support, including Blackboard, please contact the Division of Information Technology (DoIT) Service Desk at (803) 777-1800 or submit an online request through the Self-Service Portal (https://scprod.service-now.com/sp) or visit the Carolina Tech Zone (https://www.sc.edu/about/offices_and_divisions/university_technology_services/support/ctz.php). The Service Desk is open Monday – Friday from 8:00 AM – 6:00 PM (Eastern Time). If you are located in the Columbia, SC area, the Thomas Cooper Library at UofSC has computers for you to use in case you encounter computer issues/problems. If you are not located in the Columbia, SC area, most regional campuses and public libraries have computers for public use.

Course Assignments and Grading

Your grade will be based on class participation (discussion boards), redrafting of your scripts or pilots, your project development, submitting questions for guest speakers, and a final project. (Graduate students will write a breakdown of an entire TV pilot. Undergraduates can do so also, but it is optional, and receive extra credit for it.)

General Assignment Information

- All coursework is secured in Blackboard with a username and password.
- All assignments are due by 11:59pm on the day indicated on the course schedule.
- Complete rubrics will be provided in Blackboard

Discussion Boards- Class Participation

Peer review is an essential part of the class and is reflected in the grade for Blackboard/classroom discussion. Please read your peers' work and comment significantly. Three comments should be made on one or two students' work per week day, to fulfill that part of the grade requirement. Feedback should be complete prior to the sync class time. Feedback should be positive, constructive and students who give meaningful critiques tend to get the same effort made back at their own work.

The first discussion board posts will be due TBA.

Final Project and Project Development

Undergraduates Students

You will write and turn in the first four (opening)scenes, up to six scenes, of no more than two or three pages each, including story-hook, plus a grid showing the scene and act breakdown of each act of your project. The opening scenes will include the teaser, introduction of your main character(s) and antagonist(s), setting, story-hook and their external (action) and internal (personal) goals. This needs to be 15 pages. Extra credit (up to 1%) will be given for creating a sample scene from a key moment in the script if you do not write the entire script. If you write the entire pilot, you will be given up to 4% extra credit.

If you do not write the full pilot, you are also required to turn in a paragraph or two describing the rest of your pilot or existing-show spec. script's plot.

Project development grade will be assigned by the sufficient development of your project that will take place throughout the course. As this is a course where your project will be continually shared, your project development grade will be determined by the improvements and progress of your project elements throughout the course.

Graduate Students (500 and 700 level)

In addition to the above requirements that undergrads must achieve above, you also need to write a full script of a half hour show, equal to 22 pages.

*If you are an undergrad degree candidate, or a graduate degree candidate, your final project will demonstrate that you have mastered the easy-to-grasp but invaluable concepts and techniques you have learned.

The final project will be due to BlackBoard at 11:59pm on the final day of class.

Redrafting

Students will also receive grades on how well they redraft their pilots or scripts after receiving professor and student feedback over the course of the class.

Guest Speaker Question Submission

There will be three special guest speakers this semester. More details on who they are and their careers will be provided in class. Each student will be required to submit two questions for each guest speaker.

All of these questions will be due several days ahead (day/time TBA) of the speakers appearance, to BlackBoard.

Graduate Student Synopsis Paper

Graduate students will be required to read additional books to the ones required for both graduate and undergraduate candidates. Graduate students will submit a 2 page, double spaced synopsis of all of the required reading material. This synopsis should include the information that you found the most important and compelling.

Due at 11:59pm on the final day of class.

Evaluation and Grading Scale

All grades will be posted on Blackboard. You are strongly encouraged to check you scores in Blackboard regularly. A final letter grade will be assigned based on percentages.

Evaluation for undergraduate students

Assignment Weights	Percent
BB Discussion Board Posts (2/day)	20%
Development of your project (Character development, premise, pitch, plot and scene development as described above)	20%
Redrafting (rewriting)	10%
Submitting your six questions to the three special speakers	10%
Final Project	40%
Total	100%

Discussion Board Posts (2 per day) (20 @ ~10 points each) - 200 points

Project Development (1 @ 200 points) -200 points

Redrafting (1 @ 100 points) - 100 points

Speaker Questions (6 @ ~17 points each) - 100 points

Final Project (1 @ 400 points) - 400 points

Total Points - 1000 points

90-100% = 900 – 1000 points = A

80-89% = 800 – 899 points = B

70-79% = 700 – 799 points = C

60-69% = 600 – 699 points = D

Below 60% = 0 – 599 points = F

Evaluation Information for Graduate Students:

