

Audiovisual Scripts for Fiction

Code: 103065
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OB	3	1

Contact

Name: Ludovico Longhi

Email: ludovico.longhi@uab.cat

Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

Teachers

Laia Sànchez Casals

Iliana Ferrer Rodriguez

Prerequisites

Formative prerequisites:

1. Having studied the 1st Degree Audiovisual Narrative course
2. Basic knowledge of the History of Cinema
3. Basic knowledge of audiovisual languages
4. Basic knowledge of the History of the Media

Theoretical classes are taught in Spanish and the practices, in Spanish and Catalan, depend on the teaching staff. In some cases with audiovisual support and readings in English.

Objectives and Contextualisation

Goals

This subject is part of the area of knowledge "Audiovisual Narrative", which "Provides the basics for the construction of audiovisual messages based on the different narrative theories, the dramaturgy and the expressive nature of audiovisual languages. This subject also provides knowledge about the techniques and specific models for the creation of scripts in different audiovisual media, according to genres and formats "(Memory of Bachelor in Audiovisual Communication approved by the ANECA).

The area of knowledge Audiovisual Narration in the degree in Audiovisual Communication, is made up of the following subjects:

Audiovisual narrative: 1st Course - 2nd. semester

Audiovisual script of fiction: 2nd. Course - 1st. semester

Non-fiction audiovisual script: 3rd. Course - 1st. semester

Audiovisual screening techniques: 4th Course (optional)

Dramaturgy and cinematographic script: 4th Course (optional)

Relevance of the subject

The subject provides students with tools, both theoretical and practical, for the creation of radio, television and film fiction scripts.

It supposes the following step in the development of the matter that later will continue with the rest of subjects of script. The relevance of the subject is also due to the fact that training as an audiovisual scriptwriter is one of the most frequent professional outputs for graduates (formerly graduates) in Audiovisual Communication, as shown in all available official data, such as The observatory of graduates (UAB) and the White Paper Degrees in Communication (ANECA, 2005).

The subject provides students with tools, both theoretical and practical, for the creation of radio, television and film fiction scripts.

It supposes the following step in the development of the matter that later will continue with the rest of subjects of script. The relevance of the subject is also due to the fact that training as an audiovisual scriptwriter is one of the most frequent professional outputs for graduates (formerly graduates) in Audiovisual Communication, as shown in all available official data, such as The observatory of graduates (UAB) and the White Paper Degrees in Communication (ANECA, 2005).

Training goals:

- Understand the fundamental theoretical concepts for the creation of audiovisual scripts.
- Analyze critically the products of radio, television and cinematographic fiction from its narrative perspective.
- Relate and apply theoretical and technical concepts in the creation of radio, television and film fiction scripts.
- Critically reflection on the situation of women both within the audiovisual industry as well as in their depiction in audiovisual fiction.

Competences

- Apply narrative and presentation skills specific to audiovisual content.
- Disseminate the area's knowledge and innovations.
- Manage time effectively.
- Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
- Use one's imagination with flexibility, originality and ease.

Learning Outcomes

1. Design, plan and develop a communication project.
2. Develop aesthetic sensitivity to create audiovisual products.
3. Disseminate the area's knowledge and innovations.

4. Manage time effectively.
5. Promote innovations in the development of audiovisual narratives.
6. Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
7. Use one's imagination with flexibility, originality and ease.

Content

1. Script of fiction and audiovisual narrative

- 1.1 History, discourse, plot, story
- 1.2 Characteristics of the audiovisual story
- 1.3 Peculiarities and differences between the radio script and the audio-visual script
- 1.4 The script as a tool

2. The path of the script

- 2.1 Idea
- 2.2 Synopsis
- 2.3 Treatment
- 2.4 Scale
- 2.5 Literary script

3. The materials of the fiction script: radio, television and film

- 3.1 Subject and premise
- 3.2 Characters
- 3.3 Dialogues

4. The structure of the audiovisual script

- 4.1 The dramatic unit
- 4.2 Conflict and structure
- 4.3 Type of structure
- 4.4 Space and time

5. Character (s)

- 5.1 Character (s) and structure
- 5.2 Genre (s) and gender stereotypes
- 5.3 Character (s) and dialogues

6. Narrative Resources

- 6.1 Point of view

6.2 Dramatic irony

6.3 Knowledge management

6.4 Plant and pay off

Methodology

All the contents of this subject are sensitive to being addressed from the gender perspective. The subject has two different aspects: the theory and the practice. This is a theoretical subject with laboratory practices (TPL). The work is developed through theoretical classes, seminars and practical activities. The first ones are magisterial classes that are dialogued with audiovisual support, which is expected to participate in the students. These theoretical classes are developed in the same classroom with the whole group, in accordance with the timetable specified and under the direction of a theory professor.

