

Drama and Cinema Scripts

Code: 103066
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	OT	3	1
2501928 Audiovisual Communication	OT	3	2
2501928 Audiovisual Communication	OT	4	2

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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.

Prerequisites

there are no prerequisites

Objectives and Contextualisation

- To deepen the knowledge on theoretical concepts for the creation of screenplays
- To analyse audio-visual products, especially cinematographic ones, from their narrative and gender perspective
- To apply the theoretical and technical concepts in the creation of screenplays
- To create an original screenplay, good enough to be presented to the industry

Competences

- Audiovisual Communication
 - 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. Apply theoretical principles to boost the effectiveness of audiovisual narratives.
2. Be familiar with the narrative and dramatic forms of other media to adapt them to audiovisual narration.
3. Develop aesthetic sensitivity to create audiovisual products.
4. Disseminate the area's knowledge and innovations.
5. Manage time effectively.
6. Promote innovations in the development of audiovisual narratives.
7. Show leadership, negotiation and team-working capacity, as well as problem-solving skills.
8. Use one's imagination with flexibility, originality and ease.

Content

The content of the course will be sensitive to aspects related to gender perspective, such as the writing of original screenplays and references to the work of female screenwriters.

The calendar will be available on the first day of class. Students will find all information on the Virtual Campus: description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject. In the case of teaching modality's changes due to sanitary reasons, teachers will make readjustments in schedule and methodologies.

1. Introduction

- Reality as a dramatic resource
- Dialogue and silence
- The search for our theme

2.- Narrative structures

- Genres and structures
- Classical narrative structures
- Non-conventional narrative structures

3.- Writing Characters

- Functionality of main and secondary characters
- Internal construction of the characters (motivations, intentions)
- Character arcs
- Multiple construction of a character
- Collective characters
- Antagonists

4.- Construction of cinematographic sequences

- Generating Cinematographic sequences
- Comparison between sequences and short films

- Introducing pieces of new information and intrigue in the sequence
- Assembling shots into a coherent sequence

5.- Literary script, technical script and story board

6. - Screenwriting and Artificial Intelligence

A detailed calendar will be available on the first day of class. Students will find all information on the Virtual Campus: description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject. In case of changes of teaching modality due to sanitary reasons, teachers will make readjustments in schedule and methodologies.

Methodology

Objectives will be reached through theoretical classes, seminars and practical activities.

Theoretical classes are based on: (a) the viewing of multiple fragments of films and (b) debates in the classroom about their scripts.

The main objective of the seminars and practical classes is the realization of a professional short film script from the idea to the writing. Students will work weekly in their scripts and the teacher will correct regularly the advances in the face-to-face tutoring.

Autonomous activities of students are equally essential to achieve the learning objectives.

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 Work	22.5	0.9	
Seminars	15	0.6	
Theoretical classes	15	0.6	
Type: Supervised			
Tutorials	7.5	0.3	
Type: Autonomous			
Personal work, analysis and synthesis of written/audiovisual texts	37.5	1.5	
Preparing for practical work	45	1.8	

Assessment

The subject consists of the following evaluation activities:

Participation in Seminars: 10% of the grade

Preparation of practical work: 10% of the grade

Screenplay: 30% of the grade

Written assignments: 50% of the grade

Attendance is mandatory in order to participate at the Continuous Assessment

Those who have not passed the continuous evaluation, (as well as those who have one or more unjustified absences), will have to take an exam including all the theoretical themes

To pass the practical part of the subject, students will develop the script of a professional short film, which will be supervised by the professor.

Students will be entitled to the revaluation of the subject. They should present a minimum of activities that equals two-thirds of the total grading.

To have access to revaluation, the previous grades should be 3,5.

The activities that are excluded from the revaluation process are those related to the writing of a script.

Students who are unable to follow continuous assessment of the course, as proposed in this guide, should notify it to the teacher prior to registration to establish an alternative work and assessment plan, if possible.

Plagiarism

The student who performs any irregularity (copy, plagiarism, identity theft...) will be qualified with 0 in this assignment or exam. In case there are several irregularities or a very important one, the final grade of the subject will be 0.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Participation in Seminars	10%	1	0.04	8, 7, 4, 5
Preparation of practical work	10%	1	0.04	3, 6
Screenplay	30%	2.5	0.1	
Written assignments	50%	3	0.12	1, 2, 3, 6

Bibliography

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DAVIS, Rib (2016) Creating Compelling Characters for Film, TV, Theatre and Radio. Bloomsbury Academic.

DUNHA, Lena (2018): Dueñas del Show. Las Mujeres que están revolucionando las series de television
DUEÑAS DEL SHOW. Joy Press / Alpha Decay

MACÍAS, Juana (2003) 24 palabras por segundo: cómo escribir un guion de cine. Instituto Oficial de Radio y Televisión (IORTV), Madrid, 2003.

MC KEE, Robert. (2002) El guion: sustancia, estructura, estilo y principios de la escritura de guiones; traducción: Jessica Lockhart. Ed Alba, Barcelona.

MEAD, Rebecca Mead et Al. (2019) El cuento de la criada. Ensayos para una incursión en la república de Gilead. Errata Naturae.

PIÑOL, Marta et Al. (2019) Imaginar Mundos. Tiempo y memoria en la ciencia ficción 2019. Sans Soleil ediciones

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

SEGER, Linda (2018) El secreto del mejor cine: El subtexto en el guion y en la novela. Ed. Rialp

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TIMBAL-DUCLAUX, Louis (1993) Escritura creativa: técnicas para liberar la inspiración y métodos de redacción. Madrid, EDAF

VOGLER, C. (2002) El viaje del escritor. Las estructuras míticas para escritores, guionistas, dramaturgos y novelistas. Ediciones Robinbook, Barcelona.

Online Documents

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<http://eprints.ucm.es/8577>

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Chung, Lee Isaac. Minari screenplay. <https://deadline.com/wp-content/uploads/2021/03/Minari-Screenplay.pdf>

Fennell, Emerald. Promising Young Woman screenplay.

<https://s3.documentcloud.org/documents/20457415/promising-young-woman-final-screenplay.pdf>

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<http://www.laescapeta.mx/wp-content/uploads/2017/09/syd-field-el-manual-del-guionista-.pdf>

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Johnson, Rian Knives Out screenplay

<https://lionsgate.brightspotcdn.com/fb/14/23cd58a147afbb5c758ecb3dff0a/knivesout-final.pdf>

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<http://assets.bleeckerstreetmedia.com.s3.amazonaws.com/503cc4fa-3011-4cbe-8939-bda373ba3fca/full.pdf>

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<https://deadline.com/wp-content/uploads/2020/12/The-Trial-of-the-Chicago-7-Script.pdf>

Zeller, Florian. The Father Screenplay
<https://www.sonyclassics.com/assets/screenplays/thefather/thefather-screenplay.pdf>

Zhao, Chloé. Nomadland screenplay.
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Professional Associations

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

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

Foro de Asociaciones de Guionistas Audiovisuales <http://www.sindicatoguionistas.org/>

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

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

Asociación Galega de Guionistas (AGAG) <http://www.culturagalega.org/avg/index.php>

Autores Literarios en Medios Audiovisuales (ALMA) <http://www.asociacionalma.es/>

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

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

El Portal del Guión <http://www.abcguionistas.com/>

Programa MEDIA http://ec.europa.eu/culture/media/index_en.htm

Software

Canva