# UAB
## Universitat Autònoma de Barcelona

## Drama and Cinema Scripts

Code: 103066
ECTS Credits: 6

**2024/2025**

| Degree | Type | Year |
|---|---|---|
| 2501928 Audiovisual Communication | OT | 3 |
| 2501928 Audiovisual Communication | OT | 4 |

## Contact

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## Teaching groups languages

You can view this information at the end of this document.

## 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

## Learning Outcomes

1. CM02 (Competence) To create new ways of telling stories through audiovisual products based on a synthesis of the various narrative models.
2. SM03 (Skill) To analyse the narrative of radio, audiovisual and transmedia products.
3. SM04 (Skill) To identify the role of point of view and narrative perspective in audiovisual storytelling.
4. SM04 (Skill) To identify the role of point of view and narrative perspective in audiovisual storytelling.
5. SM05 (Skill) To properly structure audiovisual scripts (dramatic unit, conflict, time and space), with narrative resources and in-depth character and dialogue development.
6. SM05 (Skill) To properly structure audiovisual scripts (dramatic unit, conflict, time and space), with narrative resources and in-depth character and dialogue development.

## 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

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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.

## Activities and Methodology

| 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 | |

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.

## Assessment

### Continous Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|---|---|---|---|---|
| Participation in Seminars | 10% | 1 | 0.04 | CM02, SM03, SM04, SM05 |
| Preparation of practical work | 10% | 1 | 0.04 | CM02, SM03, SM04, SM05 |
| Screenplay | 30% | 2.5 | 0.1 | CM02, SM03, SM04, SM05 |
| Written assignments | 50% | 3 | 0.12 | CM02, SM03, SM04, SM05 |

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.

Important: This course offers the possibility of single assessment. The conditionsfor being assessed under this modality will be explained on the first day of class.

## 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

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

Online Documents

García Serrano, Federico (2009) Las técnicas del "pitching" en el mercado audiovisual español: del "caramelo" al guion.

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Fennell, Emerald. Promising Young Woman screenplay. https://s3.documentcloud.org/documents/20457415/promising-young-woman-final-screenplay.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.
https://deadline.com/wp-content/uploads/2021/02/Nomadland-Screenplay.pdf

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

## Language list

| Name | Group | Language | Semester | Turn |
| --- | --- | --- | --- | --- |
| (PLAB) Practical laboratories | 41 | Catalan | second semester | morning-mixed |
| (TE) Theory | 4 | Catalan | second semester | morning-mixed |