

# Postgraduate Diploma Film and Short Film Screenwriting





## Postgraduate Diploma Film and Short Film Screenwriting

- » Modality: online
- » Duration: 6 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: [www.techtitute.com/us/journalism-communication/postgraduate-diploma/postgraduate-diploma-film-short-film-screenwriting](http://www.techtitute.com/us/journalism-communication/postgraduate-diploma/postgraduate-diploma-film-short-film-screenwriting)

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# 01

# Introduction

This Film and Short Film Screenwriting program is aimed at consolidating the knowledge and techniques of professional screenwriters, in both traditional film and short film projects. Take advantage of this opportunity and become professional screenwriters with solid foundations through this academic program and the latest educational technology, 100% online.





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*This Postgraduate Diploma in Film and Short Film Screenwriting will allow you to develop all your knowledge about the creation of characters and stories and to translate them into an audiovisual medium in a professional way”*

To carry out the creation of any type of script, it is necessary to acquire a series of skills that allow the idea to be put into practice and make it work. From the initial idea and its historical process, to the legal elements involved. Keeping up to date in this area is necessary, even if the scriptwriter's basic skills are in-depth or if they have extensive experience in the world of film and short films. In addition, it is not only enough to know the fundamentals of the processes that must be carried out for the creation of the script, but it is also important to incorporate the necessary information for its pre-production, production and post-production, viewing the process as a whole in an integral manner.

The first part of the syllabus covers the phases prior to script creation: the characters, their evolution and the different techniques available for their creation and development. We then move on to the second part, which explains plot creation, its different phases and subphases, types and subtypes. The third part is clearly differentiated because it is immersed in the environment and context of the film and short film script; in this phase, the legal and legislative framework of the scriptwriter themselves, elements that are indispensable in the knowledge of the scriptwriter, is delved into. Finally, in this fourth part, we go straight into the short film script, emphasizing its differences with the generic film script and focusing on all content and form aspects that determine it.

This is the most comprehensive and targeted program for professional screenwriters to reach a higher performance level, based on the fundamentals and the latest trends in the development of Audiovisual Screenwriting in all its formats. Make the most of the opportunity and take this program, 100% online.

This **Postgraduate Diploma in Film and Short Films Screenwriting** contains the most complete and up-to-date educational program on the market. The most important features include:

- ♦ Development of case studies presented by experts in Films and Short Films
- ♦ The graphic, schematic, and practical contents with which they are created provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Latest advances in character and story creation, account the latest social trends and advances in multimedia formats
- ♦ It contains practical exercises where the self evaluation process can be carried out to improve learning
- ♦ Special emphasis on script creation methodologies in cinema
- ♦ Algorithm-based interactive learning system for decision-making in situations that are presented to students in script creation
- ♦ All of this will be complemented by theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection



*This program will allow you to enhance your skills and become a professional screenwriter"*

“

*This program is perfect for you to raise your performance level when telling the story you want to tell”*

Its teaching staff includes professionals belonging to the world of script production in all existing media and formats, who bring their work experience to this program, as well as renowned specialists belonging to leading companies and prestigious universities.

Its multimedia content, developed using the latest educational technology, will enable contextual and situated learning, i.e., a simulated environment that will provide immersive learning programmed to prepare students for real situations.

This program is designed around Problem-Based Learning, where students must try to solve the different professional practice situations that arise during this academic course. For this purpose, professionals will be assisted by an innovative interactive video system created by renowned and experienced experts in of Film and Short Film Screenwriting with extensive teaching experience.

*Do not miss the opportunity to enhance your expertise in Film and Short Film Script creation in different formats.*

*Learn about the latest trends in the entertainment industry and update your knowledge in film scriptwriting.*



# 02

# Objectives

This Postgraduate Diploma is aimed at professionals in Film and Short Film Screenwriting, so they can acquire the necessary tools to develop in the field, learning about the latest trends and delving into the issues that are at the forefront of this branch of knowledge. Only with the proper preparation will a scriptwriter be able to capture what they set out for in an audiovisual medium.





