

**COURSE DATA****DATA SUBJECT****Code:** 36548**Name:** Film scripting**Cycle:** Undergraduate Studies**ECTS Credits:** 6**Academic year:** 2026-27**STUDY (S)**

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	3	First quarter
1407 - Degree in Multimedia Engineering	Escola Tècnica Superior d'Enginyeria	4	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Procesos de creación, producción y realización audiovisual	COMPULSORY
1407 - Degree in Multimedia Engineering	Optatividad	ELECTIVES

COORDINATION

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SUMMARY

Film Scripting is a compulsory course of the Degree in Audiovisual Communication that is part of the Audiovisual Creation, Production, and Realization Processes subject. It is also an elective course of the Degree in Multimedia Engineering.

The content focuses on the development of the concept of a film script: narration with images and narration with words. Students work on the concept of verisimilitude and study and apply the mechanisms of narration. They learn to develop plots, design dramatic structure, spatial and temporal contextualization, characterization and construction of characters, and point of view. The course includes a study of film genres and the stages of the creative process in scriptwriting. This includes the search for an idea, the thematic premises and hypotheses, characters, their types, and arcs of transformation; as well as the formalization processes: story line, synopsis, outline, treatment, and dialogue.

PREVIOUS KNOWLEDGE



RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

No other types of requirements are considered.

COMPETENCES / LEARNING OUTCOMES

1333 - Degree in Audiovisual Communication

In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.

Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must be able to develop their own work, both in terms of creation and research, whilst putting into practice the skills that they have acquired. They must know how to take responsibility for their own projects (although this would be under the guidance of a tutor).

Students must be able to work well in a team, able to assume both subordinate roles and, where appropriate, the role of coordinator or director. They must be able to put into practice all the skills that they have acquired. They must know how to value their own proposals, but also to adapt to the demands of a group or a business.

Students should be able to adapt to technological and socio-occupational changes.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.

Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).

Students should be able to understand and apply the different mechanisms and elements of script making according to different formats, technologies and means of production. This also includes the theoretical and practical understanding of analysis, organisation and encryption of the iconic content and the audiovisual information within different technologies and foundations. Students should be capable of writing texts, programmes and scripts with fluency in the fields of cinematographic, video-graphic,



radiophonic, televised, or multimedia fiction.

Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.

Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

Students should have a practical and theoretical understanding of the organisation structures within sound and visual communication, as well as its evolution and development over time, including audiovisual taxation. This also includes knowledge of, and research into, the interrelations between the natures of the subjects within audiovisual communication: authors, institutions, companies, the media, storage and recipients.

Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.

Students should have the capacity and creativity necessary to take expressive and thematic risks within the scope and timeframes of communicative production, applying well-founded solutions and perspectives to the development of projects.

Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.

Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.

Theoretical and practical knowledge of technologies applied to audiovisual media (photography, radio, sound, television, video, cinema, and multimedia supports), including the ability to use them in the construction and handling of the different products involved in the field of audiovisual communication.

DESCRIPTION OF CONTENTS

1. Introduction to the script

It is based on the key concepts that allow knowing and developing the different phases in the writing of the script. Narrate with images, narrate with words. From the idea, to the story line, going through the synopsis



and the treatment.

2. The cinematographic narration

Know the different narrative structures applied to the writing of the script. The importance of the order of the elements in history. Function of the turning points, the trigger and the climax. Space and time in the scene. Differentiate between main and subplots.

3. Film genres

Understand the usefulness of genres and their role in film classification. Distinction between fiction and non-fiction genres, their characteristics and benchmarks of success. Know the new proposals for hybridization of genres and formats.

4. The construction of the character

The character as a key piece of the story. Know the types of characters, their function, characteristics and psychology. The importance of dialogue. Transformation arc and structure of the hero's journey.

These contents will be reflected in the following learning outcomes:

- Understand the codes and modes of representation specific to audiovisual communication.
- Understand the interrelationship between the subjects of audiovisual communication: authors, institutions, companies, media, media, and recipients.
- Construct a script considering different formats, technologies, and production media.
- Write texts adapted to the medium.
- Write outlines adapted to the medium.
- Write scripts adapted to the medium.
- Manage technologies applied to media.
- Aesthetically connect images and sounds.



