### Cover Sheet: Request 13277

**RTV 3516 Electronic Field Production 2**

#### Info

<table>
<thead>
<tr>
<th>Process</th>
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<tr>
<td>Submitter</td>
<td>David Ostroff <a href="mailto:dostroff@ufl.edu">dostroff@ufl.edu</a></td>
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<tr>
<td>Created</td>
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<tr>
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<td>Change RTV 3516 Electronic Field Production 2 to a rotating topics course.</td>
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#### Actions

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<td>Michael Weigold</td>
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<td>Lee Morrison</td>
<td>Added to January agenda.</td>
<td>1/14/2019</td>
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<td>Michael Weigold</td>
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- No document changes

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**Notes:**

- College: Approved by JOU - College of Journalism and Communications on 12/20/2018.
- University Curriculum Committee: Commented by Lee Morrison on 1/14/2019.
- College: Approved by JOU - College of Journalism and Communications on 2/12/2019.

- It is not clear what the desired outcome is for this course. Please see comments from UCC in email to submitter and college level approver on 1/17/2019.
- Chair responded to UCC concerns via email to Casey on 2/12/2019.
<table>
<thead>
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No document changes
Course|Modify for request 13277

Info
Request: RTV 3516 Electronic Field Production 2
Description of request: Change RTV 3516 Electronic Field Production 2 to a rotating topics course.
Submitter: David Ostroff dostroff@ufl.edu
Created: 3/7/2019 4:38:35 PM
Form version: 6

Responses
Current Prefix RTV
Course Level 3
Number 516
Lab Code None
Course Title Electronic Field Production 2
Effective Term Earliest Available
Effective Year Earliest Available
Requested Action Other (selecting this option opens additional form fields below)
Change Course Prefix? No

Change Course Level? No

Change Course Number? No

Change Lab Code? No

Change Course Title? No

Change Transcript Title? No

Change Credit Hours? No

Change Variable Credit? No

Change S/U Only? No

Change Contact Type? No

Change Rotating Topic Designation? Yes
Rotating Topic Designation From Fixed to Rotating
Change Repeatable Credit? Yes
Repeatable Credit From Non-repeatable to Repeatable
Maximum Repeatable Credits 8
Change Course Description? No

Change Prerequisites? No
Change Co-requisites? No

Rationale After teaching this course for two years, and examining its impact on students taking a later course (RTV 4929c) we believe greater flexibility in subject matter would be beneficial
Rationale for making RTV 3516 a rotating topics course:

“Video production” encompasses a variety of different approaches and skills. It is our goal to enable students to gain breadth—familiarization with a variety of approaches, or depth—concentrating on one such area during their studies.

One illustration might be the types of jobs some of our alumni now hold:

- Screenwriters (*Empire, King of the Hill*)
- Three recent grads formed a company that makes nature documentaries for *National Geographic Channel* and *Discovery Networks*.
- A producer of faith-based and inspirational theatrical films, currently contracted to produce a series of movies about important figures in the history of the Cherokee nation
- Co-owner of a company that makes opening title sequences for television and movies

Thus, in the current semester we offer the following Advanced Production courses (RTV 4929C):

- Motion Graphics and After Effects
- Corporate and Non-fiction Production
- Narrative Production
- Sports Production
- Dramatic Production

One of our faculty members has provided an example of how would his sections of 3516 and 4929c would fit together:

In the RTV 3516 section leading to the Documentary section of RTV 4929c (currently Corporate and Non-fiction Production), the students would develop story ideas, conduct research, and do some pre-production planning and writing. Then, when they came into 4929c they would be able to begin production work from the first day. Now, they spend part of the semester on the planning, research, etc., which reduces the time (and quality) of their projects.

