

RTV 3101: ADVANCED WRITING FOR ELECTRONIC MEDIA

Fall 2023



(*I AM NOT A WITCH*. Rungano Nyoni. 20017)

Instructor

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Office hours

By appointment

Course
Description

This course is designed to provide an overview of the principles of storytelling and scriptwriting, and to provide students a practical sense of how stories operate across different audio-visual domains including television commercials, documentaries, and short and feature narrative films. The course will be comprised of lectures, presentations, in and out-of-class exercises, film screenings, script readings, and discussions.

Course
Contents

In addition to short film scripts we will be creating: lookbooks, requests for proposals, documentary and commercial pitches, and feature film treatments.

++ Unless otherwise stated, assignments are to be printed/presented in-person, **as well as** submitted via Canvas. Please invest in a printer or get familiar with the university's printing resources.

++ This class is likely the least digital of the classes you'll take in this department, so be prepared to put your laptops away except for rare occasions.

Buy a notebook. Buy a pen. Take notes. Label your work. Staple your work. And most importantly: Proofread. Don't just paste your work into Grammarly. I am interested in YOUR thoughts, not AI's.

Course schedule

WEEK 1 Aug 23

Getting to Know You

:: Who are you and What's your WHY?

****NO CLASS MEETING****

WEEK 2 Aug 28

My Favorite Things

:: Introductions. The 5 W's of storytelling, embodied and deconstructed.

WEEKEND FILM STUDY: Find a photobook that represents your WHY. Evaluate WHAT it makes you feel and HOW. *Watch I AM NOT A WITCH.*

WEEK 3 Sept 4

Words Just Get In The Way

:: Photobooks. Origins. What's in a frame? How do photos work?

Share and present photobooks.

Assess the difference between emotion and

technique. Delve further into HOW vs WHAT we feel.

La Jetée

WEEKEND FILM STUDY: *I am Not Your Negro*
What does it make you feel. How?
Why was it made?

WEEK 4. Sept 11

The Way You Make Me Feel

How vs What continued.

Go over scenes from *I Am Not Your Negro*.

Review papers.

How/Why was it made. Introduce Lookbooks.

WEEKEND FILM STUDY: *Doc Shorts Pack*

What do they make you feel? How?

Why were they created?

WEEK 5. Sept 18

Going Commercial

Go over commercial shorts.

Review Papers

Intro to RFPs

A Story and B Story

Assign: RFPs and determine company, NGO, issue areas.

WEEK 6 Sept 25

Going Commercial (Cont)

Present RFPs

Choose RFPs to respond to.

**WEEKEND FILM STUDY: Pitches and lookbooks in
response to RFPs**

WEEK 7 Oct 2

Going Commercial (Cont)

Present doc pitches and responses to RFPs.

Choose best pitch.

WEEKEND FILM STUDY: *Son of Saul*

Create a lookbook for it as if it hasn't yet been made,
building on the same skills we used to create our
commercial pitches.

Think about a story you'd like to tell. WRITE a paragraph about the characters, places, wants, and conflicts.

WEEK 8 Oct 9

What's Different About Today?

Origins of Story from cave paintings to the Sistine Chapel.

Hardship vs Conflict

Review Son of Saul.

Does your story have a conflict? Or just hardship?

WEEKEND FILM STUDY: *Paradise Now*

Create a lookbook for it as if it hasn't yet been made, building on the same skills we used last week. Write a LOG LINE and one page SYNOPSIS of your film.

WEEK 9 Oct 16

Blurred (LOG) lines and synopses.

Go over Paradise Now

Present your log line and synopsis. What's different about today? Is your log line working? Is your film clear? Does your film have a conflict?

Rework log lines and synopses.

WEEKEND FILM STUDY: *Sympathy for Lady Vengeance*

Create a lookbook for SFLV. Create a lookbook for your own film. Download FADE IN.

WEEK 10 Oct 23

FEATURE FILM PITCHES

READING: *The Rider* film script

WEEKEND FILM STUDY: *The Rider*

Compare the screen to the page.

Write a scene from your own film.

WEEK 11 Oct 30

SCENE WORK 1

Discuss screenplay vs screen.

FADE IN usage, issues.

Table reads of scenes.

READING: *Little Miss Sunshine* script

WEEKEND FILM STUDY: *Little Miss Sunshine*

Compare the screen to the page.

Write a scene from your own film.

WEEK 12 Nov 6

SCENE WORK 2

Table reads of scenes.

READING: *Moonlight*

WEEKEND FILM STUDY: *Moonlight*.

Compare screen to the page. Write a scene from your own film.

WEEK 13 Nov 13

SCENE WORK 3

Table reads of scenes

READING: *Whiplash*

WEEKEND FILM STUDY: *Whiplash* feature. *Whiplash* short. Compare. Consider your film. Feature vs Short. Write a scene.

WEEK 14 Nov 20

SCENE WORK 4

Table reads if time allows.

From the Feature to the Short. *WHIPLASH. A Slice of Life*. What is and what is not a short?

THANKSGIVING

WEEK 15 Nov 27

SHORT SCRIPT WORK

No Classes

Week 16 Dec 4

SHORT SCRIPT WORK

Final Table Reads

Week 17 Dec 9, 10

Final Table Reads
Resubmit your WHY

Note: Late assignments will be not be accepted without prior notice.

Attendance

Attendance and participation are required.
No Incompletes will be given without a medical reason.

Readings and Screenings

This class is about writing for film and other audiovisual mediums. In order to write for such spaces, we must also be accustomed to regularly reading and watching media made for these spaces. As such, readings and screenings will be as much a part of this course as writing. Expect readings to generally be assigned each Monday, and screenings to follow on Friday, as well as feedback exercises on both. Also know that this is not a hard and fast rule.

Course Tools/Expenses

While most **readings** will be provided for you, please be aware that in lieu of a textbook, you will occasionally be expected to access films online or through your school library. Please note that as UF students, you all have access to a service called [Kanopy](#), which provides free access to most films you could ever want. Where possible, please do your best to avoid watching films on services like Pluto and Plex, which sometimes offer free films, but with advertisements that generally interrupt the flow of what the films' creators intended.

Up to now, I imagine that most of your writing has been in the form of word documents. In this class we will begin using screenwriting software. We will discuss this further at the appropriate time in the semester.

We will also be taking photographs. Your phone is a great tool for that, but if you have access to a camera, this is a good class in which to start using it.

University Honor Code

The University of Florida has a standardized code for instructors which states:

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

As students, you have a commitment to academic honesty as well, and it is as follows:

I understand that the University of Florida expects its students to be honest in all of their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action, up to and including expulsion from the university.

There are six specific types of violations of the Academic Honesty Guidelines: cheating, plagiarism, bribery, misrepresentation, conspiracy and fabrication.

I hope you take this commitment to academic honesty and integrity seriously.

Accommodation for Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Prerequisites

To take this course, you must have a grade of C or better in RTV 2100 and RTV 3000 and have junior standing in Telecommunication.