“

*This program in Film and Short Film Screenwriting is oriented toward professionals, so that they can carry out the creation and adaptation of scripts at a higher level"*



## General Objective

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- Achieve the necessary knowledge to write the different types of scripts according to the final format of the film production, taking into account the character construction, plot, legal framework, format and the different trends the final format of the film production, and the different trends that are currently superimposed in the world of cinema and short films





## Specific Objectives

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### Module 1. Character Building

- ◆ Know the perspectives from which the character has been analyzed, starting with Aristotle, Russian formalism, structuralism, and the one that affects the psychological aspect, and how all this relates to the narrative and the depth of a character
- ◆ Elaborate the characterization of the characters taking into account Linda Seger's themes, symbols, narrative universes, actions, interpretation of reality, physical appearance, and character-building steps
- ◆ Explore the relationship between protagonist and antagonist considering their similarities, differences, vulnerabilities, external events, the climax and the double self revelation
- ◆ Study the hero and their journey through the concepts of antihero and victim
- ◆ Understand how character conflict types are developed through the study of single and multiple plots
- ◆ Examine character psychology through the differences between films and literature, and how it is expressed through emotions, thoughts, dialogue, actions, and visual or sound metaphors
- ◆ Analyze the relationship between dialogue and character, explaining the purpose of the dialogue, and the nuances it may take depending on the voices involved, the subtexts they contain and whether or not it is an explanatory dialogue
- ◆ Investigate the link between character and scene, highlighting precedents and the role played in this regard by protagonists and antagonists, Status Quo, desire, motivations, strategies, moods, and emotional, social and spatial relationships
- ◆ Learn the relevance of the audience as protagonist, giving the information of the character in a structured and dosed way, taking into account the parameters of suspense, surprise, anticipations and pulses
- ◆ Assimilate the concepts exposed by Aristotle in his work "The Poetics", understanding especially the meaning of myth and how myth and character are associated to create a mythical character with solvency

### **Module 2. Creating the Plot**

- ♦ Study the basic concepts of plot creation: idea, synopsis, treatment, plot outline and script
- ♦ Analyze the origin and structure of the script taking into account the controlling idea, the premise, the turning point, the climax and the moralizing action
- ♦ Elaborate the plot through narrative fundamentals, information, archetype and synthesis
- ♦ List and systematize plot elements in terms of coherence, verisimilitude, genres, characters, tone, dramatic arc, plots, and treatment
- ♦ Narrow the television plot according to the needs and conditions of mass production
- ♦ Reflect on the paradigms or currents of cinematographic creation in Europe, the United States and other parts of the world
- ♦ Organize time in the narrative through alteration, disorder and fragmentation, making use of audiovisual language resources
- ♦ Projecting dialogues together with the action in the plot according to spaces, description, pace and details
- ♦ Study and create technical, graphic and sound scripts, taking into account their elements and the most appropriate format
- ♦ Know and manage free and proprietary software screenwriting programs to improve productivity and facilitate creation with the tools available

### **Module 3. Introduction to the Legal and Labor Framework for Screenwriters**

- ♦ Organize the steps for audiovisual creation: pre-production, briefing and sales pitch, transmedia and multiplatform projects, and the keys to a solid pitching process
- ♦ Examine the phases in the marketing structure of a film: existence, persuasion, recall, placement, merchandising and representativeness
- ♦ Observe and analyze the importance of audiovisual festivals, markets and awards in different parts of the world

### **Module 4. Short Film Script**

- ♦ Reflect on the concept of short films, its origin, evolution, current trends, and its positioning in the audiovisual industry
- ♦ Describe and produce a literary script from the idea, synopsis, headline, description, dialogue and transition
- ♦ Develop a technical script, understanding its function and elements: annotations, scenery, shots, sequences, camera movements, music, sound effects, names of characters and scenery, and floor plan
- ♦ Create a graphic script or storyboard, understanding its origin, function, characteristics and elements
- ♦ Create a sound script taking into account its purpose, genesis, characteristics and elements and elements
- ♦ Examine other types of short films in the form of video clips, commercials, and trailers
- ♦ Observe the existence of current derivations of short films in the form of micro- and nano-films
- ♦ Know the different types of short film festivals, their definition and awards



