

RTV 3101: FICTION/NONFICTION SCREENWRITING

Fall 2024



(CACHE. Michael Hanneke. 2005)

Instructor

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College of Journalism

Department of Media Production, Management, and Technology

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Office hours

Friday 11:30 - 12:30

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, film screenings, script readings, and discussions.

Course Philosophy

Unless otherwise stated, assignments are to be printed and presented in-person, as well as submitted via Canvas. Please invest in a printer or get familiar with the university's printing resources. Double space your writing, use a simple 12 point font, respect the page limits of each assignment, and don't play with the margins.

This class is likely the least digital of the classes you'll take in this department, so be prepared to live without your laptops and tablets during class, except when asked.

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 those of Chat GPT.

Attendance and Late Policy

Come to class on time. This is part of your participation grade. Late assignments will not be accepted without prior notice.

Course schedule

WEEK 1	Aug 26	<i>Getting to Know You</i> :: Who are you and What's your WHY? Weekend Film Study: <i>Cache</i> Find Photobooks
WEEK 2	Sept 2	<i>My Favorite Things</i> <i>Labor Day Monday. No class</i> :: Introductions continued. Dissecting our WHY's. The 5 W's of storytelling, embodied and deconstructed. Present Photobooks WEEKEND FILM STUDY: <i>La Jetee. Joan of Arc</i> What vs <i>How</i> you feel. *With photobooks, continue to evaluate the photographic basis of films and the benefits/limitations of dialogue.

WEEK 3 Sept 9

Words Just Get In The Way

Turn in Papers. Go over *La Jetee* and *Joan of Arc*. *What vs How we feel.*

Continue Photobooks. Origins. What's in a frame? How do photographs work? What are their component parts? Assess the difference between *emotion* and *technique*. HOW vs WHAT we feel. What are the limitations and benefits of photos alone.

Begin working on Cine Roman.

WEEKEND FILM STUDY: *Uncle Boonmee Who Can Recall His Past Lives*

What does it make you feel? How, using what cinematic techniques? Add sound to your CR's.

WEEK 4. Sept 16

The Way You Make Me Feel

How vs What we feel continued.

Go over *Uncle Boonmee*

Review papers.

Watch CineRomans

Who are our characters? How do they grow from A to Z?

WEEKEND FILM STUDY: *Doc Shorts*

What do they make you feel? How, using what cinematic techniques?

Why were they created?

How do they depict change from A to Z?

WEEK 5. Sept 23

Going Commercial

Go over Doc shorts.

Review Papers

Intro to Requests For Proposals

What are we selling? A Story vs B Story.

Change from A to Z.

Assign: RFP groups and company, NGO, issue areas.

WEEKEND FILM STUDY: *Commercials*

WEEK 6 Sept 30

Going Commercial (Cont)

Present RFPs

Choose RFPs to respond to.

WEEKEND FILM STUDY: Work on Commercial Treatments
and lookbooks in response to RFPs

WEEK 7 Oct 7

Going Commercial (Cont)

Present commercial pitches and responses to RFPs.

WEEKEND FILM STUDY: *A Time to Kill*

How vs What you feel.

Think about a story you'd like to tell. WRITE
about the main character. Describe her. Who is she? What
is HARD in her life? What does she want? What does she
need? What is her conflict? How must she change?

WEEK 8 Oct 14

What's Different About Today?

Review *A Time to Kill*.

Hardship vs Conflict.

Does your story have a conflict? Or just hardship?

Log Lines

WEEKEND FILM STUDY: *Whale Rider*

Conflict vs Hardship.

Write a LOG LINE and one page SYNOPSIS of
your film.

WEEK 9 Oct 21

Blurred (LOG) lines and synopses.

Go over *Whale Rider*

Present log lines and synopses of your films. What's

different about today? Is your log line working? Is your film clear? Does your film have a conflict?
Rework log lines and resubmit synopses.

WEEKEND FILM STUDY: *The Rider*

Read *The Rider* script.

Compare and contrast.

Download FADE IN. Write two pages from your film.

WEEK 10 **Oct 28**

SCENE WORK 1

Go over *The Rider* script vs screen

Table Read Scenes.

READING: *Short Term 12* Script

WEEKEND FILM STUDY: *Short Term 12*

Compare the screen to the page.

Write 2 more pages from your own film using FADE IN.

WEEK 11 **Nov 4**

SCENE WORK 2

Review Short Term 12

Table reads of scenes.

READING: *Moonlight*

WEEKEND FILM STUDY: *Moonlight*

Compare the screen to the page.

Write 2 pages from your own film.

WEEK 12 **Nov 11**

SCENE WORK 3

No Class Monday - Veterans Day

***Moonlight* Review**

Table Reads

WEEKEND FILM STUDY: Whiplash the Feature vs

Whiplash the Short. *Souls of Totality*

Structure shorts using 3 act structure.

Week 13	Nov 18	SCENE WORK 3 Table Reads.
WEEK 14	Nov 25	No Class Thanksgiving Work on shorts. <i>Send 3 Act Structures of Shorts.</i>
FINAL	DEC 10, 12	FINAL TABLE READS. Present short scripts. PRESENT LOOKBOOKS FOR SHORT FILMS From the Feature to the Short. WHIPLASH. A Slice of Life. What is and what is not a short?

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, 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>.

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.

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Student Resources

[UF Bookstore](#): Phone: 352-392-0194, Email: ufbookstore@bsd.ufl.edu

[Library Support](#): Various ways to receive assistance with respect to using the libraries or finding

[Teaching Center](#): General study skills and tutoring. Broward Hall, Phone: 352-392-2010 or 352- 392-6420.

[Writing Studio](#): Provides one-on-one consultations and workshops tailored to specific classes (graduate and undergraduate). 302 Tigert Hall, Phone: 352-846-1138.

[Information for Veterans](#): Veterans Affairs Certification: Phone: 352 - 294-2948

[U Matter, We Care](#): If you or a friend is in distress, please contact umatter@ufl.edu or Phone: 352-294-2273 so that a team member can reach out.

[Counseling and Wellness Center](#): 3190 Radio Road, Gainesville, FL 32611 Phone: (352) 392-1575, Fax: (352) 273-4738

[Sexual Violence Response](#): Victim services, Care Area, UF Police Department, and Title IX.

[University Police Department](#): Resources available include the Office of Victim Services and Community Services Division. Emergency: 9-1-1; Non-Emergency: 352-392-1111.

[Academic Planning](#): Academic advisors that can refer you to the wide array of resources that are available to UF students.

[Gator Connect](#): Online database of student organizations.

[Career Connection Center](#): Career assistance and counseling. Reitz Union, Phone: 352-392-1601.