After completing the RTV 3516 course, a student might decide that s/he wants to go into a different direction, or broaden their experience with a different RTV 3516, or a different 4929c focus. It is not intended that students must complete a specific two course sequence, but may opt for breadth, rather than depth.
**Professor**  Iman Zawahry  
Contact Info: iman@jou.ufl.edu | 352-392-0444  
Office: 3048 Weimer Hall  
Office Hours: Monday 11:30pm-12:30p or by appointment.  
TA: Genevieve Curtis | g@buckofffilms.com | 347-712-0583  
Office Hours: Tuesday 12:50pm-1:40pm Office: 3065 Weimer Hall

**Class Tuesday Periods 3 - 5 (9:35 AM - 12:35 PM) WEIM 1078**

**COURSE OBJECTIVE**

RTV3516 EFP 2 - Screenwriting and Producing will teach students the fundamentals of screenwriting from formatting to story arcs while completing a short film screenplay by the end of the semester. Students will also learn the fundamentals of producing with their written scripts.

By the end of the semester, the student should be able to:

1) Properly format their screenplay
2) Understand character and story arcs.
3) Write a complete short screenplay to be used in RTV4929c.
4) Understand how to properly budget and schedule through industry standard Movie Magic Software
5) Successfully pitch story and film to industry professionals

**PREREQUISITES**

Grade C or better RTV3320

**Required Textbooks:**

“Save the Cat!” by Blake Snyder  
“Screenplay: The Foundations of Screenwriting” by Syd Field

**Recommended:**

“Crafting Short Screenplays that Connect” by Claudia Hunter Johnson  
“Making a Good Script Great” by Linda Seger  
“Story” by Robert McKee

**COMPUTER & SOFTWARE**

It is strongly suggested that students own Final Draft for proper screenwriting. However, students will have access to the Mac editing lab. It is recommended that students have a Thunderbolt/USB3.0 combo external drive for media storage.

**ATTENDANCE, TARDINESS, AND LATE ASSIGNMENT POLICIES**

Students are allowed one class absence per semester. Each additional absence will result in a two-point deduction from a student’s final grade for each occurrence. Students are allowed to be tardy once during the semester in each class. Each additional tardy will result in a one-point reduction from a student’s final grade. Any unexcused late assignment will be lowered 20% of the total possible points. Any assignment turned in over a week late will be lowered 50% of the possible points.
UNIVERSITY POLICIES

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.

STUDENT EVALUATION OF COURSE AND INSTRUCTOR
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.

UF HONOR CODE
UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel.

HELP WITH COPING
The UF Counseling and Wellness Center is a terrific, free resource for any student who could use help managing stress or coping with life. The center, at 3190 Radio Road on campus, is open for appointments and emergency walk-ins from 8 a.m. to 5 p.m. Monday through Friday. To make an appointment or receive after-hours assistance, call 352-392-1575.

ASSIGNMENTS, & GRADING

CLASS

Attendance and punctuality .................. 10 PTS
Inference ........................................ 5PTS
Screenplay Pitch ................................. 10 PTS
Screenplay Critique ............................. 10 PTS
Schedule ......................................... 10 PTS
Budget ........................................... 10 PTS
Industry Pitch ................................... 10 PTS
First Draft ....................................... 5 PTS
Final Screenplay ............................... 20 PTS

GRADING SCALE

94% or higher = A
90%-93% = A-
88%-89% = B+
84%-87% = B
80%-83% = B-
78%-79% = C+
74%-77% = C
70%-73% = C-
65%-69% = D
64% or below = E

Spring 2019

RTV3516
EFP II - Screenwriting and Producing
Week 1 - January 8th 2018

Introduction and Ice Breakers
Read “Zombieland” in class
Watch corresponding scenes
Screening Short Films

Assignment:
Read Snyder Chapter 1 “What is it?” and Chapter 4 “Let’s Beat it Out”
Read Field Chapter 1 “What is Screenplay”
Writing Assignment: “Inference”
Write a one-page non-dialogue scene. Pick a dynamic location and write using only sights and sounds. Build the tension and write both a Comedy and a Horror scene. At the end of the scene the character should make his/her entrance. Write a strong logline for each scene.

