

RTV 3101: FICTION/NONFICTION STORYTELLING
Spring 2025



(CACHÉ. Michael Hanneke. 2005)

Instructor

Daliso Leslie

Department of Media Production, Management, and Technology
College of Journalism and Communications

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Meeting Time

Section 1: Wed 10:40-11:30 AM, FRI 9:35-11:30 AM

Section 2: Wed 12:50-01:40 PM, FRI 12:50-02:45 PM

Office hours

Wednesday 02:00PM - 04:00PM. Meetings must be pre-scheduled.

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 class discussions, presentations, film screenings, and script readings.

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, phones, and tablets during class, except when requested.

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. Believe it or not, I am interested in YOUR thoughts, not those of Chat GPT.

Attendance and Late Policy

Late assignments will not be accepted without prior notice.

Course schedule

WEEK 1 **Jan 13**

Getting to Know You

**:: Quick introductions. Who are you? What's your WHY?
Write your WHY for Friday.**

WATCH: *Caché*

FRI: Present Your Favorite Things. Turn in WHY papers.

WEEKEND FILM STUDY:

***Selma*. What vs How we feel.**

WEEK 2 Jan 20

Getting to Know You Part 2

Discuss Selma.

Present a couple of why papers. Edit remainders in pairs.
(Writing is Rewriting)

The Business of Emotions.

WHAT we feel vs HOW we feel. What are the basic human emotions? What do they look like? How are they conveyed?

Take photographs of the 6 basic emotions according to Paul Ekman: sadness, happiness, fear, anger, surprise, disgust. Introduce the photographic concept of COOL.

WEEKEND FILM STUDY: *I Am Not Your Negro*

Find Photobooks that make you feel something. Buy or borrow from the library. Reproduce a photo from your photobook. Write your specific process in remaking it.

Final revisions of WHY papers.

WEEK 3 Jan 27

Photo books

:: Turn in WHY Papers. Turn in *I Am Not Your Negro* responses. Discuss film.

Go over *I Am Not Your Negro* papers.

Introduce photobooks.

How are your photobooks relevant to the things you like?

How are single photographs different from films?

WEEKEND FILM STUDY: Make a cineroman. Using the aesthetics of your photobook, tell a STORY.

WEEK 4 Feb 3

Words Just Get In The Way

Play cine romans in class. Critique.

WEEKEND FILM STUDY: *La Jetee. The Passion of Joan*

of Arc

Second attempt at Cine Romans.

Add motion and go soundless, or sound and remain motionless, but not both.

WEEK 5 Feb 10

The Way You Make Me Feel

How vs What we feel continued.

Go over *La Jetee* responses.

Watch CineRomans

Do we have characters? Do they change/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 6 Feb 17

Going Commercial

Go over Doc shorts.

Review Papers

Introduce Requests For Proposals.

What are we selling? What are we responding to?

Emotions over products. Needs over wants.

Character growth from A to Z.

Assign: RFP groups and NGO, issue areas.

WEEKEND FILM STUDY: *Commercials*

WEEK 7 Feb 24

Going Commercial (Cont)

Present RFPs.

Present commercial responses.

WEEKEND FILM STUDY: *A Time to Kill*

WEEK 8 March 3

What's Different About Today?

Go over *A Time to Kill*

What's Different About Today?

Hardship vs Conflict

Think back to your Cine Roman.

Is this still the story you'd like to tell? If yes, great. If not, now is the time to change.

For FRI: DEVELOP the main character. Who is she? What does she DO in her normal everyday life? (What does she want?) What's different about today?

How will this new thing introduce a new want? And more importantly, how will it help her see what she NEEDS?

Page long synopsis. Half page WHY.

WEEKEND FILM STUDY: *Wasp*

Synopsis and Structure

WEEK 9 March 10

What's Different About Today Continued

Review *Wasp*.

Hardship vs Conflict.

Does your story have a conflict? Or just hardship? What your reviewers think?

For FRI: Log Lines - they help tell us if we have a story or not. Present log lines for your films.

WEEKEND FILM STUDY: Write a LOG LINE, NEW one page SYNOPSIS, moral, and structure for your film.

WEEK 10 March 17

SPRING BREAK

WEEKEND FILM STUDY: *The Rider*

Script vs the Film

Download FADE IN. Write the first two pages from your short film.

WEEK 11 March 24

SCENE WORK 1

Go over *The Rider script vs screen*

Table Read Scenes.

READING: *12 Years A Slave script*

WEEKEND FILM STUDY: *12 Years a Slave*

Compare the page to the screen.

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

WEEK 12 **March 31**

SCENE WORK 2

Review *12 Years A Slave*

Table reads of scenes.

WATCH: *Souls of Totality, Sometimes I think About Dying*

WEEKEND FILM STUDY: *Structure the two films.*

Write 2 pages from your own film.

WEEK 13 **April 7**

SCENE WORK 3

Souls of Totality, SITAD

Table Reads

Present structures for Shorts.

Week 14 **April 14**

No Class

Work on Films and supplemental materials.

Peer Review.

WEEK 15 **April 21**

No Class

Work on shorts.

Send Finalized 3 Act Structures of Shorts, Lookbooks.

Receive final notes.

FINALS **April 30, 1st**

FINAL TABLE READS.

Present short scripts.

15148: April 30th
15147: May 1st

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.