

Theory and Techniques of Scriptwriting

Code: 104736
ECTS Credits: 6

Degree	Type	Year	Semester
2503873 Interactive Communication	OB	3	1

Contact

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: No

Prerequisites

Basic knowledge of interactive media, narrative and fiction in different audiovisual media. Knowledge of videogames and interest in creating stories, characters and worldbuilding will be valued.

Good understanding of English to be able to analyze documents and audiovisual works relevant to the subject.

Objectives and Contextualisation

- Deepening of the knowledge of the basic principles of interactivity.
- Learning skills in the construction of audiovisual scripts.
- Learning the specificities of multimedia productions scripts.
- Techniques for the construction of characters and universes.
- Learning skills for the analysis and evaluation of multimedia product scripts.
- Acquisition of knowledge about genres of multimedia products and how they condition the story and the script.
- Ponder on the themes of multimedia productions on social issues.
- Ponder on how the industry conditions the narrative.

Competences

- Act with ethical responsibility and respect for fundamental rights and duties, diversity and democratic values.
- Act within one's own area of knowledge, evaluating sex/gender-based inequalities.
- Devise, create, activate and integrate virtual and augmented-reality spaces, characters and objects.
- Distinguish between and apply the principal theories, conceptual frameworks and approaches regulating interactive communication.
- Introduce changes in the methods and processes of the field of knowledge to provide innovative responses to the needs and demands of society.

- Manage time efficiently and plan for short-, medium- and long-term tasks.
- Search for, select and rank any type of source and document that is useful for creating messages, academic papers, presentations, etc.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.

Learning Outcomes

1. Analyse a situation and identify its points for improvement.
2. Analyse the sex-/gender-based inequalities and gender bias in one's own area of knowledge.
3. Communicate using language that is not sexist or discriminatory.
4. Consider how gender stereotypes and roles impinge on the exercise of the profession.
5. Cross-check information to establish its veracity, using evaluation criteria.
6. Distinguish the salient features in all types of documents within the subject.
7. Identify situations in which a change or improvement is needed.
8. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
9. Master the narrative resources and techniques for creating stories tailored to virtual worlds and ascribe them to a particular genre.
10. Plan and execute narrative works.
11. Present a summary of the studies made, orally and in writing.
12. Propose new methods or well-founded alternative solutions.
13. Propose projects and actions that are in accordance with the principles of ethical responsibility and respect for fundamental rights and obligations, diversity and democratic values.
14. Propose projects and actions that incorporate the gender perspective.
15. Propose viable projects and actions to boost social, economic and environmental benefits.
16. Recognise the division of narrative theories by genre in the new virtual leisure media.
17. Submit course assignments on time, showing the individual and/or group planning involved.
18. Weigh up the risks and opportunities of both one's own and other people's proposals for improvement.

Content

1. Audiovisual scriptwriting.
2. Specificities of the interactive audiovisual scriptwriting.
3. Genres and audiovisual scriptwriting.
4. Game mechanics and audiovisual scriptwriting.
5. Script-level construction of characters, scenarios and objects.
6. Dialogues and information dosage.
7. Types of script: From the classic to the subversion of the traditional script.
8. Analysis of interactive scripts.

The detailed calendar with the content of the different sessions will be provided on the first day in the classroom during the presentation of the subject. This planning will also be posted on the Virtual Campus where you will also find the detailed description of the exercises and practices, the different teaching materials, and any information necessary for the proper monitoring of the subject.

If there are changes or modifications in the subject for health reasons, the teaching staff will inform about the changes in the subject's programming and teaching methodologies.

The gender perspective is included in the contents of the subject, as well as inclusion issues, a weighty element in the interactive industry.

Methodology

The main objective of the subject is the students' learning of theories, techniques and resources that function as tools for the elaboration of interactive audiovisual scripts.

To acquire this knowledge, a work will be carried out in the classroom that consists of lectures, seminars, laboratory practices and debates carried out in the classroom.

These are made up of the development of script elements or will be done through the analysis of scripts and audiovisual works already finished.

