



ESCUELA UNIVERSITARIA  
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RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

*Workshop: screenwriting for film and  
fiction series*  
COURSE GUIDE

BACHELOR IN FILMMAKING  
Course 2025/2026

## *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>	Estefanía Salyers

## *Presentación de la asignatura*

In-depth study of the elements of a screenplay, chiefly through practice. Students will learn the technique of screenwriting from beginning to end, from the generation of the original idea to the final version.

## *Student competencies*

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Know the different tools and languages of film, to apply them in audiovisual projects.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
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.
CE08	Develop a fiction or non-fiction story, from the birth of the idea through to its materialization in a screenplay.

## *Learning outcomes*

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

1. Identify thematic elements and structural paradigms of film narration.
2. Recognize the fundamentals of dramatic writing, its conventions of genre and standard narrative strategies.
3. Develop film projects based on archetypes and universal plots.
4. Employ the standard formats for film screenplays.
5. Write and re-write film screenplays in collaborative projects with other students.
6. Participate actively in debates on film screenwriting and related topics.
7. Know the major works and authors from the history of film and serialized fiction for television from the perspective of screenwriting.
8. Know the new narrative trends.

## *Teaching methodology*

<i>MD1</i>	Participatory masterclass.
<i>MD2</i>	Case studies and discussion.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Academic tutoring.

## *Course content*

<i>Content</i>	<ol style="list-style-type: none"> <li>1. Development of an idea for a script. Strategies for the narrative process.</li> <li>2. Defining the tone of a film. Coherence of the elements of a screenplay.</li> <li>3. Universal plots in film. The nine basic film plots and the influence on cinema of the fundamental narratives of cultural history.</li> <li>4. Definition of the theme: subject, plot and dramatic thesis. Design, influential factors and narrative elements that work the theme into the film or piece.</li> <li>5. Design, motivation and evolution of the film characters, using the theory of archetypes.</li> <li>6. The transformation of the film character, from classical to post-classical film.</li> <li>7. Evolution of the three-act dramatic structure. Classical structures revisited.</li> <li>8. From macro-structure to micro-structure. The writing of sequences.</li> <li>9. Alternative structures: fragmented and non-linear plots.</li> <li>10. Dramatic subtext. Strategies for an effective application.</li> <li>11. Dialogues. Rewriting and stylizing.</li> <li>12. Formal elements of the film screenplay. The historical evolution of film screenwriting.</li> <li>13. Software for screenwriters. Screenplay editing software.</li> <li>14. Differences between writing for film and writing for television.</li> <li>15. The TV fiction screenplay. The show bible and study of plots for the pilot episode.</li> <li>16. Other formats.</li> </ol>
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## *Learning activities*

<i>AF1</i>	Theoretical and theoretical-practical classes.	12 hours
<i>AF2</i>	Classroom/laboratory exercises and practicals.	15 hours
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	12 hours
<i>AF4</i>	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
<i>AF5</i>	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	30 hours
<i>AF6</i>	Academic tutoring.	6 hours
<i>AF7</i>	Evaluation.	3 hours
<i>AF8</i>	Self-study of theoretical content and independent preparation of practical work and activities.	90 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

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

#### 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	Yes	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	40%
SE5 Attitude and participation	No	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 that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## *Resources*

### RECOMMENDED BIBLIOGRAPHY

### RECOMMENDED FILMOGRAPHY

### RECOMMENDED WEBSITES

### REQUIRED MATERIALS FOR THE COURSE

### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS