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Universidad  
Rey Juan Carlos

# *Script and playwriting I*

## COURSE GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING  
Course 2023/2024

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

## Course presentation

Basic tools for playwriting. Short writing exercises based on artistic stimuli and external observation. Development of a sense of criticism and teamwork.

Adaptation of a theatrical text to an audiovisual format using typical script narrative elements. Communication of an idea from the creation of the logline.

## Student competencies

<i>Competency Code</i>	<i>Description</i>
CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG03	Apply the most appropriate working methods to overcome the challenges in the study and practice of individual and/or collective acting, seeking excellence and quality.
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correct technical and general vocabulary, both in Spanish and in a foreign language.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.

CE03	Analyze and comment all types of dramatic texts and audiovisual scripts, identifying and contemplating their narrative elements and expressive functions for a possible translation into a stage language.
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## *Learning outcomes*

Upon completion of this course, each student must be able to:

- 01- Construct a dramatic fable based on a series of given premises.
- 02- Discuss and explain the use of dramatic tools in the construction of the fable.
- 03- Modify and resolve the dramatic construction with the items of analysis used over the course.
- 04- Develop a dramatic scene applying the essential resources of theatricality such as chronotope, character and modes of discourse.
- 05- Construct an audiovisual story using the narrative elements of literary script.
- 06- Analyse a dramatic audiovisual text using the basic tools for the construction of the cinematographic story.
- 07- Know how to differentiate and develop a theatrical text from a narrative and audiovisual text.
- 08 Know how to communicate and develop an idea from the creation of a logline.

## *Teaching methodology*

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutorials and guidance.

## *Course content*

<i>Content</i>	<p>THE DRAMATIC TEXT.</p> <ol style="list-style-type: none"> <li>1. The dramatic text. The main idea. Forces in conflict. Themes.</li> <li>2. Space, time and characters.</li> <li>3. Dramatic language.</li> <li>4. Evolution of a story, plot and climax. Genres.</li> <li>5. Writing the world for the world.</li> </ol> <p>THE SCRIPT</p> <ol style="list-style-type: none"> <li>1. The script. Audiovisual dramaturgy.</li> <li>2. Building a character.</li> <li>3. Audiovisual narrative: structure.</li> <li>4. Dialogue in film. The line of thought.</li> </ol>
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## *Learning activities*

<i>AF1</i>	Theory and combination theory-practice learning.	12 horas
<i>AF2</i>	Classroom/lab exercises and practice.	9 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 horas
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 horas
<i>AF7</i>	Assessment	3 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	40 horas

*\* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

## *Assessment*

### GENERAL ASSESSMENT CRITERIA

#### CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

#### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

#### SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

## UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offense. If one student copies the work of another student, both shall be held accountable.

## SPECIFIC ASSESSMENT CRITERIA

### REGULAR ASSESSMENT PERIOD

In this course, absence of more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period.  SÍ  NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	Final project: theatrical text and script.	30-50%
SE2 Assignments and projects.	Midpoint delivery of final project.	10-25%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Audiovisual and dramatic analysis and in-class writing.	20-40%
SE5 Attitude and participation.		20%
		100%

*(\*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.*

### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## *Resources*

### RECOMMENDED BIBLIOGRAPHY

- Borg, E. (2018) *The Seven Elements of a Viable Story for Screen, Stage or Fiction*. Overfall Press.  
Greig, N. (2005). *Playwriting: A Practical Guide*. Routledge.  
McKee, R. (1997). *Story: Style, Structure, Substance, and the Principles of Screenwriting*. Harper Collins.  
Seger, L. (1994). *Making a good script great*. French.  
Truby, John (2022) *The Anatomy of Genres*. MacMillan  
Wright, M. (2009). *Playwriting in Process: Thinking and Working Theatrically*. Hackett Publishing Company, Incorporated.

### RECOMMENDED FILMOGRAPHY

This will be proposed throughout the course.

### RECOMMENDED WEBSITES

### REQUIRED MATERIALS FOR THE COURSE

### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

The teachers may propose appropriate visits depending on the programme.  
The teacher may recommend screenings of classic and/or current films for subsequent commentary in class. These screenings will be compulsory for the class to run smoothly.