

**COURSE DATA****DATA SUBJECT****Code:** 43285**Name:** Conception and scriptwriting**Cycle:** Master's Degree**ECTS Credits:** 5**Academic year:** 2025-26**STUDY (S)**

Degree	Center	Acad. year	Period
2253 - Master's degree in Audiovisual Content and Formats	Facultat de Filologia, Traducció i Comunicació	1	First quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
2253 - Master's degree in Audiovisual Content and Formats	Conception and scriptwriting	COMPULSORY

**COORDINATION**

PELLICER ROSELL MANUEL D

**SUMMARY**

This subject includes the theoretical study and practical mastery of the techniques and resources for the conception and construction of scripts for audiovisual projects. In so doing, it gets into an in-depth distinction between concepts such as auteur scriptwriting and in-team-scriptwriting. In the course of the classes, the diverse phases in the process of scriptwriting will be analysed, ranging from the original idea to the shooting script or decoupage. Likewise, an introduction to audio-visual writing will be developed in two basic fields: fiction and documentary.

**PREVIOUS KNOWLEDGE****RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

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

**OTHER REQUIREMENTS**



The previous expertise demanded for following this course is limited to the concepts given in the course of the subjects already studied.

## COMPETENCES / LEARNING OUTCOMES

### 2149 -

Administrar las destrezas adquiridas en la proyección y construcción de un diseño curricular coherente.

Adquirir las competencias académicas y profesionales convenientes en el ámbito de la creación, diseño y desarrollo de contenidos audiovisuales para la multidifusión digital.

Conocer los proyectos y estudios de búsqueda de nuevas tendencias creativas de formatos y contenidos audiovisuales, en la producción y el consumo, dentro del proceso de convergencia mediática de la era digital.

Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.

Students should communicate conclusions and underlying knowledge clearly and unambiguously to both specialized and non-specialized audiences.

Students should demonstrate self-directed learning skills for continued academic growth.

## DESCRIPTION OF CONTENTS

### 1. Writing for the screen.

1.1. Writing into the image: making the narrative visual.

1.2. Basic strategies in the scriptwriting syntax: nuclear, action predominance, avoiding adjectives. Actions and characters as main axes.

### 2. Process and narrative treatment.

2.1. Starting, closure.



2.2. Turning points.

### **3. Character building.**

3.1. Working with fiction: profiles and bible.

3.2. Working with documentary issues: features and triangles.

### **4. Phase in the scriptwriting: towards the shooting script.**

4.1. The logics of fiction.

4.2. The logics of documentary: overlapping phases.

### **5. Modes of documentary.**

5.1. Expository and observational modes.

5.2. Participatory, reflexive and performative modes.

### **6. Working with archival footage and testimonies.**

6.1. Resorting to archival footage: incorporation and repurposing.

6.2. Working with testimonies.

### **Learning outcomes:**

The learning outcomes of this subject are those that were foreseen in the official report of



Verification of the postgraduate in question.

This subject contemplates the study and mastery of the techniques and resources of the ideation of audiovisual projects. To do this, it delves into a fundamental distinction between the concepts of author script versus team script. The different phases of elaboration of a script and the application to the different classes of scripts adapted to each audiovisual format are analyzed. Finally, there is an introduction to audiovisual writing, as well as the study of new writing techniques and an approach to styles and their possibilities.

It will be a question of: a) knowing how to distinguish common script strategies to fiction and documentary, as it is done in the present times; b) being able to set out the bases and arguments that support their future projects in accordance with modern trends in the current media as they operate in the market; c) creation of content and design of linear and/or interactive formats for the new digital communication space.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Laboratory	50,00
<b>Total hours</b>	<b>50,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	25,00
Independent study and work	25,00
Preparation of lessons	10,00
Preparation for assessment activities	10,00
Resolution of case studies	5,00
<b>Total hours</b>	<b>75,00</b>

## TEACHING METHODOLOGY

The teaching methodologies for this module include, on the one hand, the participatory lecture. Drawing on the prior knowledge acquired by students in the previous modules, the faculty will introduce and develop the concepts and content of the syllabus, supported by the necessary materials available through the virtual classroom. They will illustrate them with examples from audiovisual productions, both fiction and documentary, and will provide students with specific practical activities. Furthermore, through guided debate or discussion, students will be encouraged to develop arguments and apply a critical perspective to the selected productions, drawing on the knowledge developed in the classroom.



Regarding non-face-to-face activities, students are generally recommended to:

- a) the study and preparation of the theoretical-practical classes
- b) preparing and carrying out practical work
- c) the review of bibliographic and filmographic materials that make up the corpus of the class.

This course specifically addresses 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 everywhere.

## 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).

The subject is passed by achieving a weighted grade based on two evaluation systems:

- 1) Completion of an individual assignment** corresponding each of the formats covered in the module, i.e., fiction (serial and feature film) and documentary. These assignments will specifically apply the aspects covered in class. The characteristics, length, and due date of the assignments will be specified by the instructors at the beginning of the module. The assessment of these assignments represents 50% of the final grade. A minimum grade of 5 is required for assessment.
- 2) The remaining 50% corresponds and regular participation** in individual or group classroom activities. For this reason, attendance is a requirement. A minimum grade of 5 is also required for assessment in this section.



## Exam date

The evaluation of the module does not foresee the completion of an exam.

If a second session is required, the same evaluation criteria will be maintained, but with a new schedule that must be agreed upon with the module coordinator.

## Other remarks

- In all tests, exercises or written work, spelling and grammatical correctness will be required. Each failure will result in a reduction of the grade obtained, which may even lead to failure.
- In the case of plagiarism in an evaluation work, this may be marked with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if appropriate, the appropriate sanction in accordance with current legislation.
- Intellectual honesty is vital in academic communities, and for the fair evaluation of student work. All papers presented in this course must be of original authorship. Papers that make use of fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, except if their use is part of the contents of the course or is authorized by the teaching staff.

## REFERENCES

### Basic references

Chion, Michel (2009). *Como se escribe un guion*. Madrid: Cátedra

Field, Syd (1994). *El libro del guion. Fundamentos de escritura de guiones*. Madrid: Plot.

Nichols, Bill (2024). *Introduction to Documentary*, Bloomington, Indiana University Press.

Ronald Tobias (2004). *El guion y la trama. Fundamentos de la escritura dramática audiovisual*. Madrid: ed. Univers. Intern.

Sánchez-Escalonilla, Antonio (2014). *Estrategias de guion cinematográfico*. Barcelona: Ariel.



### Complementary references

Aristóteles (2013). *Poética*. Madrid: Alianza.

Baron, Jaimie (2013). *The Archive Effect: Found Footage and the Audiovisual Experience of History*. New York: Routledge, 2013

Boyle, Deirdre (2010). *Trauma, Memory, documentary. Re-enactment in two films by Rithy Panh (Cambodia) and Garin Nugroho (Indonesia)*. In Srkar, Bhaskar & Walker, Janet eds., *Documentary Testimonies. Global Archives of Suffering*. New York & London: Routledge, pp. 155-172.

Hight, Craig (2008). *Mockumentary. A call to play*. In Austin, Thomas, and Wilma de Jong eds. *Rethinking Documentary: New Perspectives and Practices*, McGraw-Hill Education, pp. 204-216.

Liebman, Stuart (2007). *Claude Lanzmann's Shoah. Key Essays*, New York, Oxford University Press, pp. 3-24. Nichols, Bill (1997). *La representación de la realidad. Cuestiones y conceptos del documental*, Barcelona, Paidós.

Bruzzi, Stella (2006). *New Documentary*, Londres & Nueva York: Taylor And Francis.