Both seminars and laboratory practices are developed in 3 subgroups of the total number of students enrolled in differentiated classrooms, each subgroup under the direction of a teacher.

Each seminar will deal with a specific topic and the participation of the students will be expected, so a reading and / or previous viewing will be requested. The absence in seminars, in spite of being justified, will be penalized in the respective note.

The practices consist of work in the classroom of specific subjects of the contents.

Tutorials are essential for the monitoring of the projects under evaluation.

The autonomous activities of the students are equally essential to achieve the learning goals.

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			
Practical classes	22.5	0.9	7, 6, 2, 4, 1, 5
Seminars	15	0.6	2, 1, 5
Theoretical classes	15	0.6	2, 1, 5
Type: Supervised			
Tutorials	9	0.36	2, 3, 4, 1, 5
Type: Autonomous			
Personal study, product analysis and writing of works	44.5	1.78	4
Readings and viewings	30	1.2	2, 4, 5
Search of information	8	0.32	4

Assessment

The continuous evaluation system is made up of three different parts:

- a) Theoretical exam: 30% on the final grade
- b) Final projects: 50% on the final grade (Audiovisual Screening 30% and 20% Radiation Screenplay)
- c) Intervention and participation in the seminars: 20% on the final grade

The assessment criteria are related to the learning outcomes as well as with the specific quality indicators that will be determined timely for each evaluable evidence.

The last two weeks of the course will be devoted to re-assessment activities, which can be accommodated by students who fulfill the following conditions:

- a) Not to have had more than two absences in the theoretical classes nor more than two absences in the rest of directed activities (seminars or practices).
- b) To have obtained a note between 3 and 4.9 to the theoretical exam.
- c) The final projects will be tutored during the course so that the final projects can not be reassessed in their integrity. It is essential to pass the theoretical exam and at least 2/3 of the final projects to pass the subject.

It is essential to pass the theoretical exam and the final projects to pass the subject.

The absence in any seminar, in spite of being justified, will be penalized in the respective note.

In the case of a second enrolment, students can do a single synthesis exam that will consist of a theoretical test. The grading of the subject will correspond to the grade of the synthesis examination.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Exhibition of the Collaborative Creative Writing Seminar	20% on the final grade	1.5	0.06	7, 6, 2, 3, 4, 1, 5
Final project	40% on the final grade	1.5	0.06	7, 2, 3, 4, 1, 5
Participation and dynamisation of the cycle of screenings	20% on the final grade	1.5	0.06	7, 6, 2, 3, 4, 1, 5
Presentation of the seminar Pitching	20% on the final grade	1.5	0.06	7, 6, 2, 3, 4, 1, 5

Bibliography

Basic

CARRIÈRE Jean Claude y BONITZER Pascal (1998) *Práctica del guión cinematográfico*. Ed Paidós, Barcelona (2nd edition)

CHION, Michel. (1995) *Cómo se escribe un guión*. Editorial Cátedra. Signo e imagen. Madrid. 6th edition.

FIELD, Syd (1997) *Prácticas con 4 guiones*. Madrid, Plot Ediciones.

LOPEZ IZQUIERDO, Javier (2009) *Teoría del guión cinematográfico. Lectura y escritura*. Madrid. Ed Síntesis.

MACÍAS, Juana (2003) *Palabras por segundo. Cómo escribir un guión de cine*. Madrid IORTV.

MC KEE, Robert. (1997) *El Guión: sustancia, estructura, estilo y principios de la escritura de guiones*. Barcelona, Ed Alba.

