



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Workshop: Screenwriting for Film and Fiction Series

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Luna Herruzo

Presentación de la asignatura

In-depth study of the elements of a screenplay, chiefly through practice. Students will learn the technique of screenwriting from beginning to end, from the generation of the original idea to the final version.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Know the different tools and languages of film, to apply them in audiovisual projects.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG07	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
CE08	Develop a fiction or non-fiction story, from the birth of the idea through to its materialization in a screenplay.

Learning outcomes

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

1. Identify thematic elements and structural paradigms of film narration.
2. Recognize the fundamentals of dramatic writing, its conventions of genre and standard narrative strategies.
3. Develop film projects based on archetypes and universal plots.
4. Employ the standard formats for film screenplays.
5. Write and re-write film screenplays in collaborative projects with other students.
6. Participate actively in debates on film screenwriting and related topics.
7. Know the major works and authors from the history of film and serialized fiction for television from the perspective of screenwriting.
8. Know the new narrative trends.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Academic tutoring.

Course content

Content	1. Development of an idea for a script. Strategies for the narrative process. 2. Defining the tone of a film. Coherence of the elements of a screenplay. 3. Universal plots in film. The nine basic film plots and the influence on cinema of the fundamental narratives of cultural history. 4. Definition of the theme: subject, plot and dramatic thesis. Design, influential factors and narrative elements that work the theme into the film or piece. 5. Design, motivation and evolution of the film characters, using the theory of archetypes. 6. The transformation of the film character, from classical to post-classical film. 7. Evolution of the three-act dramatic structure. Classical structures revisited. 8. From macro-structure to micro-structure. The writing of sequences. 9. Alternative structures: fragmented and non-linear plots. 10. Dramatic subtext. Strategies for an effective application. 11. Dialogues. Rewriting and stylizing. 12. Formal elements of the film screenplay. The historical evolution of film screenwriting. 13. Software for screenwriters. Screenplay editing software. 14. Differences between writing for film and writing for television. 15. The TV fiction screenplay. The show bible and study of plots for the pilot episode. 16. Other formats.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	12 hours
AF2	Classroom/laboratory exercises and practicals.	15 hours
AF3	Design and execution of artistic creation projects (individual or group).	12 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	30 hours
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	3 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	90 hours

* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

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

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*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE2 Assignments and projects	Yes	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	40%
SE5 Attitude and participation	No	No	10%
			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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

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

Resources

RECOMMENDED BIBLIOGRAPHY

The following texts provide the theoretical foundation for the course content. While full reading is not compulsory for assessment, students are highly encouraged to consult them to support their understanding of the lectures.

- Egri, L. (1946). *The art of dramatic writing: Its basis in the creative interpretation of human motives*. Simon & Schuster.
- Campbell, J. (1949). *The hero with a thousand faces*. Pantheon Books.
- Field, S. (1979). *Screenplay: The foundations of screenwriting*. Delta.
- Seeger, L. (1990). *Creating unforgettable characters: A practical guide to character development in films, TV series, advertisements, novels & short stories*. Henry Holt and Company.
- Vogler, C. (1992). *The writer's journey: Mythic structure for storytellers and screenwriters*. Christopher-Gordon Publishers.
- McKee, R. (1997). *Story: Substance, structure, style, and the principles of screenwriting*. ReganBooks.
- Dixon, D. (1999). *GMC: Goal, motivation and conflict: The building blocks of good fiction*. Gryphon Books.
- Snyder, B. (2005). *Save the cat! The last book on screenwriting that you'll ever need*. Michael Wiese Productions.
- Balló, J., y Pérez, X. (2006). *La semilla inmortal: Los argumentos universales en el cine*. Editorial Anagrama.
- Gotham Writers' Workshop. (2006). *Writing movies: The practical guide to creating stellar screenplays*. Bloomsbury USA.
- Lynch, D. (2006). *Catching the big fish: Meditation, consciousness, and creativity*. TarcherPerigee.
- Truby, J. (2007). *The anatomy of story: 22 steps to becoming a master storyteller*. Faber & Faber.
- Baboulene, D. (2010). *The story book: A writer's guide to story development*. DreamEngine Media.
- Film Crit Hulk. (2013). *Screenwriting 101*. Badass Digest.
- Heisserer, E. (2013). *150 screenwriting challenges*. EditRed.

Baboulene, D. (2014). *Story theory: The psychological and linguistic foundations*. DreamEngine Media.

Tatar, M. (2021). *The heroine with 1001 faces*. W. W. Norton & Company.

RECOMMENDED FILMOGRAPHY

- Algar, J., Geronimi, C., Luske, H., Sharpsteen, B., Hand, D., Jackson, W., Kinney, J., Roberts, B., y Smith, B. (Directors). (1938). *The Adventures of Robin Hood* [Film]. Warner Bros. Pictures. Brooks, A., Zucker, D., y Zucker, J. (Directors). (1980). *Airplane!* [Film]. Paramount Pictures.
- Cameron, J. (Director). (1984). *The Terminator* [Film]. Hemdale; Pacific Western Productions.
- Coen, J., y Coen, E. (Directors). (1987). *Raising Arizona* [Film]. Circle Films.
- Coppola, F. F. (Director). (1972). *The Godfather* [Film]. Paramount Pictures.
- Curtiz, M. (Director). (1942). *Casablanca* [Film]. Warner Bros. Pictures.
- Ephron, N. (Director). (1998). *You've Got Mail* [Film]. Warner Bros. Pictures.
- Fincher, D. (Director). (1999). *Fight Club* [Film]. Fox 2000 Pictures; Regency Enterprises.
- Forestier, F., y Langmann, T. (Directors). (2008). *Astérix aux Jeux Olympiques* [Film]. Pathé; La Petite Reine.
- Gunn, J. (Director). (2025). *Superman* [Film]. DC Studios; Warner Bros. Pictures.
- Hughes, T. (Director). (1993). *Groundhog Day* [Film]. Columbia Pictures.
- Jones, T. (Director). (1979). *Life of Brian* [Film]. HandMade Films.
- Kubrick, S. (Director). (1968). *2001: A Space Odyssey* [Film]. Metro-Goldwyn-Mayer.
- Lucas, G. (Director). (1977). *Star Wars: Episode IV - A New Hope* [Film]. Lucasfilm; 20th Century Fox.
- Lumet, S. (Director). (1973). *Serpico* [Film]. Paramount Pictures; Dino De Laurentiis Company.
- Lukinic, R. (Director). (2001). *Legally Blonde* [Film]. Metro-Goldwyn-Mayer.
- Lynch, H. (Director). (2007). *Blink* [Television series episode]. In R. T. Davies (Executive Producer), *Doctor Who*. BBC.
- McGee, L. (Executive Producer). (2018–2022). *Derry Girls* [Television series]. Hat Trick Productions.
- Snyder, Z. (Director). (2013). *Man of Steel* [Film]. Warner Bros. Pictures; Legendary Pictures.
- Scorsese, M. (Director). (1976). *Taxi Driver* [Film]. Columbia Pictures.
- Scott, R. (Director). (2000). *Gladiator* [Film]. DreamWorks Pictures; Universal Pictures.
- Scott, R. (Director). (2010). *Robin Hood* [Film]. Universal Pictures; Imagine Entertainment.
- Schaeffer, J. (Executive Producer). (2021). *WandaVision* [Television series]. Marvel Studios.
- Soderbergh, S. (Director). (2001). *Ocean's Eleven* [Film]. Warner Bros. Pictures; Village Roadshow Pictures.
- Spielberg, S. (Director). (1982). *E.T. the Extra-Terrestrial* [Film]. Universal Pictures; Amblin Entertainment.
- Spielberg, S. (Director). (1993). *Schindler's List* [Film]. Universal Pictures; Amblin Entertainment.
- Unkrich, L. (Director). (2017). *Coco* [Film]. Walt Disney Pictures; Pixar Animation Studios.

Wachowski, L., y Wachowski, L. (Directors). (1999). *The Matrix* [Film]. Warner Bros. Pictures; Village Roadshow Pictures.

Wang, W. (Director). (2002). *Maid in Manhattan* [Film]. Revolution Studios; Columbia Pictures.

Wilder, B. (Director). (1950). *Sunset Boulevard* [Film]. Paramount Pictures.

Wilder, B. (Director). (1959). *Some Like It Hot* [Film]. Mirisch Company.

Wright, J. (Director). (2005). *Pride & Prejudice* [Film]. StudioCanal; Working Title Films.

Zemeckis, R. (Director). (1985). *Back to the Future* [Film]. Universal Pictures; Amblin Entertainment.

FURTHER VIEWING

The following films are highly recommended to complement the lecture material and broaden your understanding of the narrative structures and writing techniques discussed. While not compulsory for assessment, independent viewing of these works will significantly enrich your engagement with the screenwriting syllabus.

Amenábar, A. (Director). (2009). *Ágora* [Film]. Telecinco Cinema; Himenóptero.

Anderson, W. (Director). (2014). *The Grand Budapest Hotel* [Film]. Fox Searchlight Pictures; Indian Paintbrush; Studio Babelsberg.

Bradbeer, H. (Director). (2020). *Enola Holmes* [Film]. Legendary Pictures; Netflix.

Branagh, K. (Director). (2021). *Belfast* [Film]. Northern Ireland Screen; TKBC.

Buñuel, L. (Director). (1962). *El ángel exterminador* [Film]. Producciones Alatraste.

Caballero, J. M. (Director). (2019). *El increíble finde menguante* (The incredible shrinking weekend) [Film]. Montreux Entertainment; Trepamuros Producciones.

Chazelle, D. (Director). (2016). *La La Land* [Film]. Summit Entertainment; Marc Platt Productions.

Cuarón, A. (Director). (2004). *Harry Potter and the Prisoner of Azkaban* [Film]. Warner Bros. Pictures; Heyday Films.

Davis, G. (Director). (2018). *Mary Magdalene* [Film]. See-Saw Films; Film4.

De Wilde, A. (Director). (2020). *Emma*. [Film]. Perfect World Pictures; Blueprint Pictures.

DeBlois, D., y Sanders, C. (Directores). (2010). *How to train your dragon* [Film]. DreamWorks Animation.

Del Toro, G. (Director). (2006). *El laberinto del fauno* (*Pan's Labyrinth*) [Film]. Estudios Picasso; Tequila Gang.

DuVernay, A. (Director). (2018). *A wrinkle in time* [Film]. Walt Disney Pictures.

Farhadi, A. (Director). (2011). *A separation* [Film]. Asghar Farhadi Production.

Fennell, E. (Director). (2020). *Promising young woman* [Film]. FilmNation Entertainment; LuckyChap Entertainment.

García Berlanga, L. (Director). (1953). *Bienvenido, Mister Marshall* [Film]. Uninci.

Généus, G. (Director). (2021). *Freda* [Film]. SaNoSi Productions; Merveilles Production.

Gerwig, G. (Director). (2017). *Lady Bird* [Film]. A24; IAC Films.

Gerwig, G. (Director). (2019). *Little Women* [Film]. Columbia Pictures; Regency Enterprises.

- Hess, J. (Director). (2013). *Austenland* [Film]. Fickle Fish Films.
- Hitchcock, A. (Director). (1948). *Rope* [Film]. Warner Bros. Pictures; Transatlantic Pictures.
- Hitchcock, A. (Director). (1958). *Vertigo* [Film]. Paramount Pictures.
- Hooper, T. (Director). (2010). *The King's Speech* [Film]. See-Saw Films; Bedlam Productions.
- Howard, R. (Director). (2008). *Frost/Nixon* [Film]. Universal Pictures; Imagine Entertainment.
- Jennings, G. (Director). (2005). *The hitchhiker's guide to the galaxy* [Film]. Touchstone Pictures; Spyglass Entertainment.
- Jeunet, J.-P. (Director). (2001). *Le fabuleux destin d'Amélie Poulain* (Amélie) [Film]. Claudie Ossard Productions; UGC.
- Johnson, R. (Director). (2019). *Knives Out* [Film]. Lionsgate; T-Street.
- Kwan, D., y Scheinert, D. (Directores). (2022). *Everything everywhere all at once* [Film]. A24; Gozie AGBO.
- Kurosawa, A. (Director). (1958). *The Hidden Fortress* [Film]. Toho.
- Linklater, R. (Director). (1995). *Before Sunrise* [Film]. Castle Rock Entertainment.
- Lubitsch, E. (Director). (1940). *The shop around the corner* [Film]. Metro-Goldwyn-Mayer.
- Maguire, S. (Director). (2001). *Bridget Jones's Diary* [Film]. StudioCanal; Working Title Films.
- Marker, C. (Director). (1962). *La Jetée* [Film]. Argos Films.
- Moorhouse, J. (Directora). (2015). *The Dressmaker* [Film]. Film Art Media; Screen Australia.
- Newell, M. (Director). (2003). *Mona Lisa Smile* [Film]. Revolution Studios; Red Om Films.
- Rohrwacher, A. (Director). (2023). *La chimera* [Film]. Tempesta; Amka Films Productions.
- Scherfig, L. (Director). (2016). *Their finest* [Film]. BBC Film; HanWay Films.
- Shinkai, M. (Director). (2016). *Your Name* [Film]. CoMix Wave Films.
- Spielberg, S. (Director). (1977). *Close encounters of the third kind* [Film]. Columbia Pictures.
- Spielberg, S. (Director). (1989). *Indiana Jones and the Last Crusade* [Film]. Lucasfilm; Paramount Pictures.
- Stanton, A. (Director). (2008). *WALL-E* [Film]. Pixar Animation Studios; Walt Disney Pictures.
- Tati, J. (Director). (1958). *Mon Oncle* [Film]. Specta Films.
- Varda, A. (Director). (1962). *Cléo from 5 to 7* [Film]. Ciné-Tamaris; Rome Paris Films.
- Villeneuve, D. (Director). (2016). *Arrival* [Film]. 21 Laps Entertainment; FilmNation Entertainment.
- Welles, O. (Director). (1941). *Citizen Kane* [Film]. RKO Radio Pictures.
- Wong, K.-W. (Director). (2000). *In the mood for love* [Film]. Block 2 Pictures; Jet Tone Production.
- Wright, E. (Director). (2021). *Last night in Soho* [Film]. Film4 Productions; Working Title Films.



RECOMMENDED WEBSITES

Celtx. (n.d.). *Celtx screenwriting and pre-production software* [Cloud-based software].

<https://www.celtx.com/>

StudioBinder. (n.d.). *StudioBinder: Video production software and filmmaking resources* [Interactive platform]. <https://www.studiobinder.com/>

WriterDuet. (n.d.). *WriterSolo: Free screenwriting software* [Cloud-based software].

<https://writersolo.com/#>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Details will be provided during the course.