

**corso di SCENEGGIATURA**
**1° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL-LET/10 LETTERATURA ITALIANA	strutture narrative	2
		L-FIL - LET/11 LETTERATURA ITALIANA CONTEMPORANEA	istituzioni di sceneggiatura	4
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	storia e critica del film	4
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E SOCIO-PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	il cinema del reale	2
			la comunicazione attraverso il suono	2
			la drammaturgia del personaggio	4
CARATTERIZZANTI	DISCIPLINE CRITICHE, SEMIOLOGICHE E SOCIO-ANTROPOLOGICHE	M-FIL/04 ESTETICA	estetica dell'opera cinematografica	2
			fondamenti del linguaggio cinematografico 1	2
		M-FIL/05 FILOSOFIA E TEORIA DEI LINGUAGGI	l'adattamento	2
	DISCIPLINE STORICO - ARTISTICHE	L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	cinema e arti visive	3
	DISCIPLINE LINGUISTICHE	L-LIN/12 LINGUA E TRADUZIONE - LINGUA INGLESE	inglese	3
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	grammatica della regia: la scrittura	2
			l'inchiesta e il soggetto cinematografico	4
			strutture narrative comparate	4
			il trattamento del lungometraggio	3
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	teoria e tecniche della serialità	2
			la narrazione di genere	2
			scrittura di una puntata fantasma	3
	LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE		analisi dei testi 1	2
			scrittura del corto di finzione 1	6
elementi di produzione			2	
TOTALE CFU				60

## NARRATIVE STRUCTURES

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** LINGUISTIC AND LITERARY DISCIPLINES

**Disciplinary sector:** L-FIL-LET/10 ITALIAN LITERATURE

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 24 HOURS

**Professor(s):** GINO VENTRIGLIA

### OBJECTIVES AND CONTENTS OF THE COURSE

Lectures and exercises aimed at fixing the basic categories of film and television storytelling.

### PROGRAM

Exploration of fundamental categories (character, plot, conflict, theme) and their articulation in major dramaturgical models through sequence analysis and script reading.

### Reference texts

Aristotele, *Poetica*

John Yorke, *Viaggio nel bosco narrativo*

Linda Seger, *Come scrivere una grande sceneggiatura*

Christopher Vogler, *Il viaggio dell'eroe*

**Evaluation procedure:**

Written test.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have learned the fundamentals of film and television dramaturgy.

## SCREENWRITING INSTITUTIONS

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** LINGUISTIC AND LITERARY DISCIPLINES

**Disciplinary sector:** L-FIL-LET/11 CONTEMPORARY ITALIAN LITERATURE

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 48 HOURS

**Professor(s):** GINO VENTRIGLIA

### OBJECTIVES AND CONTENTS OF THE COURSE

Lectures and exercises aimed at fixing the basic categories of film and television storytelling.

### PROGRAM

Exploration of fundamental categories (character, plot, conflict, theme) and their articulation in major dramaturgical models through sequence analysis and script reading.

### Reference texts

*Aristotele, POETICA*

*John Yorke, VIAGGIO NEL BOSCO NARRATIVO*

*Linda Seger, CCOME SCRIVERE UNA GRANDE SCENEGGIATURA*

*Christopher Vogler, IL VIAGGIO DELL'EROE*

**Evaluation procedure:**

Written test.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have learned the fundamentals of film and television dramaturgy.

## HISTORY AND FILM CRITICS

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** HISTORIC DISCIPLINES

**Disciplinary sector:** M-STO/04 CONTEMPORARY HISTORY

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 100 HOURS

**Professor(s):** FLAVIO DE BERNARDINIS

### OBJECTIVES AND CONTENTS OF THE COURSE

As per the attached bibliography, the course aims to address an overview of the history of cinema, predominantly sound, from both historical and critical-aesthetic perspectives.

History, i.e., the course of film art in its first 125 years, and Discourse, i.e., all that cinema has been about and is about, must cohabit as much as possible. The goal is the ability to read a film in the dialectical oscillation precisely between History and Discourse. The method is that of, on the one hand, guided viewing of films or sequences from films, on the other hand, discussion of the material just seen, and the related insights from the point of view of the poetics and socio-cultural contexts implied by the films viewed.

### PROGRAM

Guided viewing of sequences from Paisà (Rossellini), L'oro di Napoli (De Sica) : Neorealism and Post-Neorealism.

Guided viewing of Hiroshima, mon amour (Resnais), Vivre sa vie (Godard), sequences from The 400 Blows (Truffaut) : the New Wave and its premises.

Youth, Love and Rage (Richardson), The Servant (Losey): the Free Cinema and its developments.

Tristana (Bunuel) and the poetics of Surrealism.

A Flush of Love (Bergman) and the poetics of Expressionism.

La dolce vita and Il Casanova (Fellini): the Fellini evolution of Neorealism.

L'avventura (Antonioni): art cinema beyond Neorealism

Italian film comedy: sequences from films by Scola, Comencini, Monicelli.

2001:A Space Odyssey, A Clockwork Orange, Barry Lyndon, The Shining, Full Metal Jacket, Eyes Wide Shut (Kubrick) - Stanley Kubrick's cinema as an example of the highest adherence between auteur poetics and film aesthetics.

Rashomon (Kurosawa), The Ceremony (Oshima), sequences from The Tales of the Pale August Moon (Mizoguchi): post-World War II Japanese cinema.

Wild Trails and The Man Who Killed Liberty Valance (Ford): the poetics of the Frontier in classic American cinema

### **Reference texts**

Fernando di Giammatteo, *Storia del cinema*, Marsilio, 1998

Flavio De Bernardinis, *L'immagine secondo Kubrick*, Lindau, 2002

G.C Argan, *La storia dell'arte* (lecturer's handouts)

### **Evaluation procedure:**

Final oral examination.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Ability to read and interpret a film, in the context of the film's reception, both historical and critical-aesthetic.