Graduate level students will complete an additional synopsis paper on the required readings along with the graded elements assigned to both undergraduate and graduate students.The grading scale for graduate level students differs from the undergraduate grading scale and is as follows:

Assignment Weights	Percent
BB Discussion Board Posts (2/day)	10%
Graduate synopsis paper	10%
Development of your project (Character development, premise, pitch, plot and scene development as described above)	20%
Redrafting (rewriting)	10%
Submitting your six questions to the three special speakers	10%
Final Project	40%
Total	100%

Discussion Board Posts (20 @ 5 points each) - 100 points

Synopsis Paper (1 @ 100 points)- 100 points

Project Development (1 @ 200 points) -200 points

Redrafting (1 @ 100 points) - 100 points

Speaker Questions (6 @ ~17 points each) - 100 points

Final Project (1 @ 400 points) - 400 points

Total Points - 1000 points

90-100% = 900 – 1000 points = A

80-89% = 800 – 899 points = B

70-79% = 700 – 799 points = C

60-69% = 600 – 699 points = D

Below 60% = 0 – 599 points = F

Academic Success

Successful online learners:

1. Do not procrastinate;
2. Are open to sharing professional experiences online;
3. Enhance online discussions;
4. Have good written communication skills;
5. Use proactive communication;
6. Are self-motivated and self-disciplined;
7. Have a commitment to learning;
8. Have critical thinking and decision-making skills;
9. Believe quality learning can take place in an online environment; and

10. Have good time management skills.

Disability Services

Student Disability Resource Center (http://www.sa.sc.edu/sds/): The Student Disability Resource Center (SDRC) empowers students to manage challenges and limitations imposed by disabilities. Students with disabilities are encouraged to contact me to discuss the logistics of any accommodations needed to fulfill course requirements (within the first week of the semester). In order to receive reasonable accommodations from me, you must be registered with the Student Disability Resource Center (1705 College Street, Close-Hipp Suite 102, Columbia, SC 29208, 803-777-6142). Any student with a documented disability should contact the SDRC to make arrangements for appropriate accommodations.

Student Success Center

In partnership with UofSC faculty, the Student Success Center (SSC) offers a number of programs to assist you in better understanding your course material and to aid you on your path to success. SSC programs are facilitated by professional staff, graduate students, and trained undergraduate peer leaders who have previously excelled in their courses. Resources available to you in this course may include:

*   **Peer Tutoring:** You can make a one-on-one appointment with a Peer Tutor (www.sc.edu/success). Drop-in Tutoring and Online Tutoring may also be available for this course. Visit their website for a full schedule of times, locations, and courses.
*   **Supplemental Instruction (SI):** SI Leaders are assigned to specific sections of courses and hold three weekly study sessions. Sessions focus on the most difficult content being covered in class. The SI Session schedule is posted through the SSC website each week and will also be communicated in class by the SI Leader.
*   **Peer Writing:** Improve your college-level writing skills by bringing writing assignments from any of your classes to a Peer Writing Tutor. Similar to Tutoring, you can visit the website to make an appointment, and to view the full schedule of available drop-in hours and locations.
*   **Success Consultations:** In Success Consultations, SSC staff assist you in developing study skills, setting goals, and connecting to a variety of campus resources. Throughout the semester, I may communicate with the Student Success Center regarding your progress throughout the semester, which indicates your instructor is concerned about your progress in this course. If contacted by the Student Success Center, please schedule a Success Consultation right away. Referrals are not punitive, and any information shared by your professor is confidential and subject to FERPA. Student Success Center services are offered to all UofSC undergraduates at no additional cost. Please call 803-777-1000, visit www.sc.edu/success, or come to the Student Success Center in the Thomas Cooper Library (Mezzanine Level) to check schedules and make appointments.

SSC services are offered to all UofSC undergraduates at no additional cost. You are invited to call the Student Success Hotline at (803) 777-1000, visit the SSC website (www.sc.edu/success), or stop by the SSC in the Thomas Cooper Library on the Mezzanine Level to check schedules and make appointments.

Writing Center

Writing Center (http://artsandsciences.sc.edu/write/university-writing-center)

This course has many of writing assignments. The University Writing Center is an important resource you should use! It's open to help any UofSC student needing assistance with a writing project at any stage of development. The main Writing Center is in Byrnes 703.

