

RTV 4929C. DRAMATIC PRODUCTION



Whale Rider. Niki Caro. 2002

**Instructor**

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**Meeting Time**

Mon 09:35-12:35 PM

**Office hours**

**Wed 12:00PM - 02:00PM. Meetings must be pre-scheduled.**

**UF Policies**

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

**COURSE OVERVIEW:**

Dramatic production is the business of producing emotions. In this course, we will study the tenets of cinematic storytelling and evaluate how they can be utilized to create audiovisual experiences with consistent, reliable emotional responses. Through hands-on workshops and written responses, students will learn critical

directing, acting, camera, audio, and editing principles required for creating evocative moving pictures. They will also learn principles of effective communication while rotating through the roles of a professional film set.

### **GENERAL FORMAT:**

Discussions  
Review of films  
Papers and Presentations  
Directing/acting exercises  
Scene study/Script analysis

### **ASSIGNMENTS/DELIVERABLES:**

Directing/Photo Exercises 20%  
Music Video/Silent Movie 30%  
Narrative Short 30%  
Your Why/Log Line 10%  
Review of production relationships and challenges 10%

Week One

#### **Present your Why**

Getting to know you. Who are you, where are you from? What are you about?  
Introduce the format and nature of the class  
Present your scripts/story ideas and the worlds that you are interested in.  
Go over Crew Roles  
Split into Presentation Groups

HW: Your Why Round 2. Log line assignment.

Week Two

#### **Your Why Draft 2.**

**Present log line of your film and get feedback.**

#### **Mise En Scene. "Story is Style."**

What does a scene consist of? What makes it successful?  
Setting  
Staging Positions/Proxemics  
Use of Space: Background/Foreground  
Guiding the Eye of the Audience

\*Note the things you have control over as a director regardless of cost/budget

HW: Photo Work. "One Single Frame." Discussion of considerations.

Week Three

**Location and Color**

Foreground/Middleground/Background

Meaningful Details

Relationship of Location to Character - what does one tell us about the other?

**More on Color**

Color Values

Dominant Color

Manipulating Dimensions of Space With Color

Symbolic Use of Color

Selecting a Palette

\*Note the things that you have control over as a director regardless of cost/budget

HW: Scene Recreations Group 1. Discussion of considerations

Week Four

**Essential Elements of Production Design**

Briefly- Production Design as a Concept. Punctuation – theme, structure

Prop as Plot Device

Costume and/or Prop as a Means to Reveal Character

Costume and/or Prop as a Means to Reveal Genre

Cinematic Coherence

HW: Scene Recreations Group 2. Discussion of considerations

HW: Script Drafts.

Week Five

**Share First Drafts of 9 page scripts.** Evaluative narrative, story merits.

Discussion of directorial considerations.

Week Six

**Casting and Camera Character/Casting**

**Emotional Beats**

What's the type?

The Face

Dress, Behavior, Carriage, Gesture

Star Value vs casting unknown

Intentions and Objectives/Super Objectives of a character. Work with classmates, actors on dialogue scenes.

**Camera Considerations**

The Close Up

The Long Take

Slow Reveals, the use of multiple angles  
Stationary Camera/Moving Camera  
Hand held cameras, Dogme 95 Movement

HW: Begin ideating, planning , crewing, casting **music videos/silent films**.  
Discuss your considerations of the concept discussed thus far. Determine Group Sizes.

Week Seven

### **Camera and Lighting**

Creating Form and Dimension

Natural or Expressive

Textures, Colors, Atmosphere, Emphasis, Justified Effects

Lighting as spectacle

Lighting as psychology

HW: Clarify crew, cast, production plan for **music videos/silent movies**. How are these the same considerations you might make for your film?

Week Eight

### **Coverage and Sound Design**

#### **Coverage**

Continuous Space, Discontinuous Space

Manipulating Time

Separation

#### **Sound Design**

Sound is Informed by Story Structure and Style

How do We Use it to Create Atmosphere?

Narrative Cues Through Sound?

Music

Importance and Power of Silence

HW: Shoot **music videos/silent films and edit**.

Week Nine

**Share Music Videos and shooting plans.**

**HW: 2nd Draft 9 page scripts (NOW 7), invite actors for next week.**

Week Ten

**Share 2nd Draft scripts Group 1**

### **Casting**

**Working with actors from acting department - scene intention and objectives**

## **Blocking, shooting process**

Week Eleven

**Share 2nd Draft scripts Group 2**

**Casting 2**

**Working with actors from acting department - scene intention and objectives**

**Blocking, shooting process**

Week Twelve, Thirteen

**Pre production considerations.**

**Students launch into production**

**Film Premiere TBD.**

## **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.

## **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.

## **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, and 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>.