## CINEMA OF REALITY

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL  
DISCIPLINES

**Disciplinary sector:** SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE  
PROCESSES

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 16 HOURS

**Professor(s):** GIANFRANCO PANNONE

### OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the Cinema of the Real course is to transfer to students a basic knowledge of the documentary genre by comparing it with fictional cinema referring to reality. The methodological approach is, therefore, to juxtapose a number of historical and more recent documentary films with some fictional films that can be assimilated to cinema of the real, including certain forms of hybridization. This is starting from the elements of distinction that differentiate documentary cinema from fictional cinema in the theoretical sphere. Starting from the "ambiguity of the real," the course will begin with a provocation that director Agnès Varda launched in the early 1960s: "DOCUMENTARY OR DOCUMENTARY?" One "lies" at the moment when the author's gaze is moved by the adoption of a point of view on reality; and it is precisely from here that the face-to-face lectures with students are expected to turn into an active confrontation, which will see the students themselves reflecting on the complex

relationship between cinema and reality. Reasoning, for example, on the legacy of Italian Neorealism or on the communicating vessels between Direct Cinema and New American cinema up to the great American auteurs of the early 1970s, is intended to return students to the kinships and historical links that inevitably unite the past with the present, thus offering an overview of Cinema as a whole.

## **PROGRAM**

During the course, after a necessary introductory hat of a theoretical order, including going through the thoughts of film theorists such as André Bazin and Bill Nichols, through the viewing of excerpts from documentary films and also from some fiction films, a discussion will be triggered, finally including the shaping of possible approaches concerning the telling of reality: the interview, the "stalking" of witnesses, "staging," voice over, musical soundtrack, diegetic sound, addressing them from the point of view of direction, photography, sound, editing and, last but not least, production; not forgetting some aspects of a documentary order concerning costumes such as set design, and, finally, special effects.

## **Reference texts**

Required: *Il documentario, l'altra faccia del cinema*, Jean di Breschand (Lindau Editore)

Optional: *E' reale? Guida empatica del cinedocumentarista*, Gianfranco Pannone (Artdigiland Editore)

*Introduzione al documentario*, Bill Nichols (Castoro Editore)

*L'arte dell'ascolto e mondi possibili*, Marianella Sclavi (Le vespe)

Reference films:

*Paisà*, di Roberto Rossellini (episodes napoletano e del Delta padano)

Some Vittorio De Seta's short films: *Parabola d'oro* and *Un giorno in Barbagia*

*Le maitre fou*, Jean Rouch

*I 400 colpi*, di Francois Truffaut

*The salesman*, dei Fratelli Maysles

*Welfare e Basic training*, di Frederick Wiseman

*Faces*, di John Cassavetes

*Taxi driver*, di Martin Scorsese

*Dagherréotypes*, di Agnès Varda

*Etre et avoir*, di Nicholas Phlibert

*Bowling for Columbine*, di Michael Moore

*Apocalisse nel deserto*, di Werner Herzog

*Route one: USA*, di Robert Kramer

*D'Est*, di Chantal Akerman

*Elegia*, di Aleksandr Sokurov

Two episodes from "*The first person*", di Errol Morris

*Latina/Littoria e Sul vulcano*, di Gianfranco Pannone

*Videocracy*, di Erik Gandini

*La bocca del lupo*, di Pietro Marcello

*Notturmo*, di Gianfranco Rosi

*Close-up*. di Abbas Kiarostami

### **Evaluation procedure:**

Written test

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Greater awareness of the potential of film language from reality.

## COMMUNICATION THROUGH SOUND 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** SOCIOLOGICAL, PSYCHOLOGICAL AND SOCIO-PEDAGOGICAL  
DISCIPLINES

**Disciplinary sector:** SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE  
PROCESSES

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 16 HOURS

**Professor(s):** SERGIO BASSETTI

### OBJECTIVES AND CONTENTS OF THE COURSE

Through the frontal didactic presentation of exemplary segments and clips drawn from the history of cinema and "listening," and the dialectical comparisons and exchanges that can be drawn from them, every resource in the musical and non-musical sound arsenal is analyzed and evaluated: voice then, and then ambient sound, noises and sound effects, and finally music. Of all these fractions, morphology is examined; communicative scope in an informative, expressive, and symbolic sense; narrative effectiveness; impact on spectatorial reception; degree of formal coherence and completeness: in conclusion, their identity in the sonic discourse.

## **PROGRAM**

The course, in this short articulation of it, investigates the forms and methodologies and analyzes the modi operandi adopted in a large number of seminal films that revolutionized or at least redefined the value and functions of cinematic sound.

## **Reference texts**

Michel Chion, L'audiovisione, Lindau, Torino 1997

Kathryn Kalinak, Musica da film. Una breve introduzione, EDT. Torino 2012

## **Evaluation procedure:**

Oral test at the conclusion of the yearlong period.

## **Grade**

At the end of the course, students will have a grade in thirtieths.

## **Skills acquired**

At the end of the annuity, the student should have acquired sufficient skills to deal analytically and critically with listening to the "sound texts" of the film, evaluating their relevance, informative character, connotative valences, symbolic surplus values and possible repercussions on intratextual cohesion.

## THE DRAMATURGY OF THE CHARACTER

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** SOCIOLOGICAL, PSYCHOLOGICAL AND SOCIO-PEDAGOGICAL  
DISCIPLINES

**Disciplinary sector:** SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE  
PROCESSES

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 48 HOURS

**Professor(s):** FRANCO BERNINI, FLAVIO DE BERNARDINIS, DANIELE  
LUCHETTI, GLORIA MALATESTA, TIZIANA TRIANA

### OBJECTIVES AND CONTENTS OF THE COURSE

Through weekly exercises and the analysis of texts taken from literature, film and TV seriality, students experiment with writing ever-changing characters in a preparatory path to defining the subject of their first feature film.