Week 2 - January 15th 2018
Story Development, Structure and Format
Read and Discuss Inference scripts.
How to Format a Screenplay – Final Draft
What are the fundamentals to creating a dramatic story?
Synder’s Beat Sheet – “Let’s Beat it Out”
Screening Short Film

Assignment:
Read Field Chapter 3-4 “Creating of Character” &“Building of Character”
Film Analysis - Choose from an Oscar winning screenplay in the past ten years. Break down the beats according to Snyder’s Beat Sheet. Write out each beat and explain in paragraph format. Final should be around 2-3 pages.

Week 3 - January 22nd 2018
Character, Tone and Dialogue
Discuss beat break downs.
Read scripts with character driven stories.
Watch corresponding scenes.
In Class Writing - Dialogue
Discuss how to pitch a screenplay idea.

Assignment:
Read: Synder Chapter 5 “Building the Perfect Beast”
Create bio’s and backstory for your main character.
Work on your story pitch to pitch in class.
Week 4 - January 29th 2018

Pitch Screenplay Ideas.

**Assignment:**
Read Chapter 5 Field’s “Story and Character”
Write first draft. Group A due next week.

Week 5 - February 5th 2018
Group A writer’s workshop

**Assignment:**
Group B first draft due next week

Week 6 - February 12th 2018
Group B writer’s workshop

**Assignment:**
Choose a scene for actors to perform in class.

Week 7 - February 19th 2018
Group A - Actor’s working with scripts.

Week 8 - February 26
Group B - Actor’s working with scripts.

**Assignment:**
Work on Draft 2

Week 9 - March 5 – SPRING BREAK

Week 10 - March 12th 2018
Group A writer’s workshop 2

Week 11 - March 19th 2018
Group B writer’s workshop 2
Week 12 - March 26th 2018
Producing: Bring the Story to Life
Development and Funding
How to Pitch
Pitching to executives.
Final project pitch with pitch deck and look book

Assignment:
Begin working on Tone Clip Images

Week 13 - April 2nd 2018
Breaking down the script – Movie Magic EP Scheduling
Scheduling
Lining a script Breakdown pages
Cast and elements management
Cost and creative factors

Assignment:
Create schedule for your script – One Sheet

Week 14 - April 9th 2018
Budgeting a project - Movie Magic EP Budgeting
Elements of a budget Film financing

Assignment:
Finalize Budget for your script

Week 15 - April 16th

Skype Session with Producer in Industry

Week 16 - April 23rd

Industry style pitches.
## Instructor Information

Instructor: Associate Professor Tim Sorel  
Contact Info: tsorel@jou.ufl.edu | 352-392-2849  
Office: 1080 Weimer Hall | Office Hours: Monday 10am-noon and by appointment Tuesday and Wednesday.

## Class & Lab Meetings

Monday periods 8-10 (3:00pm-6:00pm)  
Room G030 Lab Weimer Hall

## Course Objective

RTV3516 EFP II is intended to give career-path production students an introduction to various aspects of advanced audio and video cinematic tools and techniques.

## Student Learning Outcomes

By the end of the semester, the student should be able to:  
1) Effectively use cameras with interchangeable lenses  
2) Identify strength and weakness of camera technology and effectively use  
3) Visualize and break down scripts for production.  
4) Use advanced grip and lighting equipment safely and effectively.  
5) Use advanced editing techniques for pacing, audio and color correction  
6) Offer constructive feedback of your own work and that of peers.

## Prerequisites

VIC 3101, RTV3511, RTV3320

## Equipment Room Policies

Students will sign an equipment room contract. Failure to adhere to the contract can result in a student having a grade point deduction and/or receiving an incomplete or failing grade in the class. Late returns will result in equipment privileges being revoked. Parking for the equipment room is limited to ten minutes. Failure to adhere to this policy can result in a point deduction from a student’s final grade.

## Textbooks

Veirs: The Location Sound Recording Bible.  
Murch: In the Blink of an Eye. 2nd Edition.  
You will need an inexpensive three ring binder to create an editor’s notebook.

