

# Hybrid Master's Degree

## Audiovisual Scripting



## Hybrid Master's Degree Audiovisual Scripting

Modality: Hybrid (Online + Clinical Internship)

Duration: 12 months

Certificate: TECH Global University

60 + 5 ECTS Credits

Website: [www.techtute.com/us/journalism-communication/hybrid-master-degree/hybrid-master-degree-audiovisual-scripting](http://www.techtute.com/us/journalism-communication/hybrid-master-degree/hybrid-master-degree-audiovisual-scripting)

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# 01

# Introduction

Behind every success on the big screen there is a screenwriter who has captured their talent. In the television field, little is left to improvisation, and it is precisely because of the great role played by the scriptwriter that the narrative in television is shaped. This degree offers an extensive and comprehensive program in the field of Audiovisual Scripting aimed at students who wish to specialize in this branch of communication. The 100% online theoretical teaching allows access to the content of the entire syllabus from the first day. It only requires a device with Internet connection to take this program, which is completed with practical training in a company in the audiovisual sector.



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*Turn your idea into a successful story in the world of film or television thanks to this Hybrid Master's Degree. Enroll now”*

This Hybrid Master's Degree is aimed at professionals in the communication sector who wish to specialize in one of the most attractive branches of communication in the audiovisual field. The script is based on an idea, but to give it a meaningful shape and put it into practice requires a series of competencies that must be acquired from a solid knowledge of the theoretical framework. Updating in this area is necessary: even if the scriptwriter's base is broad, new television formats and languages require essential learning in order to continue captivating the audience.

The incorporation of information for pre-production, production and post-production are fundamental to carry out a comprehensive process. All these elements must be taken into account by the scriptwriter. In this case, this degree provides a broad and deep knowledge about Audiovisual Scripting, introducing the student in the previous phases of the creation of the script itself, to later immerse them in the creation of characters and plot.

This complete course covers the history of cinema and television, providing students with a broad vision of scripting with success stories. The audiovisual field is extensive, which is why this Hybrid Master's Degree will cover documentaries, short films, television series, Internet series and video games. The latter format is growing rapidly due to the great demand in the gaming industry, which offers every year high level titles appreciated by players from all over the world.

An excellent opportunity for the communication professional who wishes to advance their career in the audiovisual field with an education that will allow them to combine personal responsibilities with learning. The extensive library of multimedia resources and the essential readings of the curriculum will be available in full and can be downloaded for viewing at any time, without schedules or attendance. Likewise, once the theoretical phase of this Hybrid Master's Degree has been completed, students have an eminently practical stage where they can apply all the knowledge acquired in a relevant company in the communication sector.

Therefore, with this degree, the professional has a quality education within everyone's reach, which will allow them to achieve their objectives after the twelve months of this program.

This **Hybrid Master's Degree in Audiovisual Scripting** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ Development of more than 100 cases presented by audiovisual communication professionals with extensive experience in the sector
- ♦ Its graphic, schematic and eminently practical contents, with which they are conceived, provide accurate and practical information on those disciplines that are essential for professional practice
- ♦ Latest advances in character and story creation, taking into account the latest social trends and advances in multimedia formats
- ♦ Practical exercises where self-assessment can be used to improve learning
- ♦ Its special emphasis on methodologies for audiovisual script creation
- ♦ Algorithm-based interactive learning system for decision-making on the situations raised in screenplay creation
- ♦ All of this will be complemented by theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection
- ♦ In addition, you will have the opportunity to do an internship in one of the communication studios



*Create the best plots in the history of cinema with this Hybrid Master's Degree. Click and enroll"*