### PROGRAM

The character is the first, fundamental building block for the construction of a story. Exercises on the dramaturgy of the character offer the indispensable rudiments to train students in cinematic storytelling and show how the cinematic or serial character is built: its conception,

whether starting from reality or a work of fiction, its growth in the narrative arc, the set up, the arc of change, and the resolution.

**Reference texts****Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have gained greater awareness in recognizing and developing a character suitable for a film story, as well as having gathered numerous ideas for developing an original subject.



## AESTHETICS OF THE FILM WORK

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL  
DISCIPLINES

**Disciplinary sector:** M-FIL/04 AESTHETICS

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 16 HOURS

**Professor(s):** ROBERTO PERPIGNANI

### OBJECTIVES AND CONTENTS OF THE COURSE

An in-depth and original analysis of significant filmic examples aimed at identifying the evolution of film aesthetics to fully understand its expressive possibilities.

### PROGRAM

Screening of film excerpts taken from the history of cinema from its origins to the present and their analysis aimed at developing in the student the ability to read the language of film.

### Reference texts

**Evaluation procedure:**

Written exam: a short paper on the program conducted.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

To develop in the student the ability to read to then consciously use film language in all its different components.

## FUNDAMENTALS OF FILM LANGUAGE 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL  
DISCIPLINES

**Disciplinary sector:** M-FIL/04 AESTHETICS

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 16 HOURS

**Professor(s):** RENATO MURO

### OBJECTIVES AND CONTENTS OF THE COURSE

The first part of the course focuses on the study and analysis of the fundamental elements that characterize film language, with the aim of equalizing the level of knowledge of students from different disciplinary backgrounds.

The second part, on the other hand, focuses on the movement of the camera and its expressive use, through the viewing and in-depth analysis of film sequences, the study of découpage and stylistic, technical and expressive choices, with particular attention to contemporary authors.

During the lectures, the exercises carried out weekly during the Grammar of Filmmaking workshop are also screened, commented on and analyzed.

## **PROGRAM**

### **The minimal elements of film language.**

Frame, framing, scene and sequence.

The scale of fields and planes.

Optics and their expressive use.

The cut, tempo and rhythm.

Orienting the viewer: the 180° rule , matching shots and counter shots.

Scenes with multiple characters, stepping over the field, rules and exceptions.

The off-screen.

The point of view : visual, narrative, ideological.

### **The movement of the camera.**

The fixed frame and internal movement.

The pan: the observer.

The hand-held camera : here and now.

The dolly: the explorer.

Reality breaking into fiction.

The auteur's gaze in contemporary cinema.

## **Reference texts**

*L'abc del linguaggio cinematografico* - Arcangelo Mazzoleni - Audino Editore

RECOMMENDED

*Fuck The Continuity* - Miguel Lombardi - Audino Editore - RECOMMENDED

*Incontri alla fine del mondo* - Werner Herzog - Minimum Fax - RECOMMENDED

*L'occhio del regista* - Minimum Fax - RECOMMENDED

*Note sul cinematografo* - Robert Bresson - RECOMMENDED

**Evaluation procedure:**

On-going assessment.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

At the end of the course, students will have acquired a thorough knowledge of the basics of film language. They will also have developed the ability to analyze a film sequence and understand the expressive and stylistic choices made by the director.

## ADAPTATION

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL  
DISCIPLINES

**Disciplinary sector:** M-FIL/05 PHILOSOPHY AND THEORY OF LANGUAGES

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 48 HOURS

**Professor(s):** LAURA PAOLUCCI, FRANCESCO PICCOLO

### OBJECTIVES AND CONTENTS OF THE COURSE

Writing a feature film adaptation from an out-of-rights literary work.

### PROGRAM

It begins with an analysis of some adaptations already made. It then moves on to the ideation and writing phase, organized by groups. This is then the first collective writing experience and leads to the creation of the subjects of two or more adaptations.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Learners will have collaborated in writing an adaptation, having faced the obstacles and challenges imposed by the transition from a literary text to a filmic one.

## CINEMA AND VISUAL ARTS

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary sector:** ART HISTORICAL DISCIPLINES

**Disciplinary field:** L-ART/03 HISTORY OF CONTEMPORARY ART

**Number of credits:** 3 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 16 HOURS

**Professor(s):** TOMMASO STRINATI

### OBJECTIVES AND CONTENTS OF THE COURSE

The teaching is based on the close relationship that can be established between the methodologies and goals of artists of ancient and modern times with film technique and poetics.

The departments that contribute to the making of a film repeat by transforming them the same activities of a painting workshop such as Giotto's in the 14th century.

### PROGRAM

Frontal lectures on the art and staging of Giotto, Raphael, Caravaggio, Rembrandt, Tiepolo and Picasso etc. etc. Conversely frontal lectures on great directors, Antonioni, Ferreri, Visconti, Peter Greenaway etc. etc. And their obvious relationship with art in all forms and styles.



**Reference texts**

- 1) Roma di Sisto V, Arte e architettura e città fra Rinascimento e Barocco.
- 2) Il maestro delle imprese di Traiano, Ranuccio Bianchi Bandinelli.
- 3) Man Ray, *The artist and his shadows*, Artur Lubow.
- 4) Picasso, *The self portraits*, Pascal Bonafoux.

**Evaluation procedure:**

Oral interrogations.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Basic knowledge of various artistic currents and their connection to the cinematic gaze.

## ENGLISH

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** LINGUISTIC DISCIPLINES

**Disciplinary sector:** L-LIN/12 LANGUAGE AND TRADITION - ENGLISH LANGUAGE

**Number of credits:** 3 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 40 HOURS

**Professor(s):** JOANNA KOPPF

### OBJECTIVES AND CONTENTS OF THE COURSE

The goal of this course is to provide students with a solid grasp of the English language, both for communicating in film and in more general contexts. The methodology used combines face-to-face teaching, guided exercises and hands-on workshops. Frontal lectures will focus on grammar and vocabulary specific to the film industry, while guided exercises and hands-on labs will help students improve their English listening, reading, writing, and speaking skills.

### PROGRAM

The course program includes the following activities:

Lectures on English grammar and syntax, with emphasis on the technical language of the film industry.

Guided exercises to deepen text comprehension, listening and analysis of dialogues and scenes from English-language films and documentaries.

Hands-on workshops in which students will work in groups to write and act out dialogues, presentations and pitches in English related to the world of film and film production.

Viewing and analysis of English-language films and documentaries to familiarize themselves with common vocabulary and expressions used in the film industry.

Role-play exercises and simulations of professional situations in the film industry to help students develop the skills needed to interact effectively in English.

### **Reference texts**

### **Evaluation procedure:**

Final oral examination.

### **Grade**

At the end of the course, students will have a grade in thirtieths.

### **Skills acquired**

At the end of the course, students will have acquired the following skills:

Ability to understand and effectively use technical language specific to the film industry in English.

Ability to communicate in English in both professional and informal contexts, with a focus on the world of film and film production.

## GRAMARS OF DIRECTION: SCREENWRITING

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 36 HOURS

**Professor(s):** SOFIA PETRAROIA

### OBJECTIVES AND CONTENTS OF THE COURSE

A workshop in which screenwriting and directing students collaborate to create scenes or short films.

### PROGRAM

Screenwriting and directing classes write short films that are made weekly by the directors and then discussed in class with the teachers of the courses involved, in a gymnasium that serves to put into practice what they have studied so far and to reason critically about the results.

### Reference texts

**Evaluation procedure:**

On-going assessment.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

The two classes will have learned about each other and collaborated in a dialogue preparatory to the first-year exercise.

## THE INVESTIGATION AND THE FILM SUBJECT

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** FIRST

**Duration:** 48 HOURS

**Professor(s):** GUIDO IUCULANO

### OBJECTIVES AND CONTENTS OF THE COURSE

Conception by each student in the screenwriting course of an original feature film subject from an investigation of an environment. From ideation, in-depth work on characters, narrative junctures and tone leads to the writing of the complete subject, which is finally revised.

### PROGRAM

Students are divided into groups and assigned to different places or work contexts to visit and learn about inspired by Zavatt's "stalking." Putting this direct contact with reality to good use, they will then have to write a subject capable of combining the dramaturgical synthesis of the fictional tale with the truth of those worlds.

**Reference texts****Evaluation procedure:**

On-going assessment.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Pupils will have trained their eyes to an approach that is less literary and derivative and more faithful to a constant dialogue with the reality around them, dealing with all the steps and difficulties that lead from an idea inspired by a realistic context to the writing of an original subject.

## COMPARATIVE NARRATIVE STRUCTURES

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND SPECTRE, FASHION AND ARTISTIC PRODUCTION  
TECHNIQUES

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** ANNUAL

**Duration:** 80 HOURS

**Professor(s):** FRANCO BERNINI

### OBJECTIVES AND CONTENTS OF THE COURSE

With both a theoretical and practical approach, the course delves into the art of storytelling between literature and cinema, between theater and television seriality, in a continuous dialogue between texts and audiovisual storytelling, to analyze archetypes, models and the various ways of constructing a screenplay and individual scenes, thanks to the example of the classics and the most innovative solutions of contemporary storytelling.

### PROGRAM

Analysis of narrative archetypes contained in myths and literary production that have founded our culture and study of the way they have been or can be used as a working basis for films and television series. The narrative structures of television series and films based on novels are then compared with the books from which they are derived, highlighting the



reasons for and significance of the changes made. Film and television genres are also compared, looking for similarities and structural differences. Individual and group exercises are carried out at each stage of the teaching process.

### **Reference texts**

### **Evaluation procedure:**

On-going evaluation.

### **Grade**

At the end of the course, students will have a grade in thirtieths.

### **Skills acquired**

Learners will have acquired a method of analysis to always relate different sources of inspiration but also learned strategies for deriving original ideas from them.

## THE FEATURE FILM TREATMENT

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 3 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 48 HOURS

**Professor(s):** GLORIA MALATESTA

### OBJECTIVES AND CONTENTS OF THE COURSE

Each student's original subject is developed into a film treatment that expands the story, clarifies the narrative junctures, and further deepens the characters. A "technical outline" of the film is also drafted where necessary.

### PROGRAM

The treatment is the watershed between the subject and its final development in the screenplay, a key moment when the story expands and is tested by articulating the arcs of all the characters. In addition to working on his or her own text, each student will have to learn to collaborate as an editor on his or her classmates' project, giving feedback and advice for development.

**Reference texts****Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Gi students will have written "the novel of the film," the most articulate basis possible to facilitate the transition to the screenplay.

## THEORY AND TECHNIQUES OF SERIALITY

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):**

### OBJECTIVES AND CONTENTS OF THE COURSE

Frontal teaching.

### PROGRAM

Study of the fundamentals of television seriality. Analysis of the construction of a serial character and the various possible entanglements between multiple story lines. Study of various serial "genres."

### Reference texts

**Evaluation procedure:**

Written test.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

At the end of the course, students will have a grade in thirtieths.

## GENRE IN NARRATIVE

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 32 HOURS

**Professor(s):** FRANCO BERNINI, FLAVIO DE BERNARDINIS, DANIELE LUCHETTI,  
GLORIA MALATESTA

### OBJECTIVES AND CONTENTS OF THE COURSE

The course leads students to the knowledge of genre writing, through analysis of films and dramaturgical structures, identification of narrative rules, hybridization between the various genres. With the aim of bringing a tradition, which is content, productive and theoretical, to dialogue with the tensions and problems that contemporary cinema poses.

### PROGRAM

Study of the genre cinema in the history of Italian cinema: comedy, detective film, horror, western, crime, biopic, and political cinema.

**Reference texts****Evaluation procedure:**

Ongoing.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Each year a different genre will be explored and the writing workshop will lead to the production of short films that will confront new forms of genre storytelling, always keeping an eye on the past and the tradition that has made our cinema great.

## WRITING A GHOST EPISODE

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

**Number of credits:** 3 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 48 HOURS

**Professor(s):** ANDREA NOBILE, MICHELA STRANIERO

### OBJECTIVES AND CONTENTS OF THE COURSE

Each student, individually or in pairs, starting with an existing TV series analyzed in depth, must devise and write a 30- or 50-minute episode.

### PROGRAM

The ghost episode, which the students will develop into subject, outline and finally script, must fully conform to the concept of the already aired series, reworking its setting, characters and themes previously defined and analyzed, but placing it within the chosen season without altering its narrative.

### Reference texts



**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

The ability to find original storytelling elements in a given arena, addressing all components of working on an unoriginal story.

## TEXT ANALYSIS 1

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** OLIVIERO DEL PAPA

### OBJECTIVES AND CONTENTS OF THE COURSE

Lectures and text analysis in class.

### PROGRAM

Analisi editoriale sotto la guida del tutor dei testi elaborati nel corso dell'anno dalla classe nei laboratori sulla drammaturgia del personaggio, l'inchiesta e il soggetto cinematografico, il trattamento del lungometraggio. Discussione di possibili sviluppi.

### Reference texts

*Un bagno nello stagno sotto la pioggia* – G. Saunders (Feltrinelli)

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have a greater awareness of writing their own texts and the possibilities for revision.

## SHORT FICTION WRITING 1

**Academic Year 2024/2025**

**Type of training activity:** LABORATORIES, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMATIVE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 6 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 80 HOURS

**Professor(s):**

### OBJECTIVES AND CONTENTS OF THE COURSE

Screenwriting students are asked to write short film scripts together with fellow directors, which will then be produced the following term with the collaboration of all departments, in the first collective exercise of the three-year term.

### PROGRAM

The aim is not only to package good scripts. Short film writing is a natural continuation of the journey of learning the tools of storytelling that began with the "Narrative Structures" course.

**Reference texts**

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

The writing and making of the first-year short film is an important milestone in the three-year program. Students will collaborate on actual small films, assisting with the entire development, from discussion of cues to final rewriting in editing.

## ELEMENTS OF PRODUCTION

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 1°

**Semester:** SECOND

**Duration:** 16 HOURS

**Professor(s):** ELIO CECCHIN

### OBJECTIVES AND CONTENTS OF THE COURSE

A short series of classes to help students gain a more careful awareness when writing and a greater understanding of the work context they will face after graduation.

### PROGRAM

Students submit several original stories for feature films to a professional editor or producer who identifies possible lines of development and prospects for opportunities in the job market.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Learners will have learned to read or reread their subjects with a more conscious gaze, both at the production needs that each story requires and at the production realities that that story might be interested in.

# corso di SCENEGGIATURA

2° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL - LET/11 LETTERATURA ITALIANA CONTEMPORANEA	letteratura e cinema 1	2
	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	analisi dell'opera audiovisiva 1	4
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	la sceneggiatura di un lungometraggio 1	6
			la sceneggiatura di un lungometraggio 2	6
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	il concept individuale di serie	5
			writers' room	5
ATTIVITA FORMATIVE AFFINI O INTEGRATIVE		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	il concept collettivo di serie	6
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			tecniche del dialogo	4
			il cinema in costume	2
			analisi dei testi 2	4
			scrittura del corto di finzione 2	8
			period lab: scrittura	8
TOTALE CFU				60



## LITERATURE AND CINEMA 1

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** LINGUISTIC AND LITERARY DISCIPLINES

**Disciplinary sector:** L-FIL-LET/11 CONTEMPORARY ITALIAN LITERATURE

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 48 HOURS

**Professor(s):**

### OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to deepen knowledge of the multiple languages that can be used to write stories and to provide the basic tools of fiction and nonfiction writing to enable students to handle invention or adherence to reality. It consists of both various face-to-face lectures and a writing workshop.

### PROGRAM

After an overview of the narrative modes used for fiction and nonfiction, some masterpieces of literature from both narrative areas are analyzed. The course is also coordinated with that of cinema of the real and is partly devoted to narrative reporting. It teaches how to make one and concludes with the writing of a reportage.

### **Reference texts**

- *Operazione Massacro*, Rodolfo Walsh
- *Registro di Classe*, Sandro Onofri
- *Ebano Ryszard* Kapuściński,
- *Pregiera per Cernobyl*, Svetlana Aleksievic
- *Maximum City*, Sukhetu Mehta
- *La porta proibita*, Tiziano Terzani
- *Il sesso inutile*, Oriana Fallaci
- *The White Album*, Joan Didion
- *Io Khaled vendo uomini e sono innocente*, Francesca Mannocchi
- *Gomorra*, Roberto Saviano
- *No sleep till Shengal*, Zerocalcare
- *La rivoluzione dei gelsomini*, Takoua Ben Mohamed
- *Una cosa divertente che non farò mai più*, David F. Wallace
- *La Frontiera*, Alessandro Leogrande
- *Uomini e Caporali*, Alessandro Leogrande
- *Fumo sulla città*, Alessandro Leogrande
- *Le malevite*, Alessandro Leogrande
- *Il Naufragio*, Alessandro Leogrande

### **Evaluation procedure:**

Reading of at least two of the recommended texts, ongoing assessment, and writing a narrative report, which constitutes the final assessment.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

By the end of the course, students, having analyzed the differences between fiction and nonfiction writing and having constructed a narrative report will be able to easily use this form of writing as well.