## Computer & Software

It is suggested that students own a MacBook Pro and have access to the Adobe Creative Cloud Software. However, students will have access to the Mac editing lab. Students will need gloves, Leatherman or similar pocket tool.

## Attendance, Tardiness, and Late Assignment Policies

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Contact Info: tsorel@jou.ufl.edu | 352-392-2849  
Office: 1080 Weimer Hall | Office Hours: Monday 10am-noon and by appointment Tuesday and Wednesday.
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<th>Assignment</th>
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<td>Reading Quizzes</td>
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<td>Story telling commercial production</td>
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<td>Editing Dialogue</td>
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<td>Organize and rough cut feature scene</td>
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<td>Final cut of feature scene</td>
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### ASSIGNMENT SUBMISSION

All homework assignments are posted on canvas with a due date. Assignments are to be rendered as h.264 and uploaded to Canvas. All homework assignments and due dates are posted on Canvas.

### GRADING SCALE

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ASSIGNMENTS, QUIZZES & EXAM

ASSIGNMENT DETAILS, HANDOUTS AND LINKS ON CANVAS

CANON C100 MARK II ANALYSIS PAPER

LENSES, DOF, ISO SHOOTING ASSIGNMENTS

CREATE A :60 COMMERCIAL THAT TELLS A STORY: PITCH

CREATE A :60 COMMERCIAL THAT TELLS A STORY: STORY BOARD/PRE PRO

CREATE A :60 COMMERCIAL THAT TELLS A STORY: SHOOT AND POST-PRODUCTION

READING QUIZZES

DIALOGUE EDITING. PACING: HAPPY, SAD, TENSE

FEATURE FILM EDITING

FINAL EXAM
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<td>AUG 20</td>
<td>Classes start on WED AUG 22</td>
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<tr>
<td>AUG 27</td>
<td>Canon C100 intro, Controls, lenses, care, check outs. Team commercial assignment explained.</td>
<td>Canon C100 Analysis paper  Canon C100 Shooting Assignment 1 and low light ISO</td>
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| SEP 3    | **HOLIDAY No class**  
            Paper due.                                                                 | Meet as a team of brainstorm on Commerical project.  |
| SEP 10   | Canon C100 advanced. Flat color profiles, base ISO, ND, LUTs getting the most from this and other cameras. | Canon C100 Shooting Assignment 2, base ISO tests, flat color profile tests and LUT applications. |
| SEP 17   | Advanced lighting and grip exteriors. C's and more **Commercial pitches due**  | Canon C100 Shooting Assignment 3 Sequence of shots Int/ext and lens changes.  |
| SEP 24   | Advanced lighting and grip interiors. Life with one big light            | Read Sound Recording Bible Chapters 1-4 8 & 12                                   |
| OCT 1    | **Audio reading quiz. Shot guns/mixers**  
            Set Roles. Lighting plot. **Dialog Scene practice 1**  
            **Commercial Pre Pro due directors prep**  | Shoot Commercial                                                                 |
| OCT 8    | **Dialog Scene practice Set up and light**  
            Group A Int Group B Ext.                                                      | **Shooting Commercial. 100% “in the can” by next Monday. All team members have media on computer.** |
| OCT 15   | **Dialog Scene with Actors**  
            Group A Int Group B Ext.                                                      | Edit commercials                                                                 |
| OCT 22   | **Commercials due**  
| OCT 29   | **Advanced edit techniques. Color correction II**  
            **Happy, Sad, Intense Due.**  
            **EDITING READING QUIZ**                                                      | Prepare editor’s notebook                                                        |
| NOV 5    | Anesthesia project organization and prep  
            Editor’s Notebook for Anesthesia prepared                                          | Assistant editing prep on Anesthesia                                              |
| NOV 12   | **HOLIDAY No class**  
            v                                                                 |                                                                                  |
| NOV 26   | **REVIEW for Exam. Cut of Anestheisa and project org reviewed.**         | Study for exam                                                                   |
| DEC 3    | Exam  **Final edits on Anesthesia due at 11:59pm**                         | **ENJOY YOUR HOLIDAY**                                                           |