



Universitat de Lleida

DEGREE CURRICULUM  
**AUDIOVISUAL SCRIPT**

Coordination: PLANS SORIANO, ALBERT

Academic year 2022-23

## Subject's general information

<b>Subject name</b>	AUDIOVISUAL SCRIPT			
<b>Code</b>	101988			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in Audiovisual Communication and Journalism	4	OPTIONAL	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	PLANS SORIANO, ALBERT			
<b>Department</b>	CATALAN STUDIES AND COMMUNICATION			
<b>Teaching load distribution between lectures and independent student work</b>	60 face-to-face hours 90 no face-to-face hours			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan			
<b>Distribution of credits</b>	1 credit= 25 hours			
	4 face-to-face hours for credit 21 no face-to-face hours for credit			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
PLANS SORIANO, ALBERT	albert.plans@udl.cat	6	

## Subject's extra information

--The planning contained at the document (the educational guide) can view altered by sanitary reasons and signify which changes foresee at case of a change of arena (confinement or 100% face-to-face).

The course is designed to provide students with the necessary skills to work in the professional field.

-Participation in class and teamwork will be valued.

To be taken into account:

-NON APTOS works will be considered, those that have spelling and/or grammatical faults.

-Papers and exams may be written in Catalan and/or Spanish.

Information on data protection in the audiovisual register in the subject Audiovisual Script.

In accordance with current regulations on the protection of personal data, we inform you that:

- The organisation responsible for the recording and use of the image and voice is the University of Lleida - UdL (contact details of the representative: General Secretariat. Plaza Víctor Siurana, 1, 25003 Lleida; sg@udl.cat; contact details of the data protection officer: dpd@udl.cat).

- The recorded images and voices shall be used exclusively for teaching purposes.

- The recorded images and voices shall be saved and preserved until the end of the current academic year, and shall be destroyed in accordance with the terms and conditions specified in the regulations on the preservation and disposal of administrative documents of the UdL, and the documentary evaluation tables approved by the Generalitat de Catalunya (<http://www.udl.cat/ca/serveis/arxiu/>).

- The voices and images are considered necessary to teach this subject, and teaching is a right and a duty of the teaching staff of the Universities, which they must exercise under academic freedom, as provided for in article 33.2 of the Organic Law of Universities (Ley Orgánica de Universidades) 6/2001, of December 21. For this reason, the UdL does not need the consent of the students to register their voices and images with the sole and exclusive purpose of teaching in this particular subject.

- The UdL shall not transfer the data to third parties, except in the cases strictly provided for by the Law.

- The student can access their data; request correction, deletion or portability; object to its processing and request its limitation, as long as it is compatible with the purposes of teaching, by writing to dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, via a mail to its website (<https://seu.apd.cat>) or other non-electronic means.

## Learning objectives

To know the theory in the creation of audiovisual scripts

Write several audiovisual scripts of fiction and non-fiction programs.

Learn to apply film language in script writing individually and in teams.

Learn how to create non-informative audiovisual content in a team.

Acquire the skills to create audiovisual projects

To know the professional practice of the audiovisual scriptwriter

Learn to make critical and constructive analysis of audiovisual scripts

## Competences

Basic

CB2. Apply your knowledge to your job or vocation in a professional manner and have the skills that are usually demonstrated through developing and defending arguments and solving problems within their area of study

General

CG2: Develop organizational and planning capacity

CG3: Apply theoretical knowledge in practical activity.

CG6. Develop creativity, innovation and competitiveness.

Specific

CE10. Identify contemporary traditions in the creation of informative and non-informative discourses.

CE13. Identify and apply the theoretical and practical foundations of audiovisual communication and Internet communication.

CE14. Identify and apply the logics and narrative and expository skills specific to audiovisual and interactive content of an informative and non-informative nature.

EC15. To develop the creative capacity in the audiovisual, multimedia and interactive production of the different genres.

Transversal

CT4. Acquire basic knowledge of entrepreneurship and professional environments.

## Subject contents

Creation of contemporary audiovisual fiction.

It generates ideas that can be converted into audiovisual content.

Search for a voice of its own.

Collective creation.

To know the structure of the audiovisual story.

To know the elements that make up fiction narration.

Humour as one of the core elements of non-informative audiovisual content.

Entertainment formats.

The analysis of the audiovisual script.

## Methodology

Theory and practice will be carried out in parallel. Theoretical knowledge will be developed to the extent necessary to carry out the practical exercises and the final work of the course.

The students will have theoretical content that will be discussed and worked face-to-face, in the classroom.

The students will have to read several texts and visualize several audiovisual contents. They will have to make short reviews of all of them

### Stage A 1-Theory

-Theory and methodologies of audiovisual writing

-The narrative elements in the fiction script

-Theory of cinematographic language applied to the script

-Ideology in audiovisual creation

-The creation of images in the fiction script

-Mounting in the fiction script.

-The sound in the film script.

-Methodologies for artistic creation.

-The audiovisual project

-Methodologies for teamwork

-The pilot chapter

-The analysis of the fiction script

-The short film

-Humor.

-How to do a pitching

### 2-Practices and exercises

-Throughout the course, students will have to do several individual exercises that will be analyzed and corrected in class.

## 3- Final work of the subject in team

-The students will create a series or feature film project as a team and will have to write the pilot chapter of the series or the script of the feature film.

## 4-Individual works

-Students will be required to write one or two short film scripts individually.

## Development plan

--Face-to-face hours: 90 hours

-Masterly Classes

-Practices directed

-Workshops of scripture and creation of series at virtual seminars

-Attendance at the Pitching of l'Alternativa film festival

-Exposure of the pupils

-Tutories

-Activities avaluatives

## Evaluation

Individual works: 35%.

-Short film scripts

-Sketch of humor

-Exercises and reviews.

Final group work: 35%.

-Project of a fiction or feature film series

-Presentation of the project in a pitching.

-Pilot chapter or first version of the feature film script.

Theoretical test: 30%.

-Examination at the end of the semester.

You must attend class to pass

Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres).

It is necessary to attend class to pass

## Bibliography

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Goldman, William (1995). Las aventuras de un guionista en Hollywood. Editorial Plot.

Mckee, Robert (2002). El Guión. Sustancia, estructura, estilo y principios de escritura de guiones. Editorial Alba

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Wollen, P. (1998) Signs and Meaning in the Cinema. Londres. BFI

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