UAB
Universitat Autònoma de Barcelona

Audiovisual Scripts for Fiction

Code: 103065
ECTS Credits: 6

2025/2026

Degree	Type	Year
Audiovisual Communication	OB	3

Contact

Name: Ludovico Longhi

Email: ludovico.longhi@uab.cat

Teachers

Laia Sànchez Casals

Iliana Esther Ferrer Rodriguez

Teaching groups languages

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

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).

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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 reflecttion on the situation of women both within the audiovisual industry as well as in their depiction in audiovisual fiction.

Learning Outcomes

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

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practical classes	22.5	0.9	
Seminars	15	0.6	
Theoretical classes	15	0.6	
Type: Supervised			
Tutorials	9	0.36	
Type: Autonomous			
Personal study, product analysis and writing of works	44.5	1.78	
Readings and viewings	30	1.2	
Search of information	8	0.32	

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 dialoged 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.

A detailed schedule outlining the content of each session will be presented on the first day of the course and will be available on the course's Virtual Campus, where students will find all teaching materials and necessary information for effective course monitoring. Should the teaching modality change for reasons of force majeure according to the competent authorities, the teaching staff will inform students of any modifications to the course schedule and teaching methodologies.

The content of the subject will be sensitive to aspects related to the gender perspective and the use of inclusive language.

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
Exam	20% on the final grade	1.5	0.06	SM03, SM04
Exhibition of the Collaborative Creative Writing Seminar	20% on the final grade	1.5	0.06	CM02
Final project	40% on the final grade	1.5	0.06	CM02, SM03, SM04, SM05
Presentation of the seminar Pitching	20% on the final grade	1.5	0.06	SM05

The continuous assessment system is composed of four distinct parts:

a) Theoretical exam: 20% of the final grade. b) Final projects: 40% of the final grade (30% for the group audiovisual script and 10% for the self-portrait storyboard). c) Intervention and participation in the Pitching seminar: 20% of the final grade. d) Intervention and participation in the Collaborative Creative Writing seminar: 20% of the final grade.

The evaluation criteria are related to the learning outcomes, as well as specific quality indicators that will be determined appropriately for each evaluable evidence.

The last week of the course will be dedicated to reassessment activities, which students may attend if they meet the following conditions: a) They have not had more than two absences from theoretical classes nor more than two absences from other directed activities (seminars or practicals). b) They have obtained a score between 3 and 4.9 in the theoretical exam.

Any unjustified absence from a seminar or theoretical class will be penalized in the respective grade.

In the case of a second enrollment, students may take a single synthesis test, which will consist of a theoretical exam. The grade for the course will correspond to the grade of this synthesis test.

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 normore 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.

PLAGIARISM

Suppose a student engages in any form of misconduct that could significantly affect the outcome of an assessment. In that case, they will receive a grade of zero for that particular assessment, regardless of any disciplinary actions that may follow. If multiple instances of misconduct are detected across different assessment components of the same course, the student will receive a final grade of zero for the entire subject.

Non-Assessable

Following point 9 of Article 266 of the UAB Academic Regulations, if it is determined that the student has not provided sufficient evidence to be evaluated, the subject will be classified as *non-assessable.*

Bibliography

Basic Bibliography.

Field, Syd (1994). El Libro del guión: fundamentos de la escritura de guiones : una guía paso a paso, desde la primera idea hasta el guión acabado. Editorial Plot.

Snyder, Blake (2010) ¡Salva al gato!: el libro definitivo para la creación de un guión. Editorial Alba

McKee, Robert (2009). El guión. Story: Sustancia, estructura, estilo y principios de la escritura de guiones. Editorial Alba

McKee, Robert (2018). El diálogo: El arte de hablar en la página, la escena y la pantalla

García, Raul (2023). Manual del artista de storyboard. Editorial Canimation

The complementary bibliography will be indicated during the course.

Software

Celtx

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this link. To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	41	Catalan/Spanish	first semester	morning-mixed
(PLAB) Practical laboratories	42	Catalan/Spanish	first semester	morning-mixed
(PLAB) Practical laboratories	43	Catalan/Spanish	first semester	morning-mixed
(TE) Theory	4	Spanish	first semester	morning-mixed