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Scriptwriting for Animation

Winter 2005 - 06

RIT

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Course Objective: This course concentrates on the structures of temporal organization for the screen, with particular attention paid to the structures of scriptwriting.

Various individual written script projects will be required of the student weekly, leading to a final script for an animated film.

Required Texts:

Christopher Vogler; The Writer's Journey: Mythic Structure for Storytellers & Screenwriters; Michael Wiese Productions; Braun-Brumfield (Ann Arbor), (Second Edition, 1998).

Recommended:

Pat Cooper and Ken Dancyger; Writing the Short Film (3rd ed.); Focal Press
(2005!)

Norman M. Klein, Seven Minutes: The Life and Death of the American Animated Cartoon (Verso, New York, 1993).

Irwin R. Blacker; The Elements of Scriptwriting; Collier (1986).

David Mamet; On Directing Film; Penguin Books (1986).

Stan Hayward; Scriptwriting for Animation; Focal Press: Hastings House (England)(1977). Hard to find, some good stuff, but mostly for commercial production.

John Vorhaus; The Comic Toolbox; Silman-James Press (Los Angeles),
(1994).

Any and all books and plays referred to in class, screenplays and film scripts will prove helpful, especially if they can be further explored and integrated via videotape study. Self-help books which assist you in understanding human communication (vocal and visible as well as "invisible" codes and proxemics) will also prove beneficial, as will books on visual graphic communication..

Of ultimate benefit is, of course, direct experience in living and careful, thoughtful reflection upon human relationship and existence. If you depend solely upon the "mediated reality" of pre-existent films and television for the content of your script ideas, you will insure that your work is but a pale and dependent reflection of those materials which have been already refined and filtered.

The Workload: is weekly, with your materials present for class and, in half of the cases, duplicated before class for examination by everyone. YOUR WRITTEN ASSIGNMENTS ARE THE MATERIALS OF OUR CLASSES. Your continuous applied work in writing and your creative and critical feedback will be ESSENTIAL for all class members.

Develop a pace in your scriptwriting, and stick to it. We have only ten weeks in this class, so your attendance and production is required.

As ever, we must remain open to each other's experiences and needs in the class, designing and producing this class as we go.