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**The Federal state autonomous educational institution of higher education  
«Peoples' Friendship University of Russia named after Patrice Lumumba»**

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**Faculty of Philology**

(наименование основного учебного подразделения (ОУП)-разработчика ОП ВО)

**PROGRAM OF DISCIPLINE**

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**Screenwriting**

(Name of the Discipline / Module)

**Recommended for the direction of training/speciality:**

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**42.03.02 Journalism**

(Code and Name of the field of study, the direction of training/speciality)

**The discipline is carried out within the framework of the main professional  
educational program of higher education (EP HE):**

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**Multimedia Journalism**

(Name of the educational program)

## 1. OBJECTIVE OF THE DISCIPLINE

### Course Aim

The aim of the course is to equip students with skills to develop themselves as writers by exploring basic elements of screenwriting such as the creation of a story, theme and the formation of character and its dictates. Students will equally go through the practice process of producing a full screenplay by the end of the course.

The main objectives are

1. To learn basic elements of writing a feature film screenplay, including concept, story outline, treatment, character, dialogue, and redrafting.
2. To be exposed to experiences in the film screenplay development process such as pitching, deadlines, collaboration and professional behaviour.
3. To conceive and write an original screenplay from scratch.

## 2. REQUIREMENTS TO STUDENTS ON FINISHING THE COURSE

Students are expected to master the following competencies:

*Table 2.1. The list of competencies formed in the mastering of the discipline (the results of the discipline)*

Code	Competence	Indicators of competence achievement (within the discipline)
PC-2.	Able to organize the process of creating a journalistic text and (or) product.	PC-2.1 - Follows a set schedule in the process of creating a journalistic text and/or product
		PC-2.2 - Divides his/her work resources according to the professional tasks to be performed and the circumstances as they arise
		PC-2.3 - Performs their professional duties within the time budget allocated
PC-3.	Able to carry out authoring activity, considering the specifics of different types of media and existing international and domestic experience.	PC-3.1 - Searches for a topic and identifies an existing problem
		PC-3.2 - Obtains information through professional interaction with characters, witnesses, and experts and records information obtained; observes professional ethical norms at all stages of work
		PC-3.3 - Selects relevant information from available documentary sources. Verifies the reliability of the information received, distinguishes between facts and opinions

## 3. THE DISCIPLINE (MODULE) IN THE STRUCTURE OF EP HE

The discipline “Screenwriting” belongs to the Compulsory Module of Block 1 of the curriculum. Table 1 shows the preceding and subsequent subjects aimed at forming competence discipline by the matrix of competencies.

*Table 3.1. The list of components of the EP HE, contributing to the achievement of the planned results of the discipline*

Code	Competence	Previous discipline	Subsequent disciplines
PC-2.	Able to organize the process of creating a journalistic text and (or) product.		
PC-3.	Able to carry out authoring activity, considering the specifics of different types of media and existing international and domestic experience.		

#### 4. THE SCOPE OF THE DISCIPLINE AND TYPES OF ACTIVITIES

The overall workload of the discipline is **4** credits.

Types of activities	Total hours	Semesters						
		1	2	3	4	5	6	7
<b>Classroom activities (total)</b>								
<i>Lectures</i>	34	x	x	x	x	34	x	x
<i>Practical lessons/Seminars</i>	34	x	x	x	x	34	x	x
<i>Laboratory activities/</i>	-	-	-	-	-	-	-	-
<i>Control</i>	21	-	-	-	-	21	-	-
<b>Independent work (total)</b>	<b>55</b>	-	-	-	-	55	-	-
<b>Overall workload hours</b>	<b>144</b>							
<b>Credits</b>	<b>4</b>							

#### 5. CONTENT OF THE DISCIPLINE

*Table 5.1 Content of the discipline (module) by type of activity*

Name of the Unit	Content of the Units (topics)	Type of activity
Introduction	- Syllabus, Concepts, Glossary	Lecture
Writing and Screenwriting	- Defining screenplay writing, different kinds of writing, feature film early development, different genres	Lecture
Writer and storytelling	- The General Attitude of the Writer, - The Nature of Storytelling and Genres - What makes a good story?	Lecture
Screenwriting and screen languages	- Characters and Characterization,	Lecture

Name of the Unit	Content of the Units (topics)	Type of activity
	- Themes, Motifs, Moods, plot, structure, dialogue, scene structure, Openings and endings	
Discuss Readings/Screenplay	- Features, The Mechanics of a Screenplay - Visual Storytelling and Setting, - Writing for TV	Lecture
Script Development and writing short films	- Writing, rewriting, editing, - Casting & preparation, - The Inciting incident, escalation, and finishing strong.	Lecture
Pitching your screenwriting/play	- Developing your Pitch writing, - Pitching your screenwriting/play	Lecture
Unit 1	What is a screenplay and is it not a screenplay?	Seminar Workshop
Unit 2	Reading Discussion: n “What a Screenplay Isn’t,” “What a Screenplay Is”, Walters, Ch. 9, 10 “Dialogue” “Action and Setting”	Seminar Workshop
Unit 3	The Screenplay writing workshop: Work on 1st draft of the screenplay	Seminar Workshop
Unit 4	Analysis and discussion of screenplays: viewing short films and screenplays together	Seminar Workshop
Unit 5	Preparation, casting and production of a script	Seminar Workshop
Unit 6	The process of developing animation: A meeting with animation creators and director(s)	Seminar Workshop