University Library Resources

University Libraries Resources (sc.edu/libraries)

- University Libraries has access to books, articles, subject specific resources, citation help, and more. If you are not sure where to start, please Ask a Librarian! Assistance is available at sc.edu/libraries/ask.
- Remember that if you use anything that is not your own writing or media (quotes from books, articles, interviews, websites, movies – everything) you must cite the source in MLA (or other appropriate and approved) format.

Blackboard and Technology

Blackboard and Technology (https://sc.edu/about/offices_and_divisions/division_of_information_technology/end_user_services/available_technology_resources/)

As a student in this course, you have access to support from the Division of Information Technology (DoIT) for Blackboard and computer issues. The service desk can be reached at 803-777-1800.

Counseling Services

Counseling Services (https://sc.edu/about/offices_and_divisions/student_health_services/medical-services/counseling-and-psychiatry/index.php): The University offers counseling and crisis services as well as outreach services, self-help, and frequently asked questions.

Mental Health

If stress is impacting you or getting in the way of your ability to do your schoolwork, maintain relationships, eat, sleep, or enjoy yourself, please reach out to any of our mental health resources. Counseling & Psychiatry offers individual and group counseling and psychiatric services. You can schedule an appointment at (803) 777-5223 or on MyHealthSpace. You can also call after-hours for crisis counseling. Wellness Coaching can help you improve in areas related to emotional and physical wellbeing, such as sleep, resiliency, balanced eating and more. Wellness Coaching appointments can be made by calling 803-777-6518. or on MyHealthSpace. Most of these services are offered at no cost as they are covered by the Student Health Services tuition fee. For all available mental health resources, check out sc.edu/mentalhealth.

Course Policies and Procedures

The Undergraduate Studies Bulletin (https://academicbulletins.sc.edu/undergraduate/policies-regulations/undergraduate-academic-regulations/#text) is the official document of record concerning undergraduate academic programs and regulations.

All graduate students are subject to the academic policies, regulations, and academic standards of both The Graduate School and the department, school and/or college in which enrolled.

UofSC graduate bulletin (https://academicbulletins.sc.edu/graduate/policies-regulations/graduate-academic-regulations/#text)

Attendance Policy

 Attendance to sync class times is mandatory.

Success in this course is dependent on your active participation throughout the course. You are expected to log into Blackboard several times a week and complete course assignments. Even if your work is completed, you still need to login to ensure that you have seen all announcements, etc. It is your responsibility to check updates related to the course.

Academic Integrity

You are expected to practice the highest possible standards of academic integrity. Any deviation from this expectation will result in a minimum academic penalty of your failing the assignment, and will result in additional disciplinary measures. This includes improper citation of sources, using another student's work, and any other form of academic misrepresentation.

The first tenet of the Carolinian Creed is, "I will practice personal and academic integrity."

Below are some websites for you to visit to learn more about University policies:

Carolinian Creed (http://www.sa.sc.edu/creed)

Academic Responsibility (http://www.sc.edu/policies/staf625.pdf)

Office of Student Conduct and Academic Integrity (https://www.sa.sc.edu/academicintegrity/)

Information Security Policy and Standards (https://sc.edu/about/offices_and_divisions/division_of_information_technology/security/policy/universitypolicy/)

Plagiarism

Using the words or ideas of another as if they were one's own is a serious form of academic dishonesty. If another person's complete sentence, syntax, keywords, or the specific or unique ideas and information are used, one must give that person credit through proper citation.

Class Conduct/Netiquette

Professionalism will be expected at all times, but most especially with your interactions online. Because the university classroom is a place designed for the free exchange of ideas, we must show respect for one another in all circumstances. We will show respect for one another by exhibiting patience and courtesy in our exchanges. Appropriate language and restraint from verbal attacks upon those whose perspectives differ from your own is a minimum requirement. Courtesy and kindness is the norm for those who participate in my class.

Our discussion board is a way for you to share your ideas and learning with your colleagues in this class. We do this as colleagues in learning, and the Discussion Board is meant to be a safe and respectful environment for us to conduct these discussions.

Some Netiquette Rules:

- Treat one another with respect. It will be expected that we will not attack one another personally for holding different opinions.
- Do not use all CAPITAL LETTERS in emails or discussion board postings. This is considered "shouting" and is seen as impolite or aggressive.
- Begin emails with a proper salutation (Examples: Dr. Name; Ms. Name; Hello Professor Name; Good afternoon Mr. Name). Starting an email without a salutation or a simple "Hey" is not appropriate.
- When sending an email, please include a detailed subject line. Additionally, make sure you reference the course number (Ex. ENGL 287) in the message and sign the mail with your name.
- Use proper grammar, spelling, punctuation, and capitalization. Text messaging language is not acceptable.
- Use good taste when communicating. Profanity should be avoided.
- Re-Read, think, and edit your message before you click "Send/Submit/Post."

Please remember when posting to be respectful and courteous to your colleagues, and limit your posts to discussions of this course and its assignments.

Late Work/Make-up Policy

All assignments and projects are due by the deadline as posted on the course schedule.

Please plan accordingly, and complete these assignments in advance of their deadlines to ensure any unanticipated circumstances do not result in a missed assignment. User error does not qualify you for any kind of makeup or retake opportunity.

Completing and submitting the assignments or discussion board posts by the due date is the sole responsibility of you. If you receive an incomplete score because of failure to submit the assignment or test by the due date, then your score for that assignment will be recorded as "zero."

Incomplete Grades

You may be assigned an 'I' (Incomplete) grade if you are unable to complete some portion of the assigned course work because of an unanticipated illness, accident, work-related responsibility, family hardship, or verified learning disability. An Incomplete grade is not intended to give you additional time to complete course assignments or extra credit unless there is indication that the specified circumstances prevented you from completing course assignments on time.

Instructional Methods

Students are required, to meet each day for sync class with the professor over Blackboard Ultra Collaborate. Those students will interact directly with each other and the professor in real time. These sync students will watch clips of tv shows provided by the professor, which have been cleared through Thomas Cooper Educational Film Library (Swank, Kanopy) or on youtube. Or streamed by Professor, under fair use restrictions.

Students also meet on Blackboard in Discussion Board to critique each others projects and post updates/rewrites/revisions of their own projects, as well as read documents and do exercises on Blackboard.

All students also do readings from books that are required for the class.

Ethics

The university is committed to a campus environment that is inclusive, safe, and respectful for all persons, and one that fully embraces the Carolinian Creed. To that end, all course activities will be conducted in an atmosphere of friendly participation and interaction among colleagues, recognizing and appreciating the unique experiences, background, and point of view each student brings. You are expected at all times to apply the highest academic standards to this course and to treat others with dignity and respect.

Accessibility, Disability, and Triggers [credit to Dr. David Moscowitz]

I am committed to ensuring course **accessibility** for all students. If you have a documented **disability** and expect reasonable accommodation to complete course requirements, *please notify me at least one week before accommodation is needed*. Please also provide SDRC (https://sc.edu/about/offices_and_divisions/student_disability_resource_center/) documentation to me before requesting accommodation. Likewise, if you are aware of cognitive or emotional **triggers** that could disrupt your intellectual or mental health, please let me know so that I can be aware in terms of course content.

CONTENT WARNING:

In this course, we will be discussing and evaluating fictional concepts, stories, scripts and videos that might contain material that some students find disturbing or even traumatizing. Examples include films that feature violent scenes, characters that spout offensive language or dogma, and mature content that some deem too graphic. If you suspect that upcoming material is likely to be emotionally challenging for you, I will be happy to discuss any concerns you have before the subject is addressed in class. If you ever feel the need to turn off the Blackboard during a class examination of such material, you may do so without penalty. And, if you ever wish to discuss your personal reactions to course material or class discussions, tell me and we will find a time to do so during office hours or at a time more convenient to you.

Media Arts Safety Statement (we do not use equipment in this class, but I am required to list this anyway):

Follow the procedures below to ensure safe and successful operation of all analog, electronic production equipment. Working with electricity can be dangerous. Use common sense and follow the procedures below.

1. When checking out equipment from Media Services, first inspect equipment to ensure it is in good working condition. If equipment or electrical cords are damaged, notify Media Services staff immediately.
2. Operate equipment only according to the manufacturer's recommendations. Consult the operating manual for the equipment (provided by your professor upon request, or you can find it online).
3. All electrician connections for the equipment must be suitable for the type of equipment and the working conditions (wet, dusty, flammable vapors). A ground-fault circuit interrupter (GFCI) should be used if equipment is used outdoors or in wet/damp conditions.
4. Use proper lifting techniques (power lift with your legs, avoid using your back) when uploading/offloading equipment.
5. Users can request hands-on training on equipment use/set up either from the Media Services staff of faculty member.
6. If you have any additional questions or need assistance, please do not hesitate to contact Media Services in McMaster 301.

