ACADEMIC PROGRAM

SCREENWRITING

B.F.A. IN ANIMATION

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Screenwriting	
Degree :	Animation	
Location:	Centro Universitario de Tecnología y Arte Digital	
Area:	Audiovisual Language	
Year:	1º	
Teaching period:	1	
Type:	B	
ECTS credits:	6	
Teaching modality:	On campus	
Language:	English	
Lecturer / Email	Daniel Govantes Carrasco / ndaniel.govantes@u-tad.com	
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SUBJECT DESCRIPTION

Area description

 The subject provides students with the body of knowledge related to the creation and fundamentals of storytelling through sound and moving image, from the formal and symbolic elements of visual composition of the still image to the narrative resources and their meaning, and the theory of editing and montage. It also provides the necessary context for the identification of the main artistic currents and the historical evolution of audiovisual narrative language.

Subject description

The course of Script aims to introduce the student to the process of creation and development of a script within the audiovisual production in general and more specifically referred to the animated film, making a journey from the creation of the idea to the script, through all the processes of rewriting and adaptation to achieve a solid narrative. The contents of the course delve into the narrative construction of a story from the point of view of the script within the production of an animated feature film.

COMPETENCIES AND LEARNING OUTCOMES

Competencies
BASIC AND GENERAL

CG4 - Apply the fundamentals of aesthetics and image perception in terms of structure, form, color and space in the representation of digital content.

CG6 - Apply the creative fundamentals of idea generation in audiovisual projects for digital environments.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

SPECIFIC

CE15 - Identify and differentiate the styles and periods in the history of cinema and animation.

CE1 - Execute drawing with traditional and digital techniques of artistic creation both for the ideation and representation of images.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC13 - Knowing the methodology of synthesizing sound elements and the application of sound techniques in a digital product.

CE14 - To develop different types of scripts according to the target media.

Learning outcomes
At the end of the degree, the graduate will be able to:

- Understand the fundamentals of audiovisual language composition for the critical analysis of moving images and sounds.

- Create audiovisual narratives through the application of the principles of shot and scene composition of audiovisual language.

- Apply visual language to different animation techniques to transmit ideas.

- Integrate basic editing and montage techniques for a proper understanding of audiovisual narrative structures.

- Distinguish between sound effects, musical compositions and dubbing for a narrative of an animation production.

- Edit the sound tracks of an audiovisual montage in such a way that they reinforce the narrative or expressiveness of the project.

- Correctly use the phases of documentation, synopsis, treatment, rundown, literary script and technical script in the writing of an audiovisual script.

- Use camera movements, types of shots, staging and other formal resources in the creation of an audiovisual script.

- Create storyboards and animatic that transmit narrative situations through the image.

- Recognize the different cultural, technological, economic and historical factors that can influence an audiovisual production.

- Know the stylistic differences generated throughout the history of the different animation techniques to be used in a contemporary production.

- To develop an analytical and discursive sense in relation to other audiovisual works.

CONTENTS

· Script, narration and story.

· Creative construction of the idea. Script structure.

· Character construction and development.

· Workflow; documentation, synopsis, treatment, playlist, literary script, technical script.

· Narrative resources: focalization, dramatization.

· Rewritings, corrections, and adaptations.

SUBJECT SYLLABUS

Theme 1. The script as a work tool.

    -The script in the production process.

    -The scriptwriter. The author-professional dichotomy.

-Theme 2. Creative process and format.

    -The idea.

    -The storyline.

    -The plot.

    -The treatment.

    -The script.

  -The structure in acts.

  -The turning points.

-Theme 3. The dramatic premise.

   -Universal master plots.

   -3.2. Myths and archetypes.

   -3.3. Paradoxes and hypotheses.

   -3.4.Thematic premises.

   -3.15.Plot and theme.

-Theme 4. The diegetic universe.

   -Diegesis and fiction.

   -The narrator. Typologies.

   -Focalisation and point of view: the construction of space.

   Knowledge, self-awareness and communicability of the story.

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
Theoretical / Expository classes	30,91	30,91
Practical classes	23,64	23,64
Tutorials	5,45	2,73
Independent study and autonomous work of the student	48,18	0,00
Elaboration of work (group or individual)	36,36	0,00
Evaluation Activities	5,45	5,00
TOTAL	150	62,28

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Topic 1. 3 weeks

Topic 2. 3 weeks

Topic 3. 4 weeks

Topic 4. 4 weeks.

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
Assessment of participation in class, exercises or projects of the course	10	20
Assessment of assignments, projects, reports, memos	20	60
Objective test	30	70

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
Assessment of participation in class, exercises or projects of the course	10	10
Assessment of assignments, projects, reports, memos	60	60
Objective test	30	30

General comments on the evaluations/assessments

All assignments must be handed in and passed on time, as well as the exam, in order to compute the average of the final grade.

It is crucial to hand in all assignments on time. A 10-minute courtesy period will be given in which the hand-in is considered to be on time. After this time, assignments may be handed in within a maximum of 24 hours after the deadline, but with a penalty on the grade to be determined by the teacher. No work will be accepted after 24 hours.

Failure to hand in an assignment, as well as non-attendance at the presentation of the assignment or the exam, will mean that the student will have to hand it in at the July exam or sit the exam. In the case of failing one or more papers and/or the exam, the student will have to re-submit the paper and/or take the exam in July.

The story line and rundown exercises that have been failed can be resubmitted at the end of the course: in January.

It is compulsory to participate in the work presentations, both your own and those of your classmates, in order to be assessed. Any absence, especially on exhibition days, must be duly justified.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic: -Bordwell, D. y Thompson, K. (1997). El Arte cinematográfico. (6ª ed.) México D.F.: McGraw-Hill.

-Bordwell, David (1996). La narración en el cine de ficción. Barcelona: Paidós. ISBN: 84-493-0177-7.

-Canet, Fernando y Prósper, Fernando (2009). Narrativa audiovisual. Estrategias y recursos. Madrid: Sintesis. ISBN: 978-84-975665-4-4.

-Cuadrado, Alfonso (2017). Narración audiovisual. Madrid: Sintesis.

-Chatman, Seymour. Historia y discurso. La estructura narrativa en la novela y en el cine. Barcelona: RBA.

-Sánchez Escalonilla, Antonio. Estrategias de guión cinematográfico. Barcelona: Ariel, 2001.

King, Stephen. Mientras escribo. Barcelona: Random House Mondadori, 2000.

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom
Theory

Materials:
Display - Digital whiteboard, Laptop

Software:

Software básico