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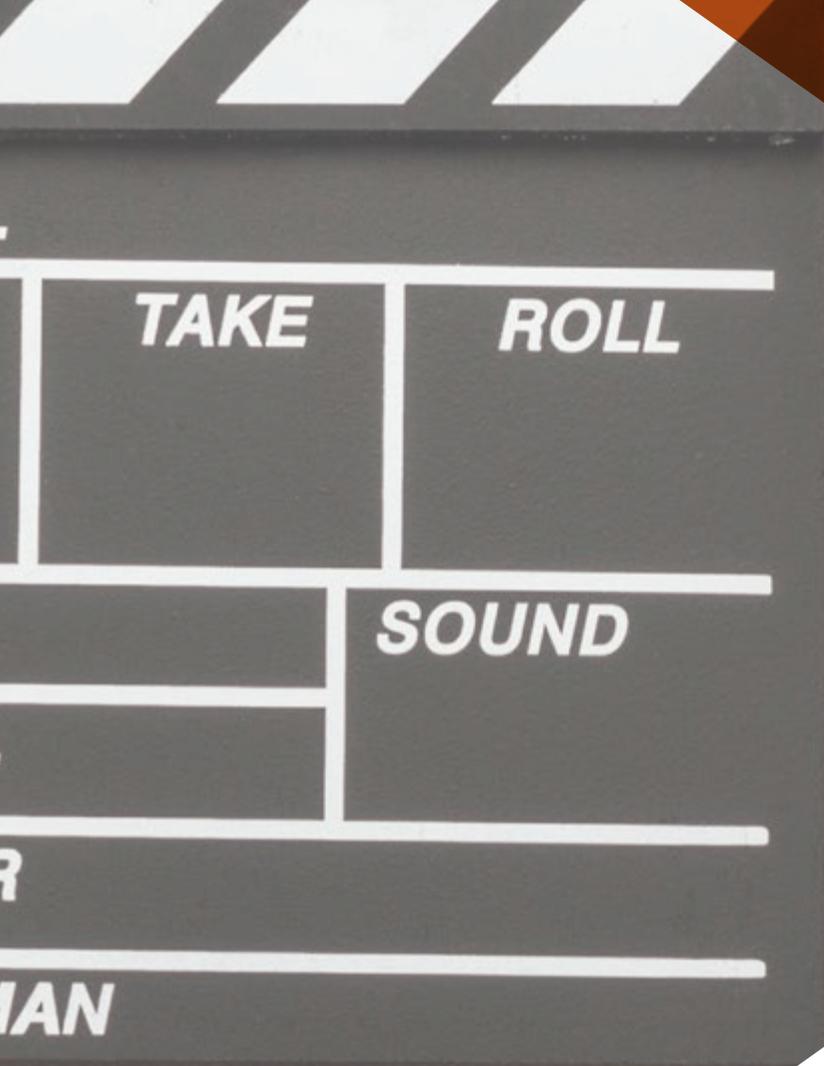
*Develop your skills to become a versatile screenwriter, at the forefront of the latest trends”*

03

# Structure and Content

The structure of the contents has been designed by a team of professionals in Film and Short Film Screenwriting, who are conscious of the importance of up to date professional development in order to be able to delve into this field of knowledge, through the use of the available tools.





“

*This Postgraduate Diploma in Film and Short Film Screenwriting contains the most complete and up-to-date educational program on the market”*

## Module 1. Character Building

- 1.1. An Introduction to the Character
  - 1.1.1. Basic Concepts
    - 1.1.1.1. Historical Origin
    - 1.1.1.2. Character and Narratology
    - 1.1.1.3. Formalist Conceptions
    - 1.1.1.4. Structural Conceptions
  - 1.1.2. Psychology of the Character
    - 1.1.2.1. Flat Characters
    - 1.1.2.2. Round Characters
    - 1.1.2.3. Character Sheet
    - 1.1.2.4. Conflict
    - 1.1.2.5. Objective
    - 1.1.2.6. Motivation
  - 1.1.3. Actions
    - 1.1.3.1. Cause and Effect Relationship
    - 1.1.3.2. Self-Disclosure
    - 1.1.3.3. New Balance
  - 1.1.4. Practical Example
- 1.2. Characterization of Characters
  - 1.2.1. Characters and Plot
    - 1.2.1.1. Topics
    - 1.2.1.2. Symbolism
    - 1.2.1.3. Worlds
    - 1.2.1.4. Actions
    - 1.2.1.5. Interpretation of the Screenwriter's World