## 6. MATERIAL AND TECHNICAL SUPPORT OF THE DISCIPLINE

The discipline is implemented using e-learning and distance learning technologies

*Table 6.1. Material and technical support of the discipline*

Type of classroom	Classroom equipment	Specialized educational/laboratory equipment, software and materials for the mastering the discipline (if necessary)
Digital Classroom	computer, TV VCR and a transparency projector. CD players and DVD players	

Type of classroom	Classroom equipment	Specialized educational/laboratory equipment, software and materials for the mastering the discipline (if necessary)
Lecture room	Computer, internet, TV VCR and a transparency projector	
Home for independent work	Computer, internet, Screenwriting software	Celtx: <a href="http://celtx.en.softonic.com/">http://celtx.en.softonic.com/</a>
Library for independent work	Computer, internet	

\* The classroom for students' independent work **MUST be indicated!**

## 7. EDUCATIONAL AND METHODOLOGICAL AND INFORMATIONAL SUPPORT OF THE DISCIPLINE

### *Main readings*

1. Goldman, W. (2012). *Adventures in the screen trade*. Hachette UK.
2. Ackerman, H. (2017). *Write screenplays that sell: The Ackerman way*. Tallfellow Press.
3. Vogler, C. (2007). *The Writer's journey* (p. 114). Studio City, CA: Michael Wiese Productions.
4. Walter, R. (2010). *Essentials of screenwriting: The art, craft, and business of film and television writing*. Penguin.

### Other recommended readings

1. Clark, J. T. (2007). *The Bare Bones Book of Screenwriting: The Definitive Beginner's Guide to Story, Format and Business*. WBC, Publishing.
2. Wilder, B., Wilder, S., Brackett, C., & Marshman, D. M. (1999). *Sunset Boulevard*. Univ of California Press.
3. Seger, L., & Seger, L. (1994). *Making a good script great* (p. 242). Hollywood, California: Samuel French Trade.
4. Eszterhas, J. (2010). *Hollywood animal*. Vintage.
5. Harwood, R. (2007). *Ronald Harwood's Adaptations: From Other Works Into Films*. Guerilla Books.
6. Norman, M. (2008). *What happens next: A history of American screenwriting*. Crown Archetype.
7. Field, S. (2005). *Screenplay: The foundations of screenwriting*. Delta.
8. Tierno, M. (2002). Character. *Aristotle's Poetics for Screenwriters* (pp. 88-98).
9. Booker, C. (2004). *The seven basic plots: Why we tell stories*. A&C Black.
10. Campbell, J. (2008). *The hero with a thousand faces* (Vol. 17). New World Library.

### Recommended Screenplays

1. LITTLE WOMEN (2019)
2. MOULIN ROUGE! (2000)
3. THE GREAT GATSBY (2013)

### Recommended TV

4. DOWNTON ABBEY S01E01 JUSTIFIED S01E01
5. WHITE COLLAR S01E01
6. THE BLETCHLEY CIRCLE S01E01 HILL STREET BLUES S01E01

### *Web-sites and online resources*

1. ЭБС РУДН и сторонние ЭБС, к которым студенты университета имеют доступ на основании заключенных договоров:
  - <http://www.rad.pfu.edu.ru/>
  - [www.libfl.ru](http://www.libfl.ru)
  - [www.portalus.ru](http://www.portalus.ru)
  - [www.project.phil.pu.ru](http://www.project.phil.pu.ru)
  - [www.lib.fl.ru](http://www.lib.fl.ru)
  - [www.gutenberg.net](http://www.gutenberg.net)
  - [www.ipl.org](http://www.ipl.org)
  - [www.the.European.library.org](http://www.the.European.library.org); [www.epoch-net.org](http://www.epoch-net.org)
  - <http://gabro.ge/biblio/0707/3066/filosof.historic.ru/books/item/f00/s00/z00358/st000/htm/>
2. Databases and search systems:
  - web search engine google.com
  - online encyclopedia wikipedia.org
  - news aggregation website drudgereport.com
  - GoogleScholar.com

### *Teaching materials for students' independent work while mastering the discipline/module\*:*

1. A course of lectures on the discipline.
2. Practical assignments and their brief contents;
3. Questions for self-check, and test assignments.

\* - all educational and methodical materials for students' independent work are published in the current order on the page of the discipline in TUIS!

## **8. GRADING MATERIALS AND GRADING-RATING SYSTEM FOR ASSESSING THE LEVEL OF COMPETENCE FORMED IN THE DISCIPLINE**

The grading materials and grading-rating system\* for assessing the level of competence (part of competencies) for the discipline are presented in the Appendix to this Working program of the discipline.

\* - are formed based on the requirements of the corresponding local normative act of RUDN University.