ORTIZ, Miguel Ángel y Volpini, Federico. (1995) *Diseño de programas de radio*. Barcelona, Paidós.

SÁNCHEZ-ESCALONILLA, Antonio. (2001) *Estrategias del guión cinematográfico*. Barcelona, Ed. Ariel Cine.

RAYNAULD, Isabelle (2014) *Leer y escribir un guión*. Buenos Aires. La marca editora. La introducció a aquest llibre pot recuperar-se en

<http://lamarcaeditora.com/admin/files/libros/1038/RAYNAULDLeeryescribirunguinmuestradigital.pdf>

RODERO, Emma y SOENGAS, Xose (2010) *Ficción radiofónica: Cómo contar una historia en la radio*. Madrid. Instituto Oficial de RTVE

TUBAU, Daniel (2007) *Las paradojas del guionista. Reglas y excepciones en la práctica del guión*. Barcelona, Ed. Alba.

VALE, Eugene (1991) *Técnicas del guión para cine y televisión*. Barcelona, Editorial Gedisa. Recoverable at https://guion2.weebly.com/uploads/1/5/0/9/15091428/tecnicas_de_guion_para_cine_y_televisin.pdf

VANOYE, Francis (1992) *Guiones modelo. Modelos de guión*. Barcelona, Editorial Paidós.

Complementary

BAREA Pedro y MONTALVILLO Roberto (1992) *Radio: redacción de guiones*. Bilbao Universidad del País Vasco.

CARRIÈRE, Jean Claude (2001) *El contador de historias en Vilches (Comp.) Taller de Escritura para Cine*. Barcelona Ed. Gedisa,.

CASCAJOSA VIRINO, Concepción. (2007) *La caja lista: televisión norteamericana de culto*. Barcelona. Ed. Laertes.

CASCAJOSA VIRINO, Concepción. (2005) *Prime Time*. Las mejores series de la televisión americanas. De CSI a Los Soprano. Madrid, Calamar Ediciones.

COMPARATO, Doc (1989) *El guió: art i tècnica d'escriure per al cinema i la televisió*. Institut Català de Noves Professions. Barcelona. Publicacions de la U A B.

COOPER Pat y DANCYGER Ken (1994) *El guión del cortometraje*. Madrid, IORTV.

GARCIA SERRANO, Federico (2009) *Las técnicas del "pitching" en el mercado audiovisual español: del "caramelo" al guión*. En Congreso Internacional Brand Trends, 16/02/2009, Recuperable en Biblioteca Universidad Complutense <http://eprints.ucm.es/8577/> ó http://eprints.ucm.es/8577/1/Pitching_del_caramelo_al_guion.pdf

ICKOWIZCZ, Luisa Irene (2008) *En tiempos breves. Apuntes para la escritura de cortos y largometrajes*. Buenos Aires. Paidós Estudios de Comunicación 27.

RAY BROWN, Michael (2006) *Screenplay Format Guide. Story Sense*. Recuperable en http://www.communityandculture.bm/files/new_events/1470407013Screenplay%20Format%2010%20great%20w

Professional associations and resources

ABC Guionistas <http://www.abcgionistas.com/>

Asociación de Mujeres Cineastas y de Medios Audiovisuales (CIMA) <https://cimamujerescineastas.es/> en Catalunya <https://cimamujerescineastas.es/tag/cataluna/>

Autores Literarios en Medios Audiovisuales (ALMA) <http://www.cineytele.com/institucional/alma-autores-literarios-de-medios-audiovisuales/>

Derechos de Autor de Medios Audiovisuales (DAMA) <http://www.damautor.es/>

Escriptors de l'Audiovisual Valencià <http://www.edav.es/>

Federation Screenwriters Europe <http://www.scenaristes.org/>

Guionistes Associats de Catalunya <http://www.guionistes.cat/>

O soportal do audiovisual galego <http://www.culturagalega.org/avg/index.php>

Programa MEDIA de l'Unió Europea http://ec.europa.eu/culture/media/index_en.htm

Sociedad General de Autores y Editores (SGAE) <http://www.sgae.es/>

Writers Guild of America (WGA) <http://www.wga.org/>

Software

This subject does not require use of specific software.