Ethics, and the Carolinian Creed [credit to Dr. David Moscowitz]

This course works to foster a climate free of harassment and discrimination.
The decision to enter university and pursue advanced study is a choice that entails commitment to personal **ethics** expressed in the Carolinian Creed (www.sa.sc.edu/creed): "I will discourage bigotry, while striving to learn from differences in people, ideas and opinions." Likewise, the Student Code of Conduct (STAF 6.26 (http://www.sc.edu/policies/ppm/staf626.pdf) stresses, "The University of South Carolina strives to maintain an educational community that fosters the development of students who are ethical, civil and responsible persons."

Title IX and Gendered Pronouns [credit to Dr. David Moscowitz]

This course affirms equality and respect for all gendered identities and expressions. Please don't hesitate to correct me regarding your preferred gender pronoun and/or name if different from what is indicated on the official class roster. Likewise, I am committed to nurturing an environment free from discrimination and harassment. Consistent with Title IX policy, please be aware that I as a responsible employee am obligated to report information that you provide to me about a situation involving sexual harassment or assault.

Values [credit to Dr. David Moscowitz]

Two core values, inquiry and civility, govern our class. **Inquiry** demands that we all cultivate an open forum for exchange and substantiation of ideas. Strive to be creative, to take risks, and to challenge our conventional wisdom when you see the opportunity. **Civility** supports our inquiry by demanding ultimate respect for the voice, rights, and safety of others. Threatening or disruptive conduct may result in course and/or university dismissal. Civility also presumes basic *courtesy*: please be well rested, on time, and prepared for class, which includes time for a restroom stop *before* (not during) class and silencing all personal devices.

My perspective is that we never cease being students of this world, so I believe that attentive, reflective people always have something to learn from others. Good discussions can be energetic and passionate but are neither abusive nor offensive. Vibrant, vigorous inquiry derives from discussions that:

- challenge, defend, and apply different ideas, theories, perspectives, and skills,
- extend a body of knowledge into different arenas and applications, and

result in a synergy that compels us to seek resolution to these discussions.

Expectations of the Instructor

I am expected to facilitate learning, answer questions appropriately, be fair and objective in grading, provide timely and useful feedback on assignments and treat you as I would like to be treated.

Copyright/Fair Use Statement

I will cite and/or reference any materials that I use in this course that I do not create. You, as students, are expected to not distribute any of these materials, resources, quizzes, tests, homework assignments, etc. (whether graded or ungraded).

Remember: I am here to serve your educational and career needs

Please let me know if anything that you wanted to be covered has not been covered. I am here to educate you and try to help you become a successful professional creative artist to the very best of my ability. Always bring up anything that is concerning you so that I can make this educational experience the most useful to you so that you can leave MART and USC with a top portfolio that leads to commercial and artistic success.

I look forward to serving you and fasten your seatbelt. Here we go...!

Important Quotes

"Get to know the characters before they get involved with the plot." --Walt Disney

"The protagonist does what he/she does throughout the story because of what he/she is. Your plot is his/her character in action... Do you really know this motley family you are rearing? Do you think their jokes are funny? Do you know their inner fears, their dreams, and their fighting weight? Because if you don't, the audience never will. And there is a practical way to find out..." --Wells Root

"The whole thing is—you've got to make them care about somebody."
--Frank Capra

THE COURSE'S SCHEDULE BEGINS ON THE NEXT PAGE

Course Schedule
All script page numbers correspond to undergrad requirements although at the end I list the grad students final page deliverables. Grad students proceed at a faster pace due to having a full ½ hour pilot due for their final project. A few of Prof. Davis's recommended shows to watch are: Reality: "Clarkson's Farm" (Amazon) Streaming: "Queen's Gambit" and "The Kominsky Method"(Netflix). COLOR CODE: RED means due by that class day GREEN means do in that class. What are your current favorites? Whatever they are, throughout this class watch shows and analyze them according to what you learn here in TV writing. We will screen some. This will sometimes require you to download a free ap (like for Network or cable shows).

