COURSE DESCRIPTION

COURSE/SUBJECT: SCREENWRITING

YEAR 3 | SEMESTRAL COURSE

SEMESTER: 1ST AND 2ND

DEGREE: AUDIOVISUAL COMMUNICATION

MODALITY: ON-CAMPUS

ACADEMIC YEAR 2017/2018

FACULTY OF HUMANITIES AND COMMUNICATION SCIENCES
1. COURSE/SUBJECT IDENTIFICATION

1.- COURSE/SUBJECT:

Name: Screenwriting
Code: b305; l306; n307; p307; t410
Year (s) course is taught: 3rd
Semester (s) when the course is taught: 1st or 2nd
Type: Compulsory Subject
ECTS of the course: 6
Hours ECTS: 30
Language: English
Modality: On-campus
Degree (s) in which the course is taught: Audiovisual Communication
School which the course is taught: Humanities and Communication Sciences

2.- ORGANIZATION OF THE COURSE:

Department: Audiovisual Communication and Advertising
Area of knowledge: Audiovisual Communication and Advertising

2. LECTURERS OF THE COURSE/SUBJECT

1.-LECTURERS:

Responsible of the Course

Name: Dr. D. Javier Figuero Espadas
Phone (ext): 91 4539500 (Ext. 4546)
Email: jfiguero@ceu.es
Teaching and Research profile: Associate Professor. Doctor por la universidad CEU San Pablo.
Research Lines: Screenwriting theory and technique, Audiovisual Narrative, Short movies

Lecturer(s)

Name: Dr. D. Federico Alba Figuero
Phone (ext): 91 4539500 (Ext 4527)
Email: federico.albafiguero@ceu.es
Office: Julián Romea, 2. Despacho 1
2.- TUTORIALS:

For any queries students can contact lecturers by e-mail, phone or visiting their office during the teacher’s tutorial times published on the students’ Virtual Campus.

3. COURSE DESCRIPTION

Screenwriting is a fundamental part of the Audiovisual Communication and Narrative, where the basic aspects of audiovisual language are studied. In particular, Screenwriting delves into the fundamentals of audiovisual writing through the search for ideas, dramatic premises, the correct use of the format of audiovisual texts, the structure of a story, the creation of characters, construction of dialogues, the use of dramatic resources, the scale, the synopsis and the treatment. The script is the origin of any audiovisual production; it includes fundamental aspects of the complex work that will have to deal with technical and artistic equipment. Its success depends largely on the success or failure of any audiovisual production.

4. COMPETENCIES

1.- COMPETENCIES

<table>
<thead>
<tr>
<th>Code</th>
<th>Basic and General Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>BS1</td>
<td>Students should have demonstrated that they have gained knowledge of and understand an area of study that starts from the base of general secondary education, and is usually seen as a level that, even though based on advanced text books, it also includes certain aspects that imply knowledge deriving from the vanguard of their field of study.</td>
</tr>
<tr>
<td>BS2</td>
<td>Students should know how to apply their knowledge to their work or vocation in a professional manner and should have the skills that are usually demonstrated by compiling and defending arguments and resolving problems within their area of study.</td>
</tr>
<tr>
<td>BS3</td>
<td>Students should have the capacity to collect and interpret relevant data (normally within their area of study) to give opinions that include reflection on relevant topics of a social, scientific or ethical nature.</td>
</tr>
<tr>
<td>BS4</td>
<td>Students should be capable of transmitting information, ideas, problems and solutions to both a specialist and non-specialist public.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Code</th>
<th>Specific Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>SC17</td>
<td>Capacity to reflect on and critically analyze any manifestation of the communication phenomenon in general and the audiovisual event in particular.</td>
</tr>
<tr>
<td>SC18</td>
<td>Capacity to analyze audiovisual stories according to the basic parameters of analyzing audiovisual works, considering iconic messages as texts and products of specific socio-political and cultural conditions.</td>
</tr>
<tr>
<td>SC19</td>
<td>Acquisition of knowledge of the different mechanisms and elements of creating scripts according to different formats, technologies and media by analyzing, systemizing and codifying the iconic content in different media and technologies.</td>
</tr>
</tbody>
</table>

2.- LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Code</th>
<th>Learning outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>To know and analyze the basic concepts of audiovisual expression and audiovisual</td>
</tr>
</tbody>
</table>
Develop creativity and innovation in the development of written projects in order to enable the student to direct and communicate with their collaborators.

Ability to analyze audiovisual stories.