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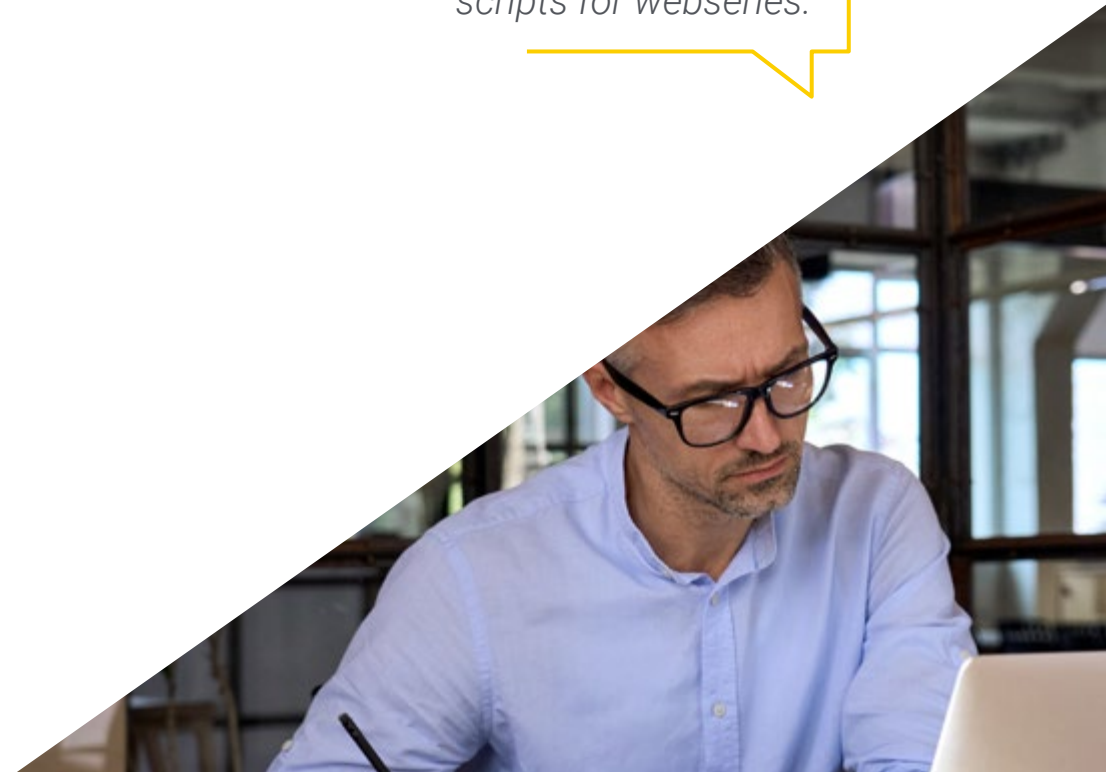
*Complete a 3-week intensive internship in a company in the audiovisual sector and grow professionally”*

In this Hybrid Master's Degree proposal, of a professionalizing nature and blended learning modality, the program is aimed at updating audiovisual communication professionals who develop their functions in companies of the sector, and who require a high level of qualification. The contents are based on the latest scientific evidence, and oriented in a didactic way to integrate theoretical knowledge in the practice of scripting and the theoretical-practical elements will facilitate the updating of knowledge and will allow the excellent realization of a script for audiovisual formats.

Thanks to its multimedia content elaborated with the latest educational technology, it will allow the audiovisual communication professional a contextual and situated learning, that is to say, a simulated environment that will provide immersive learning programmed to train in real situations. This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise throughout the program. For this purpose, the student will be assisted by an innovative interactive video system created by renowned experts.

*Specialize and learn how to create successful video game scripts. Enroll now.*

*Update your knowledge in the audiovisual field and generate scripts for webseries.*



# 02

## Why Study this Hybrid Master's Degree?

This learning modality has been designed to update in a practical and theoretical way those professionals with a background in the creation of Audiovisual Scripts. Throughout their study, they will be able to master the main tools and creative trends in this field. The program has multiple academic features, among which the innovative TECH study platform, 100% online and interactive, stands out. At the same time, the student will be able to complete a first-class intensive internship in a company dedicated to the development of this kind of materials during 120 teaching hours.







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*TECH provides you with the most updated software and creative techniques for the elaboration of high level Audiovisual Scripts"*

### **1. Updating from the latest technology available**

Writing an Audiovisual Script depends, to a great extent, on a deep knowledge of structures and development strategies. Its correct use and advanced management is sometimes supported by innovative computer programs, to which TECH students will have access during this degree. Thus, its graduates will distinguish themselves in the labor market for their innovative and decisive skills.

### **2. Gaining In-Depth Knowledge from the Experience of Top Specialists**

Through this Hybrid Master's Degree, students will broaden their skills, resolve doubts and clarify concepts of interest together with the most distinguished specialists in the area of Audiovisual Scripting. These experts will be at their disposal in two fundamental educational moments: during the theoretical study of all didactic subjects and during the professional practice period.

