



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Screenplay Development

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Silvia Pérez

Course presentation

Writing a treatment of a fiction feature film or a pilot of a television series following the creative, narrative and structural processes of a dramatic audiovisual work.

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.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
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.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
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.
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Learning outcomes

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

1. Know the format of fiction screenplays.
2. Identify the dramatic conflict and work on its development in the screenplay through the construction of characters.
3. Argue and defend their own ideas.
4. Know how to structure a story dramatically according to the genre and audiovisual proposal.
5. Solve internal problems of the screenplay's plot, structure and creation of characters.
6. Listen to and appreciate the ideas of others in co-writing processes.
7. Understand the importance of versions to improve the screenplay.

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	This course teaches students to write a treatment of a full-length film or television pilot in accordance with the creative, narrative and structural processes of a dramatic audiovisual work. 1. The screenplay: a logic and organic system. 2. The audiovisual proposal contained in the text: the genre and aesthetic. 3. Verisimilitude, functionality and dramatic structure. 4. Research and documentation. 5. Methodical development of an idea: synopsis, shot list, plot, treatment. 6. Rhythm and time in the film and/or television screenplay. 7. Characters. Back stories. Conflicts. Relationships. 8. Action in relation to dialogue.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	9 hours
AF2	Classroom/laboratory exercises and practicals.	27 hours
AF3	Design and execution of artistic creation projects (individual or group).	21 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	18 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	81 hours
AF6	Academic tutoring.	12 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	99 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

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

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

Truby, J. (2007). *The anatomy of story: 22 steps to becoming a master storyteller*. Faber & Faber.

Truby, J. (2022). *The anatomy of genres: How story forms explain the way the world works*. Farrar, Straus and Giroux.

Vogler, C. (2020). *The writer's journey: Mythic structure for writers* (4th ed.). Michael Wiese Productions.

RECOMMENDED FILMOGRAPHY

Bong, J.-h. (Director). (2019). *Parasite*. Barunson E&A.

Campion, J. (Director). (2021). *The power of the dog*. See-Saw Films; Bigstream Pictures; Max Image; Brightstar.

Dayton, J., & Faris, V. (Directors). (2006). *Little Miss Sunshine*. Big Beach; Fox Searchlight Pictures.

Polanski, R. (Director). (1974). *Chinatown*. Paramount Pictures.

Ruiz de Azúa, A. (Director). (2023). *Los domingos*. Sayaka Producciones.

Scott, R. (Director). (1991). *Thelma & Louise*. Pathé Entertainment; Metro-Goldwyn-Mayer.

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

Recommended Television Series

Álex Pina (Executive Producer). (2017–2021). *Money heist / La casa de papel*. Atresmedia; Vancouver Media; Netflix.

Aniello, L., Downs, P. W., & Statsky, J. (Executive Producers). (2021–2026). *Hacks*. Universal Television; Paulilu; First Thought Productions; 3 Arts Entertainment.

Fogelman, D. (Executive Producer). (2016–2022). *This is us*. 20th Television; Rhode Island Ave. Productions.

Gilligan, V. (Executive Producer). (2008–2013). *Breaking bad*. High Bridge Productions; Gran Via Productions; Sony Pictures Television.

Waller-Bridge, P. (Executive Producer). (2016–2019). *Fleabag*. Two Brothers Pictures; BBC Three; Amazon Studios.

RECOMMENDED WEBSITES

Go Into The Story. (s.f.). *The Black List*. <https://gointothestory.blcklst.com>

ScreenCraft. (s.f.). <https://screencraft.org>

The Black List. (s.f.). <https://blcklst.com>

The Script Lab. (s.f.). <https://thescriptlab.com>

Writers Guild of America West. (s.f.). <https://www.wga.org>

REQUIRED MATERIALS FOR THE COURSE

Laptop computer with word-processing software.

Optional: access to screenplay formatting software (Final Draft, Celtx, Fade In, or equivalent).

Course readings and audiovisual materials provided by the instructor.

Notebook for creative development and research.



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VISITS. MASTER CLASSES. EVENTS AND ADDITIONAL WORKSHOPS

Attendance at selected film screenings followed by screenplay analysis sessions.

Attendance at film festivals, industry events or master classes when available during the academic year.