VNIVERSITAT DE VALÈNCIA

Course Guide
43285 Conception and scriptwriting

COURSE DATA

Data Subject	
Code	43285
Name	Conception and scriptwriting
Cycle	Master's degree
ECTS Credits	5.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	Faculty of Philology, Translation and Communication	1	First term

Subject-matter

Degree	Subject-matter	Character
2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2	3 - Conception and scriptwriting	Obligatory

Coordination

Name	Department
SANCHEZ BIOSCA, VICENTE	340 - Language Theory and Communication Sciences

SUMMARY

This subject matter addresses the study and practical expertise of the techniques and resources at stake in the idea-making of audio-visual projects. In so doing, it gets into an in-depth distinction between concepts such as auteur scriptwriting and in-team-scriptwriting. I the course of the classes, the diverse phases in the process of scriptwriting will be analyzed, ranging from the original idea to the shooting script or decoupage. Likewise, an introduction to audio-visual writing will be developed in two basic fields: fiction and documentary.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

The previous expertise demanded for following this course is limited to the concepts given in the course of the subjects already studied.

OUTCOMES

2149 - M.U. en Contenidos y Formatos Audiovisuales 12-V.2

- Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.
- Students should communicate conclusions and underlying knowledge clearly and unambiguously to both specialized and non-specialized audiences.
- Students should demonstrate self-directed learning skills for continued academic growth.
- Adquirir las competencias académicas y profesionales convenientes en el ámbito de la creación, diseño y desarrollo de contenidos audiovisuales para la multidifusión digital.
- Conocer los proyectos y estudios de búsqueda de nuevas tendencias creativas de formatos y contenidos audiovisuales, en la producción y el consumo, dentro del proceso de convergencia mediática de la era digital.
- Administrar las destrezas adquiridas en la proyección y construcción de un diseño curricular coherente.

LEARNING OUTCOMES

The learning outcomes of this subject are those that were foreseen in the official report of Verification of the postgraduate in question.

This subject contemplates the study and mastery of the techniques and resources of the ideation of audiovisual projects. To do this, it delves into a fundamental distinction between the concepts of author script versus team script. The different phases of elaboration of a script and the application to the different classes of scripts adapted to each audiovisual format are analyzed. Finally, there is an introduction to audiovisual writing, as well as the study of new writing techniques and an approach to styles and their possibilities.

It will be a question of: a) knowing how to distinguish common script strategies to fiction and documentary, as it is done in the present times; b) being able to set out the bases and arguments that support their future projects in accordance with modern trends in the current media as they operate in the market.

DESCRIPTION OF CONTENTS

1. The audiovisual writing

Explanation of the contents of the topic 1. Audio-visual writing. The problems of writing based on its conversion into an image. Basic strategies of the script and the style in which it should be written to facilitate its conversion into an image. The objective is to provide students with the keys to the script writing mode so that it is operational, differentiating it from other genres of creative writing.

2. Narrative processes and treatment

Explanation of the contents of topic 2. Narrative processes and treatments, starting from a structural conception of the script and attending to three decisive questions for writing: the narrative start, the closing or closing and the notion of turning points, understood as an incident. The aim is to provide the students through various examples in the form of audiovisual fragments with the basic structural issues on which a filmic narrative (including documentary) is built.

3. Character building

Explanation of the contents of the topic 3. Construction of characters in narrative structures. This question addresses not only fiction, but also the definition of "fictional" profiles applied to documentary matter. Next, we will proceed to explain the relational functions of the characters and their organization through triadic systems. The objective is for students to learn to distinguish and build the agents of action in a structure and begin to formulate alternatives to existing structures. With abundant examples, an analysis and formulation of creative alternatives to the examples will be proposed.

4. Phases in developing a scriptwriting: shooting script

Explanation of contents of the topic 4. Phases of elaboration of a script. The objective of the topic is to introduce the different phases that, starting from an idea, following the synopsis and treatment, leads to the elaboration of written material that contains the technical indications necessary for its realization. The routines of fiction and documentary will be compared. The unit delves into the mediations that occur between a verbal material and its progressive conversion into a medium for conversion into an image. Classic examples are used for this, which allow the process to be accurately evaluated. Likewise, students will carry out practical exercises below.

5. Modes of documentary

Explanation of the contents of the topic 5. The different modalities of the cinematographic documentary are studied, namely: expository, observational
Participative or interactive, reflective and performative. The objective is not to establish a closed classification, but to provide analytical tools to start the student's creative capacity. Based on numerous examples, the conversion of traits from one modality to another will be practiced in class exercises.

6. Working with archive footage and filming testimonies

Explanation of the contents of the topic 6. Study of the treatment and incorporation of archive material in a new film or audiovisual product: treatment issues that must be resolved, such as format, texture, dissociation of sound and image. Also study of criteria for the treatment (technical and stylistic) of an interview based on the status granted to the interviewed character. With the help of numerous examples, you will reflect on the possible variants and perform exercises in alternative ways of dealing with the same material.

