



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Script and Playwriting II

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>	4,5 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Néstor Roldán

Course presentation

The dramatic text: analysis and structure; the evolution of the story, sequencing and climax, genre, and fictional construction. The screenplay: versions and types; structure (plot and dialogue); development of a script.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG02	Generate own artistic concepts and develop the ability of expressing them through the tools and language of the stage and/or performing arts.
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.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of artistic creation and its impact in the development of sociocultural values.
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 correctly 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. Analyze scripts and dramatic texts from a technical perspective.
2. Identify and use dramatic tools to read and build scripts and theatrical works.
3. Construct audiovisual and dramatic stories based on premises.
4. Construct theatrical and audiovisual adaptations using a variety of stimuli.
5. Differentiate the elements of the audiovisual story from those of the dramatic text.
6. Approach the creation of texts from a singular perspective, cultivating their own original sensibility.

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: DRAMATIC TEXT 1. Analysis and structure. 2. Process of evolution of a story, sequencing and climax. Genre. 3. Constructing fiction: a world worth making. MODULE II: SCRIPT 1. The script: versions and types. 2. Structure: outline and dialogues. 3. Development of a script.
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Learning activities

AF1	Theory and combination theory-practice learning.	15 hours
AF2	Classroom/lab exercises and practice.	18 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	9 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 hours

AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	3 hours
AF9	External internships.	80 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: <i>No Reevaluable</i> MODULE II: <i>No Reevaluable</i>	MODULE I: No MODULE II: No	MODULE I: 10% MODULE II: 10%
SE5 Attitude and participation.	MODULE I: <i>No Reevaluable</i> MODULE II: <i>No 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

REQUIRED BIBLIOGRAPHY

- Playwriting

Greimas, A. J. (1971). Structural Semantics: An Attempt at a Method. University of Nebraska Press, 1983.

Hutcheon, L. (2012). A Theory of Adaptation. Routledge.

Jeffreys, S. Playwriting: Structure, Character, How and What to Write (2019) Ed. Theatre Communications Group.

Kristeva, J. (1980). Desire in Language: A Semiotic Approach to Literature and Art. Columbia University Press.

Müller, H. (1984). Hamletmachine and Other Texts for the Stage (C. Weber, Ed. & Trans.). PAJ Publications.

Pavis, P. (1998). Dictionary of the Theatre: Terms, Concepts, and Analysis. University of Toronto Press.

- Script

Egri, L. (2004). The art of dramatic writing: Its basis in the creative interpretation of human motives. Simon & Schuster. (Original work published 1946).

Mamet, D. (1998). Three uses of the knife: On the nature and purpose of drama. Columbia University Press.

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

Truby, J. (2007). The anatomy of story: 22 steps to becoming a master storyteller. Farrar, Straus and Giroux.

Yorke, J. (2013). Into the woods: A five-act journey into story. Penguin Books.

RECOMMENDED BIBLIOGRAPHY

- Playwriting

Blanco, S. (2023). Tierra. Paso de Gato.

López Antuñano, J. G. (2015). La puesta en escena de los clásicos. Fundamentos.

Mayorga, J. (2013). La lengua en pedazos. La Uña Rota.

Sarrazac, J.P y Danan J. (2012) L'atelier d'écriture théâtrale. Editorial Actes Sud-Papiers.

Sarrazac, J.-P. (2015). *The Rhapsody of Drama: A Theory of Modern and Contemporary Theater*. University of Indianapolis Press.

- Script:

Aristotle. (1996). *Poetics* (M. Heath, Trans.). Penguin Classics. (Original work written ca. 335 BCE)
 Bogart, A. (2001). *A director prepares: Seven essays on art and theatre*. Routledge.
 Field, S. (2005). *Screenplay: The foundations of screenwriting* (Rev. ed.). Delta.
 Jeffreys, S. (2019). *Playwriting: Structure, character, how and what to write*. Nick Hern Books.
 Seger, L. (1992). *The art of adaptation: Turning fact and fiction into film*. Henry Holt.
 Snyder, B. (2005). *Save the cat! The last book on screenwriting you'll ever need*. Michael Wiese Productions.
 Spencer, S. (2002). *The playwright's guidebook: An insightful primer on the art of dramatic writing*. Faber & Faber.

REQUIRED FILMOGRAPHY

Campion, J. (Dir.). (2021). *The power of the dog* [Película]. Netflix; See-Saw Films.
 Dayton, J., y Faris, V. (Dirs.). (2006). *Little Miss Sunshine* [Película]. Fox Searchlight Pictures; Big Beach.
 Mankiewicz, J. L. (Dir.). (1950). *All about Eve* [Película]. Twentieth Century Fox.
 Wilder, B. (Dir.). (1950). *Sunset Boulevard* [Película]. Paramount Pictures.
 Fogelman, D. (Creador). (2016–2022). *This is us* [Serie de televisión]. Rhode Island Ave. Productions; 20th Television.
 Waller-Bridge, P. (Creadora). (2016–2019). *Fleabag* [Serie de televisión]. Two Brothers Pictures; BBC Three; Amazon Studios.

RECOMMENDED FILMOGRAPHY

Bong, J.-H. (Dir.). (2019). *Parasite* [Película]. CJ Entertainment; Barunson E&A.
 Ruiz de Azúa, A. (Dir.). (2025). *Los domingos* [Película]. Buena Pinta Media; Colosé Producciones.
 Scott, R. (Dir.). (1991). *Thelma & Louise* [Película]. Pathé Entertainment; Percy Main Productions.
 Aniello, L., Downs, P. W., y Statsky, J. (Creadores). (2021–2026). *Hacks* [Serie de televisión]. Universal Television; 3 Arts Entertainment.
 Pina, Á. (Creador). (2017–2021). *La casa de papel* [Serie de televisión]. Vancouver Media; Atresmedia.

RECOMMENDED WEBSITES

BBC Writers BBC. (n.d.). BBC Writers. Retrieved July 5, 2026, from <https://www.bbc.co.uk/writers>
 Dramatists Guild of America Dramatists Guild of America. (n.d.). Dramatists Guild of America. Retrieved July 5, 2026, from <https://www.dramatistsguild.com>
 National Theatre (UK) – Discover National Theatre. (n.d.). Discover. Retrieved July 5, 2026, from <https://www.nationaltheatre.org.uk/discover-more>
 Royal Court Theatre – Writers' Programme Royal Court Theatre. (n.d.). Writers' Programme. Retrieved July 5, 2026, from <https://royalcourttheatre.com/your-visit/writers/>
 The British Library – Discovering Literature: Drama and Theatre The British Library. (n.d.). Discovering Literature. Retrieved July 5, 2026, from <https://www.bl.uk/discovering-literature>
 The Internet Movie Script Database (IMSDb)
 The Internet Movie Script Database. (n.d.). The Internet Movie Script Database. Retrieved July 5, 2026, from <https://imsdb.com>



The New Play Exchange National New Play Network. (n.d.). New Play Exchange. Retrieved July 5, 2026, from <https://newplayexchange.org>

REQUIRED MATERIALS FOR THE COURSE

Material or devices to take notes and write.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

- Playwriting

Attendance at SILT (Salón internacional del libro teatral) and the Centro de Documentación Teatral.

- Script

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.