- 1.2.2. Characterization of Physical Appearance
  - 1.2.2.1. Characters vs. Person
  - 1.2.2.2. Stereotypes
- 1.2.3. First Steps to Creating a Character According to Linda Seger
  - 1.2.3.1. Observation and Experience
  - 1.2.3.2. Physical
  - 1.2.3.3. Coherence
  - 1.2.3.4. Attitudes
  - 1.2.3.5. Individualize
  - 1.2.3.6. Diverse Psychology
- 1.2.4. Practical Example
- 1.3. Protagonist and Antagonist
  - 1.3.1. Similarities
  - 1.3.2. Differences
  - 1.3.3. Vulnerability
  - 1.3.4. External Event
  - 1.3.5. Climax
  - 1.3.6. Double Self-Disclosure
- 1.4. Hero and Its Deviations
  - 1.4.1. Hero's Journey
  - 1.4.2. Antihero
  - 1.4.3. Victim
- 1.5. Character Conflicts
  - 1.5.1. Single Plot
  - 1.5.2. Multiple Plot
  - 1.5.3. Types of Conflicts
- 1.6. Psychology of the Character
  - 1.6.1. Differences Between Film and Literature
  - 1.6.2. Emotions
  - 1.6.3. Thoughts
  - 1.6.4. Dialogues and Monologues
  - 1.6.5. Actions
  - 1.6.6. Visual and Sound Allegories
- 1.7. Dialogue and character
  - 1.7.1. Dialogue Task
  - 1.7.2. Voices
  - 1.7.3. Subtext
  - 1.7.4. Explanatory Dialogue
- 1.8. Character and Scene
  - 1.8.1. Precedents
  - 1.8.2. Protagonist and Antagonist
    - 1.8.2.1. Status Quo
    - 1.8.2.2. Desire
    - 1.8.2.3. Motivations
    - 1.8.2.4. Strategies
    - 1.8.2.5. State of Mind
    - 1.8.2.6. Relationships
      - 1.8.2.6.1. Emotional
      - 1.8.2.6.2. Social
      - 1.8.2.6.3. Spatial
- 1.9. Characters and Information
  - 1.9.1. Protagonist Audience
  - 1.9.2. World History and World Story
  - 1.9.3. Suspense and Surprise
  - 1.9.4. Anticipations and Pulses
- 1.10. Success in the Forging of a Mythical Character
  - 1.10.1. Myth
  - 1.10.2. Sense of the Myth
  - 1.10.3. Aristotle's "The Poetics"

## Module 2. Creating the Plot

- 2.1. An Introduction to the Script
  - 2.1.1. Basic Concepts
    - 2.1.1.1. Idea
    - 2.1.1.2. Synopsis
    - 2.1.1.3. Plot
    - 2.1.1.4. Treatment
    - 2.1.1.5. Scale
    - 2.1.1.6. Script
- 2.2. Origin and Structure of the Script
  - 2.2.1. Controlling Idea
  - 2.2.2. Counter Idea
  - 2.2.3. Supposed
  - 2.2.4. Turning Point
  - 2.2.5. Climax
  - 2.2.6. Moralizing Act
- 2.3. Creating the Plot
  - 2.3.1. Narrative Fundamentals
    - 2.3.1.1. Detonator
    - 2.3.1.2. Conflict
    - 2.3.1.3. Twist
    - 2.3.1.4. Resolution
  - 2.3.2. Plot and Information
  - 2.3.3. Archetypal Plot
  - 2.3.4. Synthesis
- 2.4. Elements in the Plot
  - 2.4.1. Coherence
    - 2.4.1.1. Internal
    - 2.4.1.2. External
  - 2.4.2. Likelihood
  - 2.4.3. Genres and Subgenres
  - 2.4.4. Characters
  - 2.4.5. Tone
  - 2.4.6. Dramatic Arch
  - 2.4.7. Plots, Subplots and Conclusions
  - 2.4.8. Treatment
- 2.5. Delimitations of the Television Plot
  - 2.5.1. Film Script Vs. Television Script
  - 2.5.2. Requirements
  - 2.5.3. Types of Writing
  - 2.5.3. Production Constraints
  - 2.5.4. Scale
- 2.6. Two Paradigms: United States and Europe
  - 2.6.1. Currents in the United States
    - 2.6.1.1. Classic
    - 2.6.1.2. Modern
  - 2.6.2. Currents in Europe
    - 2.6.2.1. Neorealism
    - 2.6.2.2. New Wave
    - 2.6.2.3. Dogma
  - 2.6.3. Other Currents
- 2.7. Time in the Story
  - 2.7.1. Alteration
    - 2.7.1.2. Disorder
    - 2.7.1.3. Nuclear fragmentation
    - 2.7.1.4. Resources
  - 2.7.2. Narration, Alteration and Plot
- 2.8. Dialogues and Action
  - 2.8.1. Plot Manifestation
    - 2.8.1.1. Spaces
    - 2.8.1.2. Dialogues
    - 2.8.1.3. Subtext
    - 2.8.1.4. Elements to Avoid
    - 2.8.1.5. Main Line of Action
    - 2.8.1.6. Delimitation of the Scene
    - 2.8.1.7. Description and Action
    - 2.8.1.8. Rhythm and Details

- 2.9. Technical, Graphic and Sound Scripts
  - 2.9.1. Technical Script
    - 2.9.1.1. Components
    - 2.9.1.2. Format
    - 2.9.1.3. Scale
  - 2.9.2. Graphic Script
    - 2.9.2.1. Components
    - 2.9.2.2. Format
  - 2.9.3. Sound Script
    - 2.9.3.1. Components
    - 2.9.3.2. Format
- 2.10. Screenwriting Programs
  - 2.10.1. Features
    - 2.10.1.2. Formats
    - 2.10.1.3. Scales
    - 2.10.1.4. Cards
    - 2.10.1.5. Collaborative Work
    - 2.10.1.6. Productivity
    - 2.10.1.7. Import and Export
    - 2.10.1.8. Online or Desktop Applications
    - 2.10.1.9. Lists and Reports
    - 2.10.1.10. Interaction With Other Programs
  - 2.10.2. Program Examples
    - 2.10.2.1. Free Software
    - 2.10.2.2. Private Software

### Module 3. Introduction to the Legal and Labor Framework for Screenwriters

- 3.1. First Steps for Audiovisual Creation
  - 3.1.1. Pre-Production
    - 3.1.1.1. Screenwriter and Production
  - 3.1.2. Sales Reports
  - 3.1.3. Pitch or Sales Argument
- 3.2. Introduction to Pitching in Transmedia and Multiplatform Projects
  - 3.2.1. Pitching
    - 3.2.1.1. Types
    - 3.2.1.2. Other Guidelines
    - 3.2.1.3. Structure
    - 3.2.1.4. Public
  - 3.2.2. Transmedia Project
    - 3.2.2.1. Composition
    - 3.2.2.2. Platforms
    - 3.2.2.3. Ideas
    - 3.2.2.4. Introduction
- 3.3. Introduction to Pitching in Transmedia and Multiplatform Projects II
  - 3.3.1. Keys to a Good Pitch
    - 3.3.1.1. Audience
    - 3.3.1.2. Visual Elements
    - 3.3.1.3. Organization
    - 3.3.1.4. Feedback
- 3.4. Phases in a film Marketing Structure
  - 3.4.1. Existence
  - 3.4.2. Persuasion
  - 3.4.3. Reminder
  - 3.4.4. Positioning
  - 3.4.5. Marketing
  - 3.4.6. Representativeness

- 3.5. Festivals, Markets and Awards
  - 3.5.1. Festivals
  - 3.5.2. Markets
  - 3.5.3. Awards
- 3.6. Festivals, Markets and Awards II
  - 3.6.1. Europe
  - 3.6.2. America:
  - 3.6.3. Africa:
  - 3.6.4. Asia

#### Module 4. Short Film Script

- 4.1. Introduction to Short Films
  - 4.1.1. Concept
  - 4.1.2. Origin
  - 4.1.3. Evolution
- 4.2. Short Films in the Film Industry
  - 4.2.1. Historical Development
  - 4.2.2. Trends
- 4.3. From the Idea to the Literary Script
  - 4.3.1. Idea
  - 4.3.2. Synopsis
  - 4.3.3. Literary Script
    - 4.3.3.1 Title
    - 4.3.3.2. Description
    - 4.3.3.3. Dialogues
    - 4.3.3.4. Transition



- 4.4. Technical Script
  - 4.4.1. Annotations
  - 4.4.2. Stage
  - 4.4.3. Numbered Shots
  - 4.4.4. Numbered Sequence
  - 4.4.5. Camera Movement
  - 4.4.6. Music
  - 4.4.7. Sound Effects
  - 4.4.8. Character Name
  - 4.4.9. Stage Name
    - 4.4.9.1. Interior/Exterior
    - 4.4.9.2. Day/Night
  - 4.4.10. Floor Shot
- 4.5. Graphic Script or Storyboard
  - 4.5.1. Origin
  - 4.5.2. Function
  - 4.5.3. Features
    - 4.5.3.1. Sequence Images
    - 4.5.3.2. Texts
  - 4.5.4. Components
    - 4.5.4.1. Shots
    - 4.5.4.2. Characters
    - 4.5.4.3. Action of the Shot
    - 4.5.4.4. Filming Duration
- 4.6. Sound Script
  - 4.5.1. Origin
  - 4.5.2. Function
  - 4.5.3. Features
- 4.7. Sound Script II
  - 4.7.1. Components
    - 4.7.1.2. Soundtrack
    - 4.7.1.3. Direct Sound
    - 4.7.1.4. Dialogues
    - 4.7.1.5. Foley
    - 4.7.1.6. Effects
    - 4.7.1.7. Environments
    - 4.7.1.8. Music
    - 4.7.1.9. Silence
- 4.8. Videoclips, Commercials and Trailers
  - 4.8.1. Videoclips
  - 4.8.2. Commercials
  - 4.8.3. Trailers
- 4.9. From Short Films to Micro and Nano Films
  - 4.9.1. Short Films
  - 4.9.2. Micro Films
  - 4.9.3. Nano Films
- 4.10. Festivals
  - 4.10.1. Definition
  - 4.10.2. Types
  - 4.10.3. Awards

04

# Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

*Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"*

### Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

*At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world”*



*You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.*



*The student will learn, through collaborative activities and real cases, how to solve complex situations in real business environments.*

### **A learning method that is different and innovative**

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

**“** *Our program prepares you to face new challenges in uncertain environments and achieve success in your career”*

The case method has been the most widely used learning system among the world's leading business schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

## Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

*In 2019, we obtained the best learning results of all online universities in the world.*

At TECH, you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

This methodology has trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, and financial markets and instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

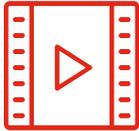
*Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.*

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



#### Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



#### Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



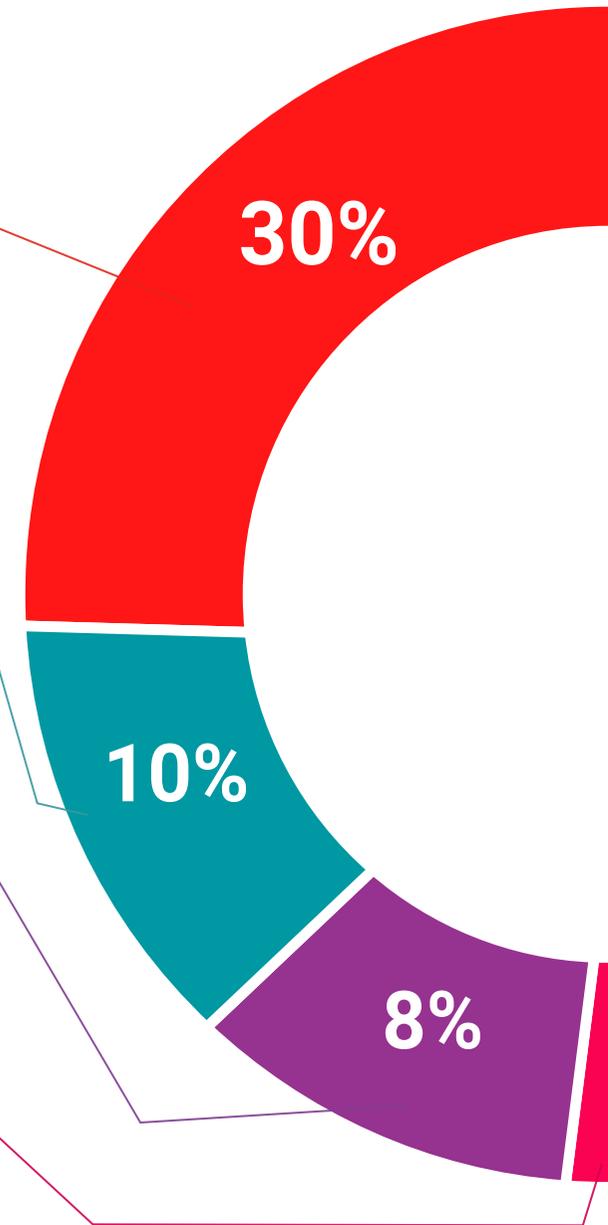
#### Practising Skills and Abilities

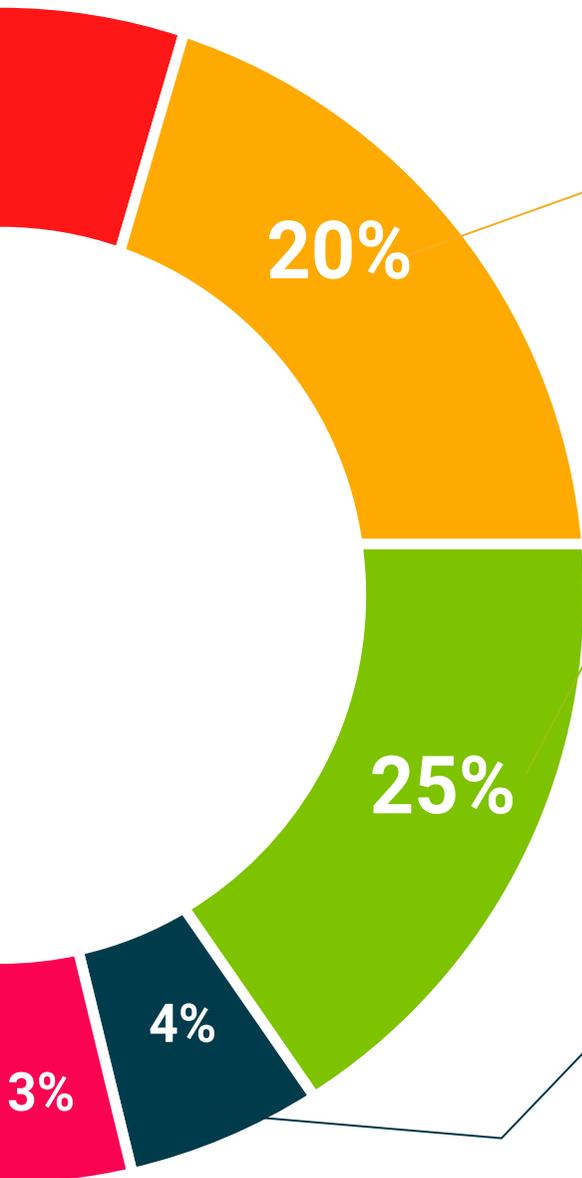
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



#### Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





#### Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



#### Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



#### Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



05

# Certificate

This Postgraduate Diploma in Film and Short Film Screenwriting guarantees students, in addition to the most rigorous and up to date education, access to a Postgraduate Diploma issued by TECH Technological University



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*Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork”*

This **Postgraduate Diploma in Film and Short Film Screenwriting** contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Postgraduate Diploma** issued by **TECH Technological University** via tracked delivery\*.

The diploma issued by **TECH Technological University** will reflect the qualification obtained in the Postgraduate Diploma, and meets the requirements commonly demanded by labor exchanges, competitive examinations, and professional career evaluation committees

**Title: Postgraduate Diploma in Film and Short Film Screenwriting**

**Official N° of hours: 600 h.**



\*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH EDUCATION will make the necessary arrangements to obtain it, at an additional cost.

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institutions technology learning  
community commitment  
personalized service innovation  
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development language  
classroom



**Postgraduate Diploma**  
Film and Short Film  
Screenwriting

- » Modality: online
- » Duration: 6 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

# Postgraduate Diploma

## Film and Short Film

### Screenwriting

