

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

Code	43285
Name	Conception and scriptwriting
Cycle	Master's degree
ECTS Credits	5.0
Academic year	2024 - 2025

Study (s)

Degree	Center	Acad. Period	year
2253 - Master's degree in Audiovisual Content and Formats	Faculty of Philology, Translation and Communication	1	First term

Subject-matter

Degree	Subject-matter	Character
2149 - Master's degree in Audiovisual Content and Formats	3 - Conception and scriptwriting	Obligatory
2253 - Master's degree in Audiovisual Content and Formats	3 - Conception and scriptwriting	Obligatory

Coordination

Name	Department
PELLICER ROSELL, MANUEL D	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. In 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.

COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

2149 - Master's degree in Audiovisual Content and Formats

- 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 (RD 1393/2007) // NO CONTENT (RD 822/2021)

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 concept of scriptwriting.

- 1.1. Writing into the image: making the narrative visual
- 1.2. Basic strategies in the scriptwriting syntax: nuclear, action predominance, avoiding adjectives. Actions and characters as main axes.

2. Narrative processes and treatment.

- 2.1. Starting, closure.
- 2.2. Turning points.

3. Character building.

- 3.1. Working with fiction: profiles and biblia.
- 3.2. Working with documentary issues: features and triangles.

4. Phases in developing a scriptwriting: shooting script.

- 4.1. The logics of fiction.
- 4.2. The logics of documentary: overlapping phases.

5. Modes of documentary.

- 5.1. Expository and observational modes.
- 5.2. Participatory, reflexive and performative modes.

6. Working with archival footage and filming testimonies.

- 6.1. Resorting to archival footage: incorporation and repurposing.
- 6.2. Working with testimonies.

**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:

- working with diverse documentary sources, based on both the bibliography and the selected filmography presented and made accessible by the teacher
- cooperating with colleagues in the form of group and individual work
- carrying out exercises and stimulating the creative aspect
- 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:

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

EVALUATION

The general grading system will follow the evaluation and grading regulations of the University of Valencia for bachelor's and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).



The subject is passed by achieving a weighted grade based on two evaluation systems:

- 1) Preparation of a series of individual works corresponding to each of the formats addressed in the module, that is, fiction (serial and feature film) and documentary. In these works, the aspects covered in the classroom will be applied specifically. Regarding the characteristics, length and delivery date of the assignments, these will be specified by the teachers during class time. The assessment of these works represents 50% of the final grade. To be evaluated, you must obtain a minimum grade of 5.
- 2) The other 50% corresponds to attendance at classes and regular participation in the activities carried out in the classroom. For this reason, attendance is a requirement. Absences must be communicated in advance and justified. To be evaluated, in this section you will also have to obtain a minimum grade of 5.

Exam date

The evaluation of the module does not foresee the completion of an exam.

Problems with spelling, syntax and/or written expression will receive negative marks and may result in failure of the test.

In the case of proven plagiarism in an evaluation work, it may be scored with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the sanction that is appropriate in accordance with current legislation.

Intellectual honesty is vital in academic communities, and for the fair evaluation of student work. All works presented in this course must be original. Work that uses fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be admitted, except if its use is part of the contents of the subject and is authorized by the teaching staff.

REFERENCES

Basic

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- Ronald Tobias (1999). *El guion y la trama. Fundamentos de la escritura dramática audiovisual*. Madrid: ed. Univers. Intern.
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- Torreiro, C. y Cerdán, J. (eds) (2005). Documental y vanguardia. Madrid: Cátedra.

Additional

- Aristóteles. Poética. Madrid: Alianza.
- 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.
- Nichols, Bill (2010). Introduction to Documentary, Bloomington, Indiana University Press.
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- Prelorán, J. (2006). El cine etnobiográfico. Buenos Aires: Catálogos.
- Rabiger, M. (2001). Dirección de documentales. Madrid: IORTV.
- Weinritcher, A. (2009). Metraje encontrado, la apropiación en el cine documental y experimental. Gobierno de Navarra: Punto de Vista.