## 5. LEARNING ACTIVITIES

### 1.- DISTRIBUTION OF STUDENTS’ ASSIGNMENT:

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>On-campus hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA2</td>
<td>SEM - Seminar</td>
<td>30</td>
</tr>
<tr>
<td>LA3</td>
<td>TL - Workshop</td>
<td>30</td>
</tr>
<tr>
<td>TOTAL</td>
<td>Presence Hours</td>
<td>60</td>
</tr>
</tbody>
</table>

### 2.- DESCRIPTION OF LEARNING ACTIVITIES:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA2 Seminar</td>
<td>Educational activity that strengthens the participation of students in the reasoned interpretation of the knowledge and the sources of the area of study. It is aimed preferably at the skill of applying knowledge (skill 2 MECES), and the capacity to collect, interpret and give opinion on relevant data and information (skill 3 MECES). It is representative of areas or activities of a mixed profile, theoretical and practical.</td>
</tr>
<tr>
<td>LA3 Workshop</td>
<td>Educational activity aimed preferably at the acquisition of skills for the transmission of knowledge (skill 4 MECES) and representative of areas of a more methodological nature. It prepares students for written and oral communication and the transmission of knowledge.</td>
</tr>
<tr>
<td>LA7 Self-Student Work</td>
<td>Educational activity in which students independently manage their own learning by virtue of study of educational material.</td>
</tr>
</tbody>
</table>

## 6. ASSESSMENT OF LEARNING

### 1.- CLASS ATTENDANCE:

- In order to be eligible for examination by continuous assessment students must attend at least 75% of scheduled class time (attendance sheets will be used). As students may be absent 25% of the classes, no attenuating circumstances will be accepted for absences.
- 100% attendance at practical classes is required.
- Attendance to conferences organized by the Faculty, specific to the degree or linked to a subject, are considered of great interest for the training of students and the acquisition of
skills. Therefore, accredited assistance to these activities may be recognized by the teacher as part of teaching imparted.

2.- ASSESSMENT SYSTEM AND CRITERIA:

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS4</td>
<td>PR - Assessment of Practical Activities and Simulations</td>
<td>50%</td>
</tr>
<tr>
<td>AS2</td>
<td>EX – Written Exam</td>
<td>30%</td>
</tr>
<tr>
<td>AS2</td>
<td>EX – Continuous Assessment test</td>
<td>10%</td>
</tr>
<tr>
<td>AS1 &amp; AS5</td>
<td>TR – Assessment of Papers and Projects</td>
<td>10%</td>
</tr>
</tbody>
</table>

3.- DESCRIPTION OF ASSESSMENT CRITERIA:

<table>
<thead>
<tr>
<th>Assessment criteria</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS1 Presentation</td>
<td>Oral presentations in seminars or working groups.</td>
</tr>
<tr>
<td>AS2 Written Exam</td>
<td>Tests, short-question and essay-question exams, exercises, case studies and analysis of legal matters.</td>
</tr>
<tr>
<td>AS4 Assessment of Practical Activities and Simulations</td>
<td></td>
</tr>
<tr>
<td>AS5 Assessment of Papers and Projects</td>
<td>Reviews, research projects, reports, opinion articles…</td>
</tr>
</tbody>
</table>
# 7. COURSE PROGRAMME

## 1.- COURSE PROGRAMME:

### THEORETICAL PROGRAM:

**Unit 1. Definition of the screenplay**
1.1 Plot and plot
1.2 Dramatize
1.3 The public
1.4 Definition of script

**Unit 2. The format of the script**
2.1 Film and television screenplay
2.2 Five elements of the format
2.3 Common mistakes
2.4 The central image
2.5 American Screenplay Rules
2.6 Inspire shooting and assembly

**Unit 3. The idea**
3.1 The search for ideas
3.2 Documentation
3.3 The pitch
3.4 Composition processes

**Unit 4. Dramatic Premises**
4.1 The master plots
4.2 The Hero’s Journey

**Unit 5. Development of the idea.**
5.1 The storyline
5.2 The organization chart

**Unit 6. Short story and audiovisual short.**
6.1 Definition of short story
6.2 The wit and the surprise
6.3 Finals

**Unit 7. Scene and sequence.**
7.1 Shooting, shooting and technical scene
7.2 The narrative scene
7.3 The sequence

**Unit 8. The character**
8.1 The theory of temperaments
8.2 Build a Character
8.3 Character sheet

**Unit 9. Dialogues**
9.1 Functions of the dialogue
9.2 Characteristics of the dialogue
9.3 Analyze a dialogue

**Unit 10. Structure of the three acts**
10.1 The paradigm
10.2 Functions of the trigger, pivot points and climax

**Unit 11. Other instruments of the drama**
11.1 Anagnorisis
11.2 Adventures
12.3 Anticipation and compliance
14.4 Ellipsis

Unit 12. Methodology of writing.
12.1 Synopsis
12.2 Scale
12.3 Treatment

Unit 13 The choice of gender.
13.1 Definition of gender
13.2 Typology

PRACTICE PROGRAM:
Practice 1: Documentation and summary of research work. Search for bibliographic sources.
Practice 2: Elaboration of the first outline of the research work: 1 Introduction: objectives and methodology, 2 Hypotheses 3 Chapters, 4 Conclusions, 5 Bibliography.
Practice 3 Reading a script.
Practice 4 Analysis of the read script. Brief biographical sketch of the author. Summary. Aspects to emphasize the writing of the script with examples correctly cited.
Practice 5 Write two one-minute scripts. (indents 1 and 2)
Practice 6 Writing a story with conflict, the essence of drama.
Practice 7 Adapting the conflicting story (script 3).
Practice 8 By groups: elaboration, discussion and exhibition of three ideas for a script of a short film.
Practice 9 Writing the script based on the ideas set out in practice 8. (guideline 4).
Practice 10 By groups: Elaboration of technical script and production plan starting from practice script 9 (optional) or writing a new script (script 5).
Practice 11 Recording a short film from the script written in practice 9 (optional) or writing a new script (script 6).
Practice 12 Exposition of research work.

8. RECOMMENDED READING

1.- ESSENTIAL BIBLIOGRAPHY:

2.- ADDITIONAL BIBLIOGRAPHY:
4.- WEB RESOURCES:

<table>
<thead>
<tr>
<th>Resource</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Celtx</td>
<td><a href="http://celtx.com/">http://celtx.com/</a></td>
</tr>
<tr>
<td>Abcguionistas</td>
<td><a href="http://www.abcguionistas.com/">http://www.abcguionistas.com/</a></td>
</tr>
<tr>
<td>Bloguionistas</td>
<td><a href="https://bloguionistas.wordpress.com/">https://bloguionistas.wordpress.com/</a></td>
</tr>
<tr>
<td>IMSdB: The Internet Movie Script Database</td>
<td><a href="http://www.imsdb.com/">http://www.imsdb.com/</a></td>
</tr>
<tr>
<td>GuionNews</td>
<td><a href="http://www.guionnews.com/">http://www.guionnews.com/</a></td>
</tr>
<tr>
<td>Thescriptlab</td>
<td><a href="http://thescriptlab.com/">http://thescriptlab.com/</a></td>
</tr>
<tr>
<td>Biblioteca CEU</td>
<td><a href="http://www.bibliotecaceu.es/">http://www.bibliotecaceu.es/</a></td>
</tr>
<tr>
<td>Writer’s Digest</td>
<td><a href="http://tutorials.writersdigest.com/home.aspx">http://tutorials.writersdigest.com/home.aspx</a></td>
</tr>
<tr>
<td>Ocho y medio</td>
<td><a href="http://www.choymedio.com/">http://www.choymedio.com/</a></td>
</tr>
<tr>
<td>Writers Guild of America</td>
<td><a href="http://www.wga.org/">http://www.wga.org/</a></td>
</tr>
<tr>
<td>Screencraft</td>
<td><a href="http://www.screencraft.org/">http://www.screencraft.org/</a></td>
</tr>
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<td>Scriptmag</td>
<td><a href="http://www.scriptmag.com/">http://www.scriptmag.com/</a></td>
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<tr>
<td>Adademy</td>
<td><a href="http://www.oscars.org/awards/nicholl/index.html">http://www.oscars.org/awards/nicholl/index.html</a></td>
</tr>
<tr>
<td>Portal del guionista John August</td>
<td><a href="http://johnaugust.com/">http://johnaugust.com/</a></td>
</tr>
</tbody>
</table>

9. ATTITUDE IN THE CLASSROOM

1.- REGULATIONS

Any irregular act of academic integrity (no reference to cited sources, plagiarism of work or inappropriate use of prohibited information during examinations) or signing the attendance sheet for fellow students not present in class will result in the student not being eligible for continuous assessment and possibly being penalized according to the University regulations.