



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Script and Playwriting I

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
COURSE 2026/2027



Universidad
Rey Juan Carlos

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
<i>Teacher</i>	Luna Herruzo; Elena Guevara

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

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.

Learning outcomes

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

1. Construct a dramatic fable based on a series of given premises.
2. Discuss and explain the use of dramatic tools in the construction of the fable.
3. Modify and resolve the dramatic construction with the items of analysis used over the course.
4. Develop a dramatic scene applying the essential resources of theatricality such as chronotope, character and modes of discourse.
5. Construct an audiovisual story using the narrative elements of literary script.
6. Analyse a dramatic audiovisual text using the basic tools for the construction of the cinematographic story.
7. Know how to differentiate and develop a theatrical text from a narrative and audiovisual text.
8. Know how to communicate and develop an idea from the creation of a logline.

Teaching methodology

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

Course content

Content	MODULE I: THE DRAMATIC TEXT. 1. The dramatic text. The main idea. Forces in conflict. Themes. 2. Space, time and characters. 3. Dramatic language. 4. Evolution of a story, plot and climax. Genres. 5. Writing the world for the world. MODULE II: THE SCRIPT 1. The script. Audiovisual dramaturgy. 2. Building a character. 3. Audiovisual narrative: structure. 4. Dialogue in film. The line of thought.
---------	--

Learning activities

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

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*).

To pass the course, it will be essential to independently pass both the Module I and II. The exercises corresponding to each module will be clearly differentiated. If either of the two components is not passed, the weighted average cannot be applied, and the student must attend the resit examination solely for the component not passed.

Assignments that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	MODULE I: <i>Reevaluable</i> MODULE II: <i>Reevaluable</i>	MODULE I: Yes MODULE II: Yes	MODULE I: 25% MODULE II: 25%
SE2 Assignments and projects.	MODULE I: <i>Reevaluable</i> MODULE II: <i>Reevaluable</i>	MODULE I: Yes MODULE II: Yes	MODULE I: 10% MODULE II: 10%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	MODULE I: No <i>Reevaluable</i> MODULE II: No <i>Reevaluable</i>	MODULE I: No MODULE II: No	MODULE I: 10% MODULE II: 10%
SE5 Attitude and participation.	MODULE I: No <i>Reevaluable</i> MODULE II: No <i>Reevaluable</i>	MODULE I: No MODULE II: No	MODULE I: 5% MODULE II: 5%
			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.

MODULE II: SCREENPLAY

Baboulene, D. (2010). The story book: A writer's guide to story development. DreamEngine Media.

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

Balló, J., y Pérez, X. (2006). La semilla inmortal: Los argumentos universales en el cine. Editorial Anagrama.

Campbell, J. (1949). The hero with a thousand faces. Pantheon Books.

Dixon, D. (1999). GMC: Goal, motivation and conflict: The building blocks of good fiction. Gryphon Books.

Egri, L. (1946). The art of dramatic writing: Its basis in the creative interpretation of human motives. Simon & Schuster.

Field, S. (1979). Screenplay: The foundations of screenwriting. Delta.

Film Crit Hulk. (2013). Screenwriting 101. Badass Digest.

Gotham Writers' Workshop. (2006). Writing movies: The practical guide to creating stellar screenplays. Bloomsbury USA.

Heisserer, E. (2013). 150 screenwriting challenges. EditRed.

Lynch, D. (2006). Catching the big fish: Meditation, consciousness, and creativity. TarcherPerigee.

McKee, R. (1997). Story: Substance, structure, style, and the principles of screenwriting. ReganBooks.

Seger, L. (1990). Creating unforgettable characters: A practical guide to character development in films, TV series, advertisements, novels & short stories. Henry Holt and Company.

Snyder, B. (2005). Save the cat! The last book on screenwriting that you'll ever need. Michael Wiese Productions.

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

Vogler, C. (1992). The writer's journey: Mythic structure for storytellers and screenwriters. Christopher-Gordon Publishers.

MODULE I: PLAYWRIGHT

Alonso de Santos, J.L. (1998). La escritura dramática. Castalia.

Aristotle. (2013). Poetics (S. Halliwell, Trans.). Harvard University Press.

Albee, E. (1994). Three tall women. Dramatists Play Service.

Borg, E. (2018) The Seven Elements of a Viable Story for Screen, Stage or Fiction. Overfall Press.

García Barrientos, J.L. (2007). Análisis de la dramaturgia: Nueve obras y un método. Fundación Autor / Fundamentos.

Medina Vicario, M. A. (2000). Los géneros dramáticos. Editorial Fundamentos.

Pavis, P. (1998). Dictionary of the theatre: Terms, concepts, and analysis (C. Shantz, Trans.). University of Toronto Press.

Ricoeur, P. (1984). Time and narrative (Vol. 1, K. McLaughlin & D. Pellauer, Trans.). University of Chicago Press.

Sarrazac, J.-P. (2002). Poetics of drama: The development of modern drama. Routledge.

Szondi, P. (1987). Theory of the modern drama, 1880–1950 (M. Hays, Trans.). University of Minnesota Press.

Ubersfeld, A. (1999). Reading theatre (F. Collins, Trans.). University of Toronto Press.

REQUIRED MATERIALS FOR THE COURSE

Notebooks or similar to take notes and keep a voice diary throughout the learning process.