

**COURSE DATA****Data Subject**

<b>Code</b>	36548
<b>Name</b>	Film scripting
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	First term
1407 - Degree in Multimedia Engineering	School of Engineering	4	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	9 - Procesos de creación, producción y realización audiovisual	Obligatory
1407 - Degree in Multimedia Engineering	19 - Optatividad	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
CABRERA GARCIA-OCHOA, YOLANDA	340 - Language Theory and Communication Sciences

**SUMMARY**

The contents focus on the development of the concept of a film script: narration with images and narration with words. Students work on the concept of verisimilitude and study and apply the mechanisms of narration. Learn to develop the arguments, design the dramatic structure, the space-time contextualization, the characterization and construction of the characters and the point of view. The subject provides for the study of film genres and the phases of the creative process in script writing. From the search for the idea, the thematic premises and hypotheses, the characters, their typologies and arcs of transformation; in addition to the formalization processes: story line, synopsis, rundown, treatment and dialogues.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

Does not require prerequisites

## OUTCOMES

### 1333 - Degree in Audiovisual Communication

- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should have the capacity and creativity to take expressive and thematic risks within the availability and time constraints of the communicative production, applying solutions and perspectives based on the development of the projects.
- Students should be able to adapt to technological and socio-occupational changes.
- Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.
- Students should be able to express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.
- Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.



- Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.
- Students should have a practical and theoretical understanding of the organisation structures within sound and visual communication, as well as its evolution and development over time, including audiovisual taxation. This also includes knowledge of, and research into, the interrelations between the natures of the subjects within audiovisual communication: authors, institutions, companies, the media, storage and recipients.
- Students should be able to understand and apply the different mechanisms and elements of script making according to different formats, technologies and means of production. This also includes the theoretical and practical understanding of analysis, organisation and encryption of the iconic content and the audiovisual information within different technologies and foundations. Students should be capable of writing texts, programmes and scripts with fluency in the fields of cinematographic, video-graphic, radiophonic, televised, or multimedia fiction.
- Conocimiento teórico-práctico de las tecnologías aplicadas a los medios de comunicación audiovisuales (fotografía, radio, sonido, televisión, vídeo, cine, y soportes multimedia), incluyendo la capacidad para utilizarlos en la construcción y manipulación de los diversos productos que abarca el ámbito de la comunicación audiovisual.
- In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.
- Students must be able to work well in a team, able to assume both subordinate roles and, where appropriate, the role of coordinator or director. They must be able to put into practice all the skills that they have acquired. They must know how to value their own proposals, but also to adapt to the demands of a group or a business.
- Students must be able to develop their own work, both in terms of creation and research, whilst putting into practice the skills that they have acquired. They must know how to take responsibility for their own projects (although this would be under the guidance of a tutor).

## LEARNING OUTCOMES

- Know the codes and modes of representation typical of audiovisual communication.
- Carry out analysis of narratives and audiovisual works.
- Apply the techniques and processes of audiovisual production and diffusion in its various phases.
- To know the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, media and receivers.



- Construct a script according to different formats, technologies and production media.
- Write texts adapted to the medium.
- To write steps adapted to the medium.
- To write scripts adapted to the medium.
- Manage media technologies.
- Connect images and sounds aesthetically.
- Express intentionality in the use of images.
- Apply own solutions in the development of audiovisual projects.
- Working as a team.
- Enhance your own proposals.
- Take responsibility for your own project.
- Develop creative or research work.

## DESCRIPTION OF CONTENTS

### 1. Introduction to the script

It is based on the key concepts that allow knowing and developing the different phases in the writing of the script. Narrate with images, narrate with words. From the idea, to the story line, going through the synopsis and the treatment.

### 2. The cinematographic narration

Know the different narrative structures applied to the writing of the script. The importance of the order of the elements in history. Function of the turning points, the trigger and the climax. Space and time in the scene. Differentiate between main and subplots.

### 3. Film genres

Understand the usefulness of genres and their role in film classification. Distinction between fiction and non-fiction genres, their characteristics and benchmarks of success. Know the new proposals for hybridization of genres and formats.



**4. The construction of the character**

The character as a key piece of the story. Know the types of characters, their function, characteristics and psychology. The importance of dialogue. Transformation arc and structure of the hero's journey.

**5. The screenwriter in the audiovisual market**

The screenwriter in the audiovisual market brief historical review of the professional profile of the screenwriter. Characteristics of this profession and professional opportunities. Understand the script as an audiovisual product subject to the needs of the market. Sales strategies.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Computer classroom practice	60,00	100
Attendance at events and external activities	5,00	0
Study and independent work	20,00	0
Preparation of evaluation activities	30,00	0
Preparation of practical classes and problem	35,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

Face-to-face teaching will take place in two weekly sessions, one for theory and the other for practicals, both lasting two hours.

- **The theory sessions:** they will consist of the exposition of the syllabus of the subject by the teaching staff through the expository class methodology and with the support of the corresponding teaching materials. Attendance at these sessions is highly recommended, as they will serve to explain the concepts that students must apply in the practice sessions. The theory will be complemented with numerous viewings and readings that allow a better assimilation of the contents.

- **The practical sessions:** The practical sessions will take place in the computer room and will consist of the tutored resolution by the students of exercises introduced and proposed by the teaching staff in relation to the theoretical content of the subject, to cover the different phases of the writing a film script. Attendance at these sessions is mandatory, admitting a maximum of three absences throughout the course. The ultimate goal of the course is to get students to write a complete literary script for a short film.

The non-contact work will be developed through the participation of the students in tutorials, the reading of reference texts provided by the teaching staff, the viewing of recommended films and short films and the study of the knowledge exposed in the theory sessions and the final resolution of the exercises proposed in the practice sessions.



In a complementary way, attendance at projections, pitching and different training activities of interest to students will be recommended.

## EVALUATION

Final written test 50%

Presentation of schemes, summaries and proposed activities 20%

Assessment of attitude and participation in class dynamics 10%

Assessment of technical learning 20%

The proposed evaluation criteria are common and are applied in the same manner and percentages in the ordinary and extraordinary evaluation.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

## REFERENCES

### Basic

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### **Additional**

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MCKEE, R. (2009). El guion. Madrid: Alba Editorial.  
LEÓN DE ARANO, F. (2021). Edición facsímil guión del Buen Patrón. Madrid: básculas Blanco A.I.E.
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