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Universidad
Rey Juan Carlos

Script and playwriting I

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
Course 2025/2026

Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Luna Herruzo; Elena Guevara

Course presentation

Basic tools for playwriting. Short writing exercises based on artistic stimuli and external observation. Development of a sense of criticism and teamwork. Adaptation of a theatrical text to an audiovisual format using typical script narrative elements. Communication of an idea from the creation of the logline.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
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.
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 correct 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. Construct a dramatic fable based on a series of given premises.
2. Discuss and explain the use of dramatic tools in the construction of the fable.
3. Modify and resolve the dramatic construction with the items of analysis used over the course.
4. Develop a dramatic scene applying the essential resources of theatricality such as chronotope, character and modes of discourse.
5. Construct an audiovisual story using the narrative elements of literary script.
6. Analyse a dramatic audiovisual text using the basic tools for the construction of the cinematographic story.
7. Know how to differentiate and develop a theatrical text from a narrative and audiovisual text.
8. Know how to communicate and develop an idea from the creation of a logline.

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutorials and guidance.

Course content

<i>Content</i>	<p>THE DRAMATIC TEXT.</p> <ol style="list-style-type: none"> 1. The dramatic text. The main idea. Forces in conflict. Themes. 2. Space, time and characters. 3. Dramatic language. 4. Evolution of a story, plot and climax. Genres. 5. Writing the world for the world. <p>THE SCRIPT</p> <ol style="list-style-type: none"> 1. The script. Audiovisual dramaturgy. 2. Building a character. 3. Audiovisual narrative: structure. 4. Dialogue in film. The line of thought.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	12 horas
<i>AF2</i>	Classroom/lab exercises and practice.	9 horas

AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 horas
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 horas
AF7	Assessment	3 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	40 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

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>
SE1 In-class tests and examinations (oral and/or written).	Revaluable	Yes	30%
SE2 Assignments and projects.	Revaluable	Yes	10%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	40%
SE5 Attitude and participation.	Non-revaluable	Yes	20%
			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 particular 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

Borg, E. (2018) *The Seven Elements of a Viable Story for Screen, Stage or Fiction*. Overfall Press.

Greig, N. (2005). *Playwriting: A Practical Guide*. Routledge.

McKee, R. (1997). *Story: Style, Structure, Substance, and the Principles of Screenwriting*. Harper Collins.

Seeger, L. (1994). *Making a good script great*. French.

Truby, John (2022) *The Anatomy of Genres*. MacMillan

Wright, M. (2009). *Playwriting in Process: Thinking and Working Theatrically*. Hackett Publishing Company, Incorporated.

RECOMMENDED FILMOGRAPHY

This will be proposed throughout the course.

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS