

# RTV 3101: FICTION/NONFICTION STORYTELLING

## Fall 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**

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

**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 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**

### **Getting to Know You**

**:: Go over syllabus.**

**Who are you? What's your WHY?**

**Write your WHY for Friday.**

**WATCH: A TIME TO KILL**

**Character. Wants. Needs**

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

**WEEKEND FILM STUDY:**

**TBA**

## **WEEK 2**

### **Getting to Know You Part 2**

Discuss Weekend's Film

Present three WHY papers. Edit remainders in pairs.

(Writing is Rewriting)

Re-write WHY papers for homework, read up on Emotions according to Elkman.

### **MIDWEEK FILM STUDY: DOPE**

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? Introduce the photographic concept of COOL.

Take photographs of the 6 basic emotions according to Paul Elkman: sadness, happiness, fear, anger, surprise, disgust. Share photographs.

Present 3 WHY papers.

**WEEKEND FILM STUDY: Who's Afraid of Virginia Woolf?**  
What vs How it makes you feel.

Find Photobooks that make you feel something. Buy or borrow from the library. Reproduce 4 photos from your photobook. Write your specific process in remaking it.

Final revisions of WHY papers.

## **WEEK 3**

### **Photobooks**

:: Turn in WHY papers, Who's Afraid of Virginia Woolf responses. Discuss film.

Introduce photobooks.

How are your photobooks reflective of your WHY?

How are single photographs different from films?

What's different about today?

**The 4 character archetypes - Persona, Anima/Animus, Shadow, Self**

**WEEKEND FILM STUDY: Son of Saul**

**Who is Saul? What is Saul's job? What's different about today? How does this give Saul a secondary want? What does Saul learn? What is the moral lesson of the film?**

**Make a cineroman. Using the aesthetics of your photobook, take and assemble your own photographs tell a STORY. Make sure we understand the normal life of your character, as well as "what's different about today."**

#### **WEEK 4**

**Words Just Get In The Way**

**Play cine romans in pairs. Critique. Is what you want to say on screen or only in your brain? Develop for HW.**

**Present cine romans for class.**

**MIDWEEK FILM STUDY: Uncle Boonmee  
How can photographs slow down time?**

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

**Second attempt at Cine Romans.**

#### **WEEK 5**

**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? Who are are characters, really?**

**WEEKEND FILM STUDY: Doc Shorts and Commercials**

**What are we selling?**

**Character. Want. Need.**

**How do they depict change from A to Z?**

**WEEK 6**

**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**

**Going Commercial (Cont)**

**Present RFPs.**

**Present commercial RFPs and Pitches.**

**WEEKEND FILM STUDY: Whalerider**

**Deep understanding of your protagonist. Why is she special? Why is YOUR character special? Write a page about who this person is. Things we don't even see on screen.**

**WEEK 8**

**Going Commercial (Cont)**

**Go over Whalerider**

**Share your characters with each other.**

**WED NIGHT: Write a synopsis of your partner's movie based on these characters.**

**FRI: Present commercial pitches**

**Peer feedback on characters.**

**WEEKEND FILM STUDY: La Teta Asustada.**  
Structure the film using 3 act structure guide.  
Create a 3 act structure for your film.  
Discuss the feedback given to your character. What you took, what you let go of. Make a new synopsis

## **WEEK 9**

**What's Different About Today Continued**  
Review La Teta Asustada, your film structures.  
Hardship vs Conflict.  
Does your story have a conflict? Or just hardship? What do your reviewers think?

**WED NIGHT:**  
Watch Wasp. Log lines assignment. Guess log lines. Come up with a log line for WASP. Log line for your film

**FRI: Log Lines help tell us if we have a story or not. Present log lines for your films. Share your updated synopses, get feedback.**

**WEEKEND FILM STUDY: Write a new LOG LINE, NEW character description. NEW half page SYNOPSIS, edit structure, download FADE IN and write a 5 page script.**

## **WEEK 10**

**SCENE WORK 1**  
Go over The Rider script vs screen

**WED: Go over 5 page scripts.**

**FRI: Go over The Rider, Re-write Pages 1 and 2.**  
**Table Read Scenes.**

**WEEKEND FILM STUDY: The Lunchbox**  
Compare the page to the screen.  
Throw your scripts away. Write 2 new pages of your own film using FADE IN.

**WEEK 11**

**SCENE WORK 2**

Review The Lunchbox

One on one feedback.

**Table reads of scenes.**

Souls of Totality, Sometime I think about Dying. Festival of Slaps.

**WEEKEND FILM STUDY:** Which one of the above is most like your film? Why? In what ways? What would you like to glean from it? Structure it.

Write 2 more pages from your own film.

**WEEK 12**

**SCENE WORK 3**

Souls of Totality, SITAD

One on one review of scripts.

(Scripts are 6 pages long at this point).

**Table Reads**

Present structures for your 8 page shorts.

**Week 13**

**No Class**

Work on Films and supplemental materials.

**WEEK 14**

**No Class**

Work on shorts.

Send Finalized 3 Act Structures of Shorts, Lookbooks.

Receive final peer review notes.

**FINALS TBD**

**FINAL TABLE READS**

Present 7 page scripts.

## **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>.

## **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](mailto: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](mailto: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.