Day Module #	Class Topic	Assignments for class (all students)	Due Today undergrads	Due Today
Tuesday Jan 14	• Intro, syllabus			
Thursday Jan 16	Watch "Jiro Dreams of Sushi" Over weekend, think how it could be adapted in a scripted tv show (LAB DAY)			
Tuesday Jan 21	• Pixar Character Traits list TV Industry/Networks/studios/ Primary Media Conglomerates. The old syndication system vs. the new Online streaming system ("Peak TV")			
Thurs Jan 23	• exposition, back story, character goals, act breaks, abc stories, etc. • Begin reading *Writing the Script* • Read *The Complete Writer's Guide* sections 1 & 2			
Tues Jan 28	• Students pitch premise			
Thurs Jan 30	• Story:The importance of a great premise/idea vs characters the work well together(key to TV) • How to design a logline and why it is necessary to do so • Identifying common problems with scripts • Character/Story Examples: TV series animation. o Read *The Complete Writer's Guide* sections 3 & 4		-first discussion board (3 posts a week ONCE we begin story production. I will tell you when that is) This one is on "who you are, and what you want to get out of the class and what are your career goals or possibilities at this time"	

Day	Class Topic	Assignments for class	Due Today	Due Today
Module #		**(all students)**	**undergrads**	
	○ Continue reading *Writing the Script* (be done by Tuesday) ○ Read & apply all Module 1 documents on Blackboard to your story			
Tuesday Feb 4 Thursday Feb 6 Midnight Feb 7 submit two questions for our guest speaker if we have one Tuesday Feb 11	• Students pitch ideas/log lines (for feedback) • Character/ Story examples • Read *Screenwriter's Bible* sections 1 & 2 • Apply all Module 2 documents on Black Board into your story • Begin planning your script's ending Tentative date (you will get his bio for formulating questions)			
Thursday Feb 13th Tuesday Feb 18th	• Work on developing outline the cliffhanger/ act break charts, • The I Am Lists and Character relationship charts. • Apply all Module 3 documents on BlackBoard into your			
Thursday Feb 20th Tuesday Feb 25th	• Apply all Module 4 documents on Black Board into your story • Complete 3 Pixar character profiles Tell the class how your script plot goes if you want. atch more show scence examples • Tell the class how your script plot goes. • Show us your act chart			

Day Module #	Class Topic	Assignments for class (all students)	Due Today undergrads	Due Today
Thursday Feb 27th	• Story outline (long version required for grad students and chart version for undergrads. Undergrads get extra credit for doing long form outline) • Draft of 1st opening scene (1 of 4 from final project) Pages 1-5 of Draft			

Tuesday March 4	• Critique of draft/tabl read
	  o Apply all Module #5 documents on BlackBoard into your story
	  o Revise drafts following critique
	  o Revise (required for grad students) longform story outline			

Thursday Mar 6 NO CLASS MARCH 9th to MARCH 16th Tuesday, March 18th	• Table read pages • Revise drafts following • critique during SPRING BREAK • Draft of 2nd opening scene (2 of 4 from fina project) Pages 6-10 of draft • Table read them			
Thurs March 20 Tuesday March 25th	• Table read of drafts • HW: Revise drafts following critique • Draft of 3rd opening scene (3 of 4 from final proj) • Pages 11-15 of draft			
Thurs March 27	• Table read of drafts • HW Revise drafts following critique • Draft of 4th opening scene (4 of 4 from final proj)Pages 16-22 of draft (for Grad Students)			

Day	Class Topic	Assignments for class	Due Today	Due Today
Module #		(all students)	undergrads	
Tuesday April 1 Thurs April 3	• Davis Q & A about industry or: • The value of directing or making your own project at USC • Success of home-grown projects, like "It's Always Sunny in Philadelphia". • Getting your work out – including agents, managers, lawyers, direct submissions • Contracts • The T.V. writer's life • Behavior in the writer's room • Contests • Internships. How to behave as an intern or as an assistant • Revise using critiques • Finalize draft pages • Submit optional "submission plan" on BB (extra credit)			
Early to mid April is being kept flexible for: **Thursday. APRIL 24th** **(Last day)** **Projects due 11:59pm!** **NO FINAL EXAM**	• Guest Speakers and continuing revising scripts and additional screenings where necessary		• Submit Final Project on final project Blackboard discussion board thread. -Turn in script pages digitally only, there on bb, with cover page-- and cover page must have your name, the work's title, and your email address.	