- Express intentionality in the use of images.
- Apply own solutions in the development of audiovisual projects.
- Work as a team.
- Value own proposals.
- Assume responsibility for one's own project.
- Develop creative or research work.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Computer classroom practice	60,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	5,00
Individual or group project	35,00
Independent study and work	20,00
Preparation of lessons	0,00
Preparation for assessment activities	30,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

Classroom activities

Classroom teaching will follow the following methodologies:

- **Theoretical classes**, participative lecture where the key theoretical concepts in the film script writing process are explained. Attendance to these sessions is highly recommended, as they will serve to explain the concepts that students will have to apply in the practical sessions. Theory will be complemented with numerous viewings and readings that will allow a better assimilation of the contents.
- **Audiovisual Project development**: Writing a script for a short film (fiction or documentary) with a duration between 10 and 12 minutes.
- **Classroom presentation and group work**: work activities in small working groups to advance the



different stages of script writing.

Non-face-to-face activities

The students will develop the following non-face-to-face activities:

- **Elaboration of individual or group work:** writing synopsis, action nodes, main characters and sales pitch dossier. In addition to focusing in the final part of the semester on the writing of the literary script of the short film.
- **Study and independent work:** of the concepts seen in class, review of readings and recommended filmography.
- **Preparation of evaluation activities:** attendance to tutorials, attendance to the final oral exposition rehearsals. Work on the different creative documents that lead to the final script.
- **Attendance to other activities:** talks with professionals of the sector, screening of short films and complementary training sessions for the subject.

This subject is part of the educational innovation project P1EE-3896177 "Artificial Intelligence in Communication – Iacom" and follows the activities approved in this regard by the Service for Continuing Education and Innovation (SFPIE), which include: promoting digital skills, especially those related to the effective, ethical, and responsible use of AI tools; reinforcing the development of students' critical thinking and intellectual autonomy, especially with regard to the use of AI; and enhancing teaching collaboration between different subjects and degrees.

This subject takes into account especially the following Sustainable Development Goals:

- **SDG 4, Quality Education.** Target 7, that students acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity, and the contribution of culture to sustainable development.
- **SDG 5, Gender equality.** Target 1, end all forms of discrimination against all women and girls every where.

EVALUATION

The general grading system will follow the Regulation of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Consell de Govern on May 30, 2017 (ACGUV 108/2017).

Assessment in the First Call

The assessment in the first call will be carried out as follows:

- **Final written test:** writing a literary script for a 10-12 minute short film. This represents 50% of the grade. It can be retaken in the second call.
- **Presentation of outlines, summaries, and proposed texts** of the different activities developed to cover all phases of the creative process of writing and selling the script. This activity represents 20% of the grade. It can be retaken in the second call.



- **Assessment of the technical work:** preparation of materials for the oral defense of the finished script. This represents 30% of the grade. It can be retaken in the second call.

Assessment in the Second Call

The evaluation in the second call will maintain, if applicable, the grades obtained in the blocks passed in the first call. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final written exam:** writing a short film script of 10-12 minutes. This represents 50% of the grade.
- **Presentation of outlines, summaries, and proposed texts** of the different activities developed to cover all phases of the creative process of writing and selling the script. This activity represents 20%.
- **Assessment of technical work:** preparation of materials for the oral defense of the completed script. This represents 30% of the grade.

Remarks

- Spelling and grammar correction will be required in both the exam and all other tests, exercises, and written assignments. Each mistake will result in a reduction of the grade obtained, which may be as high as a fail.
- If plagiarism is found in an assessment project, it may be graded with a numerical grade of zero, regardless of any disciplinary proceedings that may be initiated and, if applicable, any appropriate sanctions in accordance with current legislation.
- Intellectual honesty is vital in academic communities and for the fair evaluation of student work. All projects submitted in this course must be of original authorship. Projects that use fraudulent collaboration or composition aided by artificial intelligence (ChatGPT or others) will not be accepted, unless their use is part of the course content or authorized by the teaching faculty.

REFERENCES

Basic references

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- FIELD, S. (2005). *El manual del guionista*. Madrid: Plot.
- SÁNCHEZ-ESCALONILLA, A. (2014). *Estrategias de guión cinematográfico*. Barcelona: Ariel.
- SEGER, L. (2015). *Cómo crear personajes inolvidables*. Barcelona: Paidós.
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- SALMON, C. (2018). *Storytelling. La máquina de fabricar historias y formatear las mentes*. Barcelona: Península.
- SEGER, L. (2019). *Cómo convertir un buen guion en un guion excelente*. Madrid: Rialp.
- ZURIAN, F. A. (2015). Sobre el oficio literario y audiovisual del guionista de ficción. *Communciation Papers*, 4(6), 98-113.