## ANALYSIS OF AUDIOVISUAL WORK 1

**Academic Year 2024/2025**

**Type of training activity:** BASIC

**Disciplinary field:** HISTORICAL DISCIPLINES

**Disciplinary sector:** M-STO/04 CONTEMPORARY HISTORY

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** ANNUAL

**Duration:** 104 HOURS

**Professor(s):** FLAVIO DE BERNARDINIS

### OBJECTIVES AND CONTENTS OF THE COURSE

The module Analysis of Audiovisual Work 1 includes the teaching objective of leading the student to the ability to view an audiovisual work (film, series, program, format), analyze it in its constituent elements, synthesize it from a historical and critical point of view, and publicly display the material conceived and produced.

The teaching method, therefore, follows these objectives through analysis and discussion of selected audiovisual texts, as per the syllabus.

Under iconography, socio-historical content, pertaining to the collective psyche of a given geopolitical area, is understood to be included.

## **PROGRAM**

In keeping with the didactic module of Film History and Criticism 1, the program will first include the exercise under Objectives and Methodology applied to the iconographic system of Kubrickian cinema.

Kubrickian cinema, in terms of iconography, is in fact founded on the structural dialectic of certain macro-figures that the student must identify and analyze.

Elements of iconography of early cinema, Griffith, Ejsenztein, Vidor, Murnau. Lang, Pudovkin.

The same exercise applies to the cinema of Bunuel, in which the iconographic system refers to the poetics of Surrealism, and to the cinema of Bergman, which draws on Expressionism, and the cinema of John Ford, for the iconography of the Frontier, and Hitchcock, for the cinema of modern..

Elements of iconography in Italian cinema, from Neorealism to the 2000s.

Iconography in the cinema of Lynch, Nolan, Aster, Aronovsky.

Special attention is paid to Eastern cinema (Chinese, Japanese and Korean), in which the iconographic component is an integral part of the filmic structure.

Introduction to iconography in documentary filmmaking and seriality.

## **Reference texts**

Lucio Caracciolo, *La pace è finita*, Feltrinelli

G.C.Argan, *Storia dell'arte moderna 1770-1970*, Sansoni 1973

## **Evaluation procedure:**

Oral verification at the end of the module.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Ability to structurally analyze from an iconographic and consequently narrative point of view an audiovisual text.

## THE SCREENPLAY OF A FEATURE FILM 1

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 6 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 48 HOURS

**Professor(s):** GLORIA MALATESTA, SILVIA NAPOLITANO

### OBJECTIVES AND CONTENTS OF THE COURSE

Script writing is followed throughout its development with weekly discussion times between the teacher and students.

### PROGRAM

Beginning with the previously made film treatment, the screenplay is written, delving into the lines, dynamics and narrative junctures, the interrelationship between the characters, the way they behave and express themselves. This represents the most important test for screenwriting students.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have reached the first draft of their feature film script.



## THE SCREENPLAY OF A FEATURE FILM 2

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 6 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 48 HOURS

**Professor(s):** GLORIA MALATESTA, SILVIA NAPOLITANO

### OBJECTIVES AND CONTENTS OF THE COURSE

Based on feedback from various readings of the script, students work on revisions of scripts written during the module "The Screenplay of a Feature Film 1."

### PROGRAM

Writing is rewriting. This second part on screenplay writing gives learners additional but necessary time to complete their scripts and engage in an equally important and formative time, revision.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have written the final draft of their feature films.

## INDIVIDUAL SERIAL CONCEPT

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

**Number of credits:** 5 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 64 HOURS

**Professor(s):** LUIGI VENTRIGLIA, JACOPO DEL GIUDICE

### OBJECTIVES AND CONTENTS OF THE COURSE

The workshop guides learners in writing an original TV series concept. Each week for the duration of the course, learners engage with feedback from teachers and classmates, a key moment in the project-building process.

### PROGRAM

Learners put what they have learned previously to good use by creating a serial TV story and elaborating on its narrative potential to the point of defining an accomplished individual concept, from focusing on the idea to writing a hypothetical arc for the first season of the series, with profiles of the main characters and episode synopses.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

The final paper will include a hypothetical arc of the first season of the series, with profiles of the main characters and episode synopses.

## WRITERS' ROOM

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND ENTERTAINMENT, FASHION AND ARTISTICA  
PRODUCTION TECHINQUES

**Disciplinary sector:** L-ART/O6, CINEMA, PHOTOGRAPHY AND TELEVISION

**Number of credits:** 5 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 48 HOURS

**Professor(s):** CHIARA LAUDANI, MARCO BORROMEI

### OBJECTIVES AND CONTENTS OF THE COURSE

Collective ideation work using the writers' room methodology. The workshop routinely produces two concept series.

### PROGRAM

Teachers follow students in a real writers' room simulation, coordinating the creative process in groups leading to the genesis and writing of a series concept, from the initial brainstorming stages to defining an arena, main characters and a hypothetical arc for the first season.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Learners will have experienced the most common working methodology for writing a series, both as authors and as editors of their classmates' projects.

## COLLECTIVE SERIAL CONCEPT

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR INTEGRATIVE EDUCATIONAL ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:** L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** FIRST

**Duration:** 48 HOURS

**Professor(s):** ANDREA NOBILE, JACOPO DEL GIUDICE

### OBJECTIVES AND CONTENTS OF THE COURSE

The class is divided into small teams to work on different series projects, of which they will have to articulate a concept and a first version of the series subject.

### PROGRAM

The teacher will test the students' ability to work creatively as a team, from conception, then through the subsequent stages of development, to the development of a concept articulated for one or more seasons.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Through this workshop, students experience a fundamental part of the screenwriter's work, and in particular for the construction of a series, group writing.



