

## BMED309 Scriptwriting

ECTS Value: 8 ECTS  
Self-Study Hours: 96

Contact Hours: 40  
Assessment Hours: 64

### Overall Objectives and Outcomes

This module introduces course participants to the basic principles of scriptwriting (cinematic dramaturgy). Although the main focus of this module will be on writing a short script, the module will also include the principles of creating a full feature screenplay in both Hollywood and in the European tradition. Course participants will be drawing on both the acquired theoretical and practical knowledge. The theoretical component of this module will be constantly supplemented by readings of excerpts of screenplays, the discussion of scenes and sequences from a number of films, as well as an in-depth analysis of an entire film which best highlights the principles of cinematic dramaturgy

By the end of this module, the learner will be able to:

#### Competences:

- a. Create an original story and plan its visualization and its development into a short film in all the necessary stages from the page to the screen;
- b. Inspire and supervise students to creatively engage with their cinematic ideas;
- c. Provide students with the basic tools which will allow them to successfully embark on the planning and scripting of a script;
- d. Design a series of visual techniques which are essential tools for scriptwriters and filmmakers;
- e. Create a storyboard;
- f. Draft a documentary film treatment proposal;
- g. Plan for and conduct interviews;
- h. Create script narration.

#### Knowledge:

- a. Demonstrate the importance of research as part of the creative process;
- b. Identify different documentary modes;
- c. Critically analyse a documentary film in terms of structure, content and bias;
- d. Evaluate the aesthetic and political ramifications of a documentary;
- e. Identify, analyse and critically appraise the narratorial techniques of screenplays of both mainstream and independent cinema;
- f. Define the basic principles of cinematic dramaturgy and characterization techniques.

#### Skills:

- a. Apply a number of methodological approaches in the analysis of individual scripts mediated by an understanding of the principles and the terminology of cinematic dramaturgy;
- b. Apply the basic narratorial strategies and techniques of scriptwriting required in the planning and development of a script;
- c. Master the screenwriting language;
- d. Collegially engage in a discussion on the quality of a script;
- e. Apply the acquired writing skills to the practical development of a script;

- f. Apply the basic narratorial strategies and techniques of scriptwriting required in the planning and development of a script;
- g. Prepare on the various techniques which are required to turn a script into a short film;
- h. Apply the acquired stylistic knowledge when transforming a script into a short film.

## Assessment Methods

This module will be assessed through: Coursework, Creative Assignments.

## Suggested Readings

### Core Reading List:

1. Aristotle. (1997). *The Poetics*, trans. by Malcolm Heath. London: Penguin Classics.
2. Aufderheide, P. (2007). *Documentary Film. A Very Short Introduction*. Oxford: Oxford University Press.
3. Batty, C. (ed.) (2014). *Screenwriters and Screenwriting: Putting Practice into Context*. London: Palgrave Macmillan.
4. Braga, P. (2015). *Words in Action: Forms and Techniques of Fil, Dialogue*. Bern, Switzerland: Peter Lang AG International Academic Publisher.
5. Campbell, J. (2012). *The Hero with a Thousand Faces*. New World Library.
6. Evans, R. (2010). *Stand-Out Shorts*, Burlington: Focal Press.
7. Felando, C. (2015). *Shorts and Film History: The Rise, Fall, and Rise of the Short Film*. New York, NY: Palgrave Macmillan.
8. Field, S. (1979). *Screenplay: The Foundations of Screenwriting*. (revised and updated 2005). New York, NY: Delta.
9. Gulino, P. J. (2004). *Screenwriting: The Eight Sequence Approach*. New York, NY: Continuum.
10. Iglesias, K. (2011). *Writing for Emotional Impact: Advanced Dramatic Techniques to Attract, Engage, and Fascinate the Reader from Beginning to End*. Livermore, CA: WingSpan Press.
11. James, T. (2009). *Script Analysis for Actors, Directors, and Designers* (4<sup>th</sup> ed.). Burlington, MA: Focal Press.
12. Johnson, C.H. (2020). *Crafting Short Screenplays That Connect* (5<sup>th</sup> ed.). London: Routledge.
13. Kozloff, S. (2000). *Overhearing Film Dialogue*. Berkley, CA: University of California Press.
14. Lavandier, Y. (2005). *Writing Drama; a Comprehensive Guide for Playwrights and Scriptwriters*. Trans. by Bernard Besserglik, Le Clown & l'Enfant [original edition: La dramaturgie, Le Clown & l'Enfant, 1994].
15. McLane, B. (2012). *A New History of Documentary Film* (2<sup>nd</sup> ed.). New York: Bloomsbury Academic.
16. Rosenthal, A. and Eckhardt, N. (2016). *Writing, Directing, and Producing Documentary Films and Digital Videos* (5<sup>th</sup> ed.). Carbondale, IL: Southern Illinois University Press.
17. Trottier, D. (2019). *The Screenwriter's Bible, A Complete Guide to Writing, Formatting, and Selling Your Script* (7<sup>th</sup> ed.). Hollywood, CA: Silman-James Press, Inc.
18. Vogler, C. (2007). *The Writer's Journey*. Burbank, CA: Michael Wiese Productions.
19. Yorke, J. (2015). *Into the Woods*. New York, NY: The Overlook Press.
20. How to Storyboard: The Complete Guide. <https://www.miracalize.com/how-to-storyboard-your-film/>
21. BBC Writers Room <https://www.bbc.co.uk/writersroom>
22. Go Into the Story <https://gointothestory.blcklst.com/>

### Supplementary Reading List:

1. Arijon, D. (1991). *Grammar of the Film Language*. Hollywood, CA: Silman-James Press.
2. Bordwell, D. (1985). *Narration in the Fiction Film*, Wisconsin: The University Wisconsin Press.
3. Egri, L. (2010). *The Art of Dramaturgy: Its Basis in the Creative Interpretation of Human Motives* (reprint). Whitefish, MT: Kessinger Publishing, LLC
4. Field, S. (2006). *The Screenwriter's Workbook*, New York, NY: Delta.
5. Marks, D. (2009). *Inside Story: The Power of Transformational Arc*. London: A & C Black Publishers.