### **3. Entering first-class audiovisual environments**

For this type of studies, TECH has carefully selected prestigious international centers that will host its students for 3 weeks. All the audiovisual companies chosen for this program have extensive experience and specialized technologies.



#### **4. Combining the Best Theory with State-of-the-Art Practice**

Currently, many programs of study do not manage to reconcile the professional interests of their students with a quick and feasible assimilation of practical knowledge. For this reason, TECH has created this degree in which students will learn alongside the most demanding and competent experts in the creation of Audiovisual Scripting.

#### **5. Expanding the Boundaries of Knowledge**

This Hybrid Master's Degree has been designed to extend the horizons of its students on an international scale. This is only possible thanks to the network of contacts and agreements within reach of TECH, the largest digital university in the world at this time.

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*You will have full practical immersion  
at the center of your choice”*

03

# Objectives

This TECH degree offers the communication professional an updated and renewed knowledge in the audiovisual field to be able to write different types of scripts adapting them to the final production. All this to capture the different existing audiences, depending on the theme and the format in which the script is made.



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*A degree that adapts to you. The theoretical phase is 100% online and in the practical phase you will spend 3 weeks in a company of the sector”*



### General Objective

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- The general objective of the Hybrid Master's Degree in Audiovisual Scripting is to provide students with a broad vision of audiovisual communication and scripting. Thus, at the end of the twelve months of this course, the student will have acquired a deep knowledge in the field that will allow them to grow professionally. They will be able to create plots, stories, characters with strength in film or television, as well as to know how to adapt scripts to the different formats that exist today. The video summaries of each topic and the Relearning system, based on the reiteration of content, will be key to the assimilation of concepts and consolidation of all learning





## Specific Objectives

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### Module 1. Character Building

- ♦ Knowing the perspectives from which the character has been analyzed, starting with Aristotle, Russian formalism, structuralism and the one that affects the psychological aspect, and how all this relates to the narrative and the depth of a character
- ♦ Elaborate the characterization of the characters taking into account Linda Seger's themes, symbols, narrative universes, actions, interpretation of reality, physical appearance, and character building steps
- ♦ Explore the relationship between protagonist and antagonist considering their similarities, differences, vulnerabilities, external events, the climax and the double self-revelation
- ♦ Study the hero and their journey through the concepts of antihero and victim
- ♦ Understand how character conflict types are developed through the study of single and multiple plots
- ♦ Examine character psychology through the differences between films and literature, and how it is expressed through emotions, thoughts, dialogue, actions, and visual or sound metaphors
- ♦ Analyze the relationship between dialogue and character, explaining the purpose of the dialogue, and the nuances it may take depending on the voices involved, the subtexts they contain and whether or not it is an explanatory dialogue
- ♦ Investigate the link between character and scene, highlighting precedents and the role played in this regard by protagonists and antagonists, status quo, desire, motivations, strategies, moods, and emotional, social and spatial relationships
- ♦ Learn the relevance of the audience as protagonist, giving the information of the character in a structured and dosed way, taking into account the parameters of suspense, surprise, anticipations and pulses
- ♦ Assimilate the concepts exposed by Aristotle in his work "The Poetics", understanding especially the meaning of myth and how myth and character are associated to create a mythical character with solvency

### Module 2. Creating the Plot

- ♦ Study the basic concepts of plot creation: idea, synopsis, treatment, plot outline and script
- ♦ Analyze the origin and structure of the script taking into account the controlling idea, the premise, the turning point, the climax and the moralizing action
- ♦ Elaborate the plot through narrative fundamentals, information, archetype and synthesis
- ♦ List and systematize plot elements in terms of coherence, verisimilitude, genres, characters, tone, dramatic arc, plots, and treatment
- ♦ Narrow the television plot according to the needs and conditions of mass production
- ♦ Reflect on the paradigms or currents of cinematographic creation in Europe, the United States and other parts of the world
- ♦ Organize time in the narrative through alteration, disorder and fragmentation, making use of audiovisual language resources
- ♦ Projecting dialogues together with the action in the plot according to spaces, description, pace and details
- ♦ Study and create technical, graphic and sound scripts, taking into account their elements and the most appropriate format
- ♦ Know and manage free and proprietary software screenwriting programs to improve productivity and facilitate creation with the tools available

### Module 3. Documentaries

- ♦ Know the basic concepts related to the types of documentaries, their differences with works of fiction and their historical evolution
- