



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Contemporary Dramaturgy

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>	Irene Martín

Course presentation

Identification, analysis and creation of dramaturgical proposals present in different contemporary artistic forms and stories from an interdisciplinary perspective and with the scenic as a starting point.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
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.
CE10	Understand the fundamentals of directing actors, with an emphasis on dramaturgy and mise-en-scène based on the psychology of the characters and their dramatic conflicts.

CE13	Interpret texts and screenplays with special attention to all artistic, scenic or special elements related to production design.
------	--

Learning outcomes

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

1. Understand that the essence of screenwriting is in the use of the codes of audiovisual language, interrelated with other arts disciplines.
2. Work on writing by starting from the composition of space and the dramatic importance of the body and voice of the actors.
3. Understand dramaturgy as an essential part of creation in the writing of literary works of fiction.
4. Strengthen their artistic sensibility to understand the different creative processes that combine sound, staging and visuals.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD5	Cooperative and collaborative learning.
MD6	Academic tutoring.

Course content

Content	Identification, analysis and creation of dramaturgical processes in different contemporary forms and artistic stories from an interdisciplinary perspective, with staging as a starting point. 1. The dramaturgical text. The classical canon and avant-garde writings. 2. Contemporary authors. Connections and interdisciplinarity. 3. Other ways of narrating: from Aristotelian to post-dramatic poetics. 4. Performative writing: body and voice. 5. Sound and visual dramaturgies and the fiction screenplay.
---------	--

Learning activities

AF1	Theoretical and theoretical-practical classes.	21 hours
AF2	Classroom/laboratory exercises and practicals.	12 hours

AF3	Design and execution of artistic creation projects (individual or group).	6 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.	54 hours
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	66 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	Reevaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	40%
SE5 Attitude and participation	Non reevaluable	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

- Berry, C. (2021). *Text in action: A definitive guide to exploring text in rehearsals*. Virgin.
- Bleeker, M. (2023). *Doing dramaturgy: Thinking through practice*. Palgrave Macmillan.
- Bogart, A., & Landau, T. (2005). *The viewpoints book: A practical guide to viewpoints and composition*. Theatre Communications Group.
- Campos, L. (2014). This is not a chair: Complicite's master and margarita. *New Theatre Quarterly*, 30(2), 175–182. <https://doi.org/10.1017/S0266464X14000281>
- Chekhov, M. (2007). *To the actor: On the technique of acting*. Routledge.
- Chemers, M. M. (2010). *Ghost light: An introductory handbook for dramaturgy*. Southern Illinois University Press.
- Danan, J. (2012). *Qué es la dramaturgia y otros ensayos*. Toma y Conaculta.
- Danan, J. (2019). La dramaturgia en tiempos de lo “posdramático”. *AURA: Revista de Historia y Teoría del Arte*, (9), 8–18. <https://www.ojs.arte.unicen.edu.ar/index.php/aura/article/view/703>
- Donnellan, D. (2013). *The actor and the target*. Nick Hern Books.
- Goode, C. (2014). *The forest and the field: Changing theatre in a changing world*. Oberon Books.
- Jeffreys, S. (2019). *Playwriting: Structure, character, how and what to write*. Nick Hern Books.
- Lehmann, H. T. (2006). *Postdramatic theatre*. Routledge.
- Meisner, S. (1987). *On acting*. Vintage Original.
- Mitchell, K. (2008). *The director's craft: A handbook for the theatre*. Taylor & Francis.
- Sanchis Sinisterra, J. (2017). *Prohibido escribir obras maestras: Taller de dramaturgia textual*. Ñaque Editora.
- Saivetz, D. (2000). *An event in space*. Smith & Kraus.
- Spolin, V. (1999). *Improvisation for the theater*. Northwestern University Press.

For reading and analysis:

- Ibsen, H. (1992). *A doll's house* (W. Archer, Trans.). Dover Publications. (Original work published 1879)
- Kane, S. (2000). *4.48 psychosis*. Methuen Drama.
- López, M. (2021). *The inheritance*. Dramatists Play Service, Inc.
- Ravenhill, M. (2007). *Pool (no water)*. Methuen Drama.

Strindberg, A. (2014). *Miss Julie*. HarperCollins Publishers.

RECOMMENDED FILMOGRAPHY

Carax, L. (Director). (2012). *Holy Motors* [Film]. Les Films du Losange; Pierre Grise Productions; Theo Films; Arte France Cinéma.

Lanthimos, Y. (Director). (2015). *The Lobster* [Film]. A24.

Martel, L. (Director). (2001). *La ciénaga* [Film]. Cuatro Cabezas; Lita Stantic Producciones; Les Films du Losange.

Rohmer, É. (Director). (1969). *Ma nuit chez Maud* [Film]. Les Films du Losange; Les Films du Carrosse; Les Films de la Pléiade; Renn Productions.

Varda, A. (Director). (1965). *Le bonheur* [Film]. Parc Films; Les Films Tamaris.

Weerasethakul, A. (Director). (2010). *Lung Boonmee raluek chat* [Film]. Kick the Machine Films; Illuminations Films; The Match Factory.

RECOMMENDED WEBSITES

National Dramatic Center. (n.d.). *Publications*. National Institute of Performing Arts and Music; Ministry of Culture. <https://dramatico.inaem.gob.es/publicaciones/>

REQUIRED MATERIALS FOR THE COURSE

Pen and paper for note-taking.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

To be determined throughout the course.