There will also be activities to be carried out as homework and a final project that must be carried out autonomously with tutoring by the teaching staff of the subject.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lab practices	17.5	0.7	9, 11, 10, 17, 16
Seminars	17.5	0.7	9, 11, 17, 16
Theory	17.5	0.7	5, 6, 9, 11, 10, 17, 16
Type: Supervised			
Tutorships	7.5	0.3	9, 10
Type: Autonomous			
Readings and works	82.5	3.3	5, 6, 10, 17

Assessment

The assessment of the subject consists of the following elements:

1. AE8 Theoretical exam: 10% on the final qualification.
2. AE3 Practical final project: 35% on the final qualification.
3. AE2 Presentation of topics and debates on interactive works: 20% on the final qualification.
4. AE3 Assessable exercises carried out in class: 20% on the final qualification.
5. AE9 Participation in sessions: 10% (5% in direct participation in the classroom and 5% in gamification activities).

6. AE11 Self-evaluation of projects and peer evaluation: 5%.

The evaluation criteria are related to the learning outcomes, as well as the specific quality indicators that are determined for each assessment.

The last two weeks of the course will be dedicated to re-evaluation activities, to which students who meet the following conditions may be accepted:

1: To obtain a mark between 3.5 and 4.9 in the theoretical exam and evaluated activities.

2: Participate in at least 2/3 (66%) of the assessable activities.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Exercises evaluable in class	20%	1.5	0.06	2, 3, 5, 6, 11, 13, 14, 4
Exam	10%	2	0.08	5, 6, 16
Participation in sessions	10%	1	0.04	5, 6, 11
Practical final project	35%	1.5	0.06	2, 1, 9, 11, 8, 7, 10, 18, 17, 12, 13, 14, 15, 4
Presentation of topics and debates	20%	1.5	0.06	3, 5, 6, 11, 14, 4

Bibliography

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<https://doi.org/10.1007/978-3-030-25999-0>

Denton Bryant, Robert, & Giglio, Keith (2015). *Slay the Dragon! Writing Great Video Games*

Duran, Jaume (2021). *Narrativa, dramaturgia y guion audiovisual*. Bradu Editorial

Heussner, Tobias, Kristen Finley, Toya, Brandes Hepler, Jennifer, & Lemay, Anne (2015). *The Game Narrative Toolbox*

Huizinga, Johan (1972). *Homo ludens / Johan Huizinga*. Madrid: Alianza

Isbister, Katherine, & Schafer, Tim (2006). *Better Game Characters by Design: A Psychological Approach*

Lodge, David (1991). *The Art of Fiction*

McCloud, Scott (2001). *Understanding Comics: The Invisible Art*

Rogers, Scott (2021). *LEVEL UP! Guía para ser un gran diseñador de videojuegos*

Rollings, Andrew, & Morris, David (2003). *Game Architecture and Design: A New Edition*

Rouse III, Richard (2004). *Game Design, Theory and Practice*

Russin U, Robin (2013). *Screenplay: Writing the Picture*

Salen Tekinbas, Katie, & Zimmerman, Eric (2003). *Rules of Play: Game Design Fundamentals*

Swink, Steve (2009). Game Feel: A Game Designer's Guide to Virtual Sensation

Tavinor, Grant (2009). The Art of Videogames: 10 (New Directions in Aesthetics)

Web bibliography and resources

Francisco Pérez, Luis (2017). Guion literario: formato y plantilla. Aprendercine.
<https://aprendercine.com/guion-literario-formato-plantilla/>

Do you want to write video games? - Polygon. (2016).
<https://www.polygon.com/2016/8/15/12455728/how-to-get-a-job-writing-games-maybe>

So You Want to Write for Video Games? - ScreenCraft. (2018)
<https://screencraft.org/2018/11/30/so-you-want-to-write-for-video-games/> Why Video Game Characters Say Such Ridiculous Things. (2012).
<https://kotaku.com/why-video-game-characters-say-such-ridiculous-things-5921878>

How to write a video game story - Polygon. (2019).
<https://www.polygon.com/features/2019/1/10/18165611/how-to-write-a-video-game-story-narrative-building-tips>

Software

Knowledge in Word and PowerPoint software. Other software such as CeltX or Twine will be studied throughout the contents.