## DIALOGUE TECHNIQUES

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 60 HOURS

**Professor(s):** VITO MANCUSI

### OBJECTIVES AND CONTENTS OF THE COURSE

The workshop is aimed at learning more about scene writing and line construction, their consistency with the character of the character, and their relevance to the narrative situation. The course is held in collaboration with the acting class.

### PROGRAM

Taking cues from previously developed exercises or subjects, students write dialogue scenes to rehearse with the acting class. Dialogue with actors is a highly formative time to work on the text as it comes to life.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

The workshop will have consolidated the students' writing awareness and sharpened their ability to take advice and guidance from those who, their texts, perform and stage them.

## PERIOD CINEMA

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** FRANCO BERNINI, FLAVIO DE BERNARDINIS, DANIELE LUCHETTI, GLORIA MALATESTA

### OBJECTIVES AND CONTENTS OF THE COURSE

The same research and analysis approach reserved for the first year to the character and then to the film genres now focuses on a historical period chosen in common with the artistic directors, and explored first of all from the historiographical point of view, literary and artistic, with particular emphasis on the consultation of archives.

### PROGRAM

All courses are involved in the workshop preparation seminars leading to the development of stories set in the chosen and studied epoch. Set design and costume, literature, art history and film history offer students the knowledge necessary to approach and reimagine the

historical data, By building a fiction story that can combine an original look at the past and a dramatic synthesis of our present.

**Reference texts**

To be defined according to the chosen historical period.

**Evaluation procedure:**

Oral test

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

At the end of the second year, in addition to having acquired a further degree of specialization in their respective subjects, the pupils will have all collaborated in the realization of a project which demands the maximum technical and artistic contribution from all classes, Exploiting the strengths but also the limits imposed by the setting story as a stimulus for creativity.

## TEXT ANALYSIS 2

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** FRANCO BERNINI, OLIVIERO DEL PAPA

### OBJECTIVES AND CONTENTS OF THE COURSE

Lectures and text analysis in class.

### PROGRAM

Editorial analysis under the guidance of the artistic director and the tutor of the texts elaborated by the class during the year in the workshops on the script of the feature film, on the collective and individual TV concept, and on the Writers' room. Discussion of possible developments.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have a greater awareness of writing their own texts and the possibilities for revision.

## WRITING THE SHORT FICTION 2

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 8 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 80 HOURS

**Professor(s):** GLORIA MALATESTA, STEFANO GRASSO

### OBJECTIVES AND CONTENTS OF THE COURSE

Screenwriting students are again asked to write short film scripts together with fellow directors, which will then be produced with the collaboration of all departments, in the second collective exercise of the three-year period.

### PROGRAM

Continued assimilation of dramaturgical techniques through this writing workshop. The budget of the short film is larger than that of the short fiction 1 and thus the shooting days and narrative scope of the work are increased.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

The knowledge gained during the first year is enriched by a second joint writing experience with the directing class, a further step toward the graduation exercise.



## PERIOD LAB: WRITING

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 8 CFU

**Course:** SCREENWRITING

**Year of study:** 2°

**Semester:** SECOND

**Duration:** 60 HOURS

**Professor(s):**

### OBJECTIVES AND CONTENTS OF THE COURSE

Theoretical and practical workshop on cinema set in other eras.

### PROGRAM

It begins with research, study and documentation work on the chosen period involving all classes. Then short films set in that era are devised and written.

### Reference texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Learners will have tested their ability to identify with characters far removed from themselves and to articulate a story set in another, using the limitations imposed by the setting story as a stimulus for their creativity.

## corso di SCENEGGIATURA

**3° anno**

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
CARATTERIZZANTI	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	l'editing	4
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	analisi dei testi 3	8
ATTIVITA FORMATIVE AFFINI O INTEGRATIVE		L-ART/05 DISCIPLINE DELLO SPETTACOLO	scrittura e produzione	5
			scrittura delle puntate di una serie	5
			analisi dell'opera audiovisiva 2	2
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			laboratorio di scrittura 1	6
			laboratorio di scrittura 2	6
			pitching di film e serie	4
			think tank	8
PROVA FINALE			scrittura del film di diploma	12
TOTALE CFU				60

## EDITING

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 40 HOURS

**Professor(s):**

### OBJECTIVES AND CONTENTS OF THE COURSE

One or more subjects written over the course of the three-year period are submitted for editing by the teacher, and students are asked to participate in the process, thus confronting the criteria routinely used by the professional editorial structures of productions and networks.

### PROGRAM

Learners experience the role of an editor and its function with respect to the text and even more so with respect to the author. Through theoretical examples and practical exercises on texts, they learn to familiarize themselves with the interventions made at the editorial stage, aimed at identifying the strengths of stories and focusing on those.

**Required texts****Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

The ability to analyze a subject or script with a technical gaze.

## TEXT ANALYSIS 3

**Academic Year 2024/2025**

**Type of training activity:** CHARACTERIZING

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

**Number of credits:** 8 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 32 HOURS

**Professor(s):** OLIVIERO DEL PAPA

### OBJECTIVES AND CONTENTS OF THE COURSE

Lectures and text analysis in class.

### PROGRAM

Editorial analysis under the guidance of the tutor of the texts developed by the class in writing laboratories 1 and 2, and in the course on the writing of a series. Discussion of possible developments. Reordering of materials produced during the three-year period, creation of a portfolio.

### Required texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have a greater awareness of writing their own texts and the possibilities for revision.

## WRITING AND PRODUCTION

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR INTEGRATIVE EDUCATIONAL ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 5 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 40 HOURS

**Professor(s):**

### OBJECTIVES AND CONTENTS OF THE COURSE

The workshop, through theoretical examples, analysis and practical exercises, helps students creatively engage with an interlocutor simulating the role of a production.

### PROGRAM

Learners submit their original stories for feature films, different from those that were scripted during the previous modules, to a professional editor who identifies possible lines of development and prospects the opportunities offered by the job market.

### Required texts



**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Greater awareness in assessing the feasibility and destination of their projects, as well as a broader knowledge of future stakeholders in the market.

## WRITING EPISODES OF A SERIES

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR INTEGRATIVE EDUCATIONAL ACTIVITIES

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 5 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 48 HOURS

**Professor(s):**

### OBJECTIVES AND CONTENTS OF THE COURSE

Individual writing of the pilot and episode lineups for the first season of the original series created in the module the serial "bible."

### PROGRAM

An additional in-depth study in the area of serial writing to go over and clarify all the developmental steps in writing a television series.

**Required texts**

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have completed another serial project of their own creation, from the series "bible" to episode outlines and pilot episode script.

## ANALYSIS OF AUDIOVISUAL WORK 2

**Academic Year 2024/2025**

**Type of training activity:** RELATED OR INTEGRATIVE EDUCATIONAL ACTIVITIES

**Disciplinary field:** MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC  
PRODUCTION TECHNIQUES

**Disciplinary sector:** L-ART/05 DISCIPLINES OF PERFORMING ARTS

**Number of credits:** 2 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** ANNUAL

**Duration:** 100 HOURS

**Professor(s):** FLAVIO DE BERNARDINIS

### OBJECTIVES AND CONTENTS OF THE COURSE

In continuity with the module Analysis of the Audiovisual Work 1, the module Analysis of the Audiovisual Work 2 focuses on defining the works most directly belonging to the tradition of the European avant-garde or nouvelle vagues, such as New Hollywood, or the Eastern European schools, such as Lodz and Soviet cinematography from Kalotozov's When Storks Fly onward. Ideological codes will be a subject of discussion for the student, who must emphasize the ability to extract ideological structures from the texts examined.

### PROGRAM

Soviet Cinema of the Thaw

The Polish School of Lodz

Hungary and Czechoslovakia: Jancso, Stvabo and Forman

Brazilian cinema novo

The New Hollywood: Scorsese, Spielberg, Coppola, Lucas, De Palma, Pakula, Penn, Rafelosi

The British in Hollywood: Schlesinger and Reisz

The Italian New Wave: The Taviani Brothers, Bertolucci, Bellocchio

### **Required texts**

F.Di Giammatteo, *Storia del cinema*, Marsilio, 1998

F.Di Giammatteo, *Lo sguardo inquieto*, La Nuova Italia, 1995

### **Evaluation procedure:**

Oral verification at the end of the module.

### **Grade**

At the end of the course, students will have a grade in thirtieths.

### **Skills acquired**

Know how to identify and extract ideological structures from the texts examined.

## WRITING WORKSHOP 1

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 6 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 48 HOURS

**Professor(s):**

### OBJECTIVES AND CONTENTS OF THE COURSE

Under the guidance of a teacher, screenwriting students delve into the writing of a film or television genre. Mixing of genres can also be experimented with.

### PROGRAM

The workshop will guide students in writing new subjects or original concepts.

### Required texts

### Evaluation procedure:

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have added more original stories, in concept, subject or treatment form, to their portfolios.

## WRITING WORKSHOP 2

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 6 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 48 HOURS

**Professor(s):**

### OBJECTIVES AND CONTENTS OF THE COURSE

Each student, in agreement with the teacher, experiments with forms of writing not addressed in previous years.

### PROGRAM

The workshop can lead to the creation of literary, theatrical, or new media texts, always aimed at subsequent transposition into film, serial, or more generally audiovisual.

**Required texts**



**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have added more original stories, in concept, subject or treatment form, to their portfolios.

## FILM AND SERIES PITCH

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 4 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 24 HOURS

**Professor(s):** LUIGI VENTRIGLIA

### OBJECTIVES AND CONTENTS OF THE COURSE

At the end of the writing work carried out in the workshops and the module analysing the dynamics of the labour market, students are trained in the methods of presenting projects, whether films or series, to different types of audience; in the established ways in pitching sessions of international realities.

### PROGRAM

The students, under the guidance of the teacher, will deepen their pitching techniques to present their projects in the most effective way possible.

**Required texts**

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

The ability to approach pitching sessions in the most effective way.

## THINK TANK

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 8 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** SECOND

**Duration:** 60 HOURS

**Professor(s):** FRANCO BERNINI

### OBJECTIVES AND CONTENTS OF THE COURSE

Simulating a production commission, the workshop is aimed at devising films or television series to be offered in the market.

### PROGRAM

In addition to writing original subjects or concepts, a moodboard is also developed to accompany the project pitch.

### Required texts

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have added more original stories, in concept, subject or treatment form, to their portfolios.

## WRITING THE GRADUATION FILM

**Academic Year 2024/2025**

**Type of training activity:** WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMANCE ACTIVITIES

**Disciplinary field:**

**Disciplinary sector:**

**Number of credits:** 12 CFU

**Course:** SCREENWRITING

**Year of study:** 3°

**Semester:** FIRST

**Duration:** 100 HOURS

**Professor(s):** ELISA AMORUSO, MONICA ZAPELLI

### OBJECTIVES AND CONTENTS OF THE COURSE

The making of the graduation film represents the last and most important collective exercise of the three-year term. It involves all classes in the making of short films, also increases the budget and shooting days available.

### PROGRAM

The writing of the graduation film is supervised by the screenwriting and directing teachers. Unlike previous exercises, there is a tendency to allow more expressive freedom to the students since the graduation film will be the business card with which they will present themselves in the working world as soon as they graduate.

**Required texts**

**Evaluation procedure:**

On-going evaluation.

**Grade**

At the end of the course, students will have a grade in thirtieths.

**Skills acquired**

Students will have made their graduation film, the most creatively and productively ambitious collective project of the three-year period.