**Descriptif d’enseignement */ Course descriptions***

**Cycle master** 2
***Semestre*** *1*

**Titre du cours** *-**Course title*

**Intitulé du cours** Audiovisual and cinematic writing – *How to read a script*

**Type de cours : Séminaire**

**Langue du cours/Language of instruction : Anglais**

**Enseignant(s)** *–**Professor(s)*

**Nom de l’enseignant : Boehringer Léa Jeanne**

Titre ou profession : Scénariste - Productrice

*Contact :* lea.boehringer@gmail.com

**Résumé du cours – Objectifs** *- Course description – Targets*

Beyond an introduction to the specificity of the "scenario" object, the objective of the course is to provide students the tools to identify the narrative structure of a movie from reading the script, and to be able to identify any flaws (*ie* the different narratives issues from the script that will need to be improved during the phase known as "development").

Through different examples of fictions (films or series), we will discover the basics of audiovisual dramaturgy, which, despite its artistic aspect, responds to strict rules. We will then study how these rules are found in the different genres of cinematographic fiction (drama, comedy, action, etc.) but also television (procedural series, soap operas, thematic series, miniseries, etc.).

Once these codes have been listed and acquired, we will see how to use them through Coverage / Script report, a real scenario analysis grid, but also how to estimate the cost of a film or a TV Show from the script or the Series Bible.

In addition, the course will also aim to train students to "pitch" a project, a difficult presentation exercise, but more and more necessary in the audiovisual industry. A successful pitch gives all the necessary information about a project in less than ten minutes.

**Evaluation** *- Assessment*

The evaluation will focus on two projects, one will be a written exam, the other one an oral evaluation :

- **1 Coverage / Script report** (2 options) : 1 film (among 3 proposed scripts) or 1 TV show pilot (among 3 proposed scripts)

*(The grade will be valued if the student chooses a film or series that he has not seen and does not watch before submitting his assessment)*

- **1 presentation « pitch »** on a film or a series (to choose from among 4 proposals), according to the following instructions: you are a producer, screenwriter or director, and you must sell this project to a broadcaster (film distributor, TV broadcaster, platform). Who do you target and why? How would you decide to present the project (highlighting dialogue sequences? Casting? Characters? Previous works from the director? Project budget? Market study?…). The other students and the teacher will represent the team of "program managers". You have 15 minutes to convince them.

*(The purpose of this evaluation is to assess the students' ability to "pitch" a project, a skill that is increasingly necessary in the industry)*

**Plan – Séances** *- Course outline*

The course will be divided into 3 modules of 2 x 3 hours each.

- **Module 1** : (2 x 3 hours) Codes and specificities of audiovisual dramaturgy

- **Module 2** : (2 x 3 hours) The Coverage / Script Report : the perspective of the Head of development / Development Executive

- **Module 3** : (2 x 3 hours) Estimate the cost from the script : the perspective of the producer – Convincing through a pitch presentation (final oral evaluation)

**Bibliographie** *- Bibliography :*

- *Save the cat ! The last book on screenwriting that you’ll ever need,* Blake Snyder (2005)

- *La Dramaturgie,* Yves Lavandier (édition 2017 ou précédentes)

- *The Writer’s Journey: Mythic structure for writers*, Christopher Vogler (2007)

- *The Poetics,*Aristotle

Filmography :

- *Breaking Bad, saison 1 –*Vince Gilligan

- *Legally Blonde (*ou *La revanche d’une blonde) –*written by Kirsten Smith et Karen McCullah Lutz

- *Downtown Abbey, season 1 episode 1 –*Julian Fellowes

- *Candice Renoir, season 1 episode 1 –*Robin Barataud