WORKLOAD

ACTIVITY	Hours	% To be attended
Laboratory practices	50,00	100
Study and independent work	50,00	0
Preparing lectures	15,00	0
Preparation of practical classes and problem	10,00	0
TOTAL	**125,00**	

TEACHING METHODOLOGY

The contents of the subject are introduced based on the previous knowledge that the students have acquired in the previous modules. Students must actively participate in the development of learning. Regarding the contact hours, the subject is structured in 4-hour sessions both for the general theory and documentary classes and for the sessions taught by the visiting professor. In each of the sessions, the teacher will introduce the new concepts, will make available to the students the work material that they consider useful and will give the appropriate instructions to do work and plan the development of the subject.

The classes will be participatory and the teacher will constantly challenge the students to take an active part in the discussions. In addition, in order to direct instructions from the teacher, it is recommended that the student act on their own on the following points:

a) working with diverse documentary sources, based on both the bibliography and the selected filmography presented and made accessible by the teacher
b) cooperating with colleagues in the form of group and individual work
c) carrying out exercises and stimulating the creative aspect
d) expressing analytical and critical observation of the audiovisual materials studied

The teacher is willing to continue guiding the student once the class is over, through personalized tutorials or tutorials through email, virtual classroom, or virtual room. Regarding non-contact hours, it is recommended generically:

a) the study and preparation of the theoretical-practical classes
b) preparing and carrying out practical work
c) the review of bibliographic and filmographic materials that make up the corpus of the class.

EVALUATION

The subject is passed obtaining a common grade from three evaluation systems:

1) Preparation of a series of six individual papers corresponding to each of the sessions with the professor responsible for the module. It will be about specific applications of the material worked in class and its extension in each case will not exceed 20-30 lines per exercise. The work scores over 40% of the final grade.

2) Delivery of a synthesis-summary of the contents developed in the sessions given by the visiting professor. The work scores about 20% of the final grade.

3) Attendance and participation in class. The work scores over 40% of the final grade.

Correction criteria:
1) The correct application in the work of the concepts associated with the contents of each of the sessions will be requested, evaluating both the assumption of concepts and their creative adaptation.

2) Each exercise will occupy between 20 and 30 lines. It must therefore be synthetic and precise in the proposed objectives.

3) Attendance to 100% of classes and regular participation in class discussions.

Exam date:

The evaluation of the module does not foresee the completion of an exam. As a guide, and depending on the conditions of the academic calendar, all works must be delivered before January 10, 2022 in order to be scored in the 1st. Call for evaluation.

REFERENCES

Basic

- Aristóteles. Poética. Madrid: Alianza.
- Baron, Jaimie (2013). The Archive Effect: Found Footage and the Audiovisual Experience of History. New York: Routledge, 2013.

- Boyle, Deirdre (2010). Trauma, Memory, documentary. Re-enactment in two films by Rithy Panh (Cambodia) and Garin Nugroho (Indonesia). In Srkar, Bhaskar & Walker, Janet eds., Documentary Testimonies. Global Archives of Suffering. New York & London: Routledge, pp. 155-172.
- Hight, Craig (2008). Mockumentary. A call to play. In Austin, Thomas, and Wilma de Jong eds. Rethinking Documentary: New Perspectives and Practices, McGraw-Hill Education, pp. 204-216.
- Liebman, Stuart (2007). Claude Lanzmanns Shoah. Key Essays, New York, Oxford University Press, pp. 3-24.
- Nichols, Bill (2010). Introduction to Documentary, Bloomington, Indiana University Press.
- Nichols, Bill (1997). La representación de la realidad. Cuestiones y conceptos del documental, Barcelona, Paidós.
- Juhasz, Alexandra & Lebow, Alisa eds. (2015). Chichester, West Sussex: Wiley-Blackwell.
- Bruzzi, Stella (2006). New Documentary, Londres & Nueva York: Taylor And Francis.
- Michel Chion (1985). Como se escribe un guion. Madrid: Cátedra.
- Ronald Tobias (1999). El guion y la trama. Fundamentos de la escritura dramática audiovisual. Madrid: ed. Univers. Intern.
- Syd Field (1994). El libro del guion. Fundamentos de escritura de guiones. Madrid: Plot.
- Sánchez-Escalonilla, Antonoi (2014). Estrategias de guión cinematográfico. Barcelona: Ariel.

Additional

- Capturing the Friedmans (Andrew Jarecki, 2003).
- Limage manquante (La imagen Perdida, Rithy Panh, 2013).
- Psycho (Psicosis, Alfred Hitchcock, 1960).
- Once Upon a Time in America (Érase una vez en América, Sergio Leone, 1984)
- House of Games (Casa de Juegos, David Mamet, 1987)
- The Act of Killing (Joshua Oppenheimer, 2012).
- Standard Operating Procedure (Errol Morris, 2008).
- Déportation / Details (Avi Mogravi, 1989 y ss.).
- Délits flagrants (Delitos flagrantes, Raymond Depardon, 1994).
- S-21. La machine de mort khmère rouge, S-21. La máquina de matar jemer roja (Rithy Panh, 2003).

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

The CCA of the master's degree, meeting on May 26th 2021, has agreed to ratify the contents and evaluations methods of the official teaching guides in force for the 2020/2021 academic year. Changes resulting from the adaptation of face-to-face teaching to virtual teaching do not affect the content or the structure of the sessions, nor the assessment work. The teaching schedule has been reviewed and confirmed. These actions have been communicated to the students of the course, with whom personalised attention has been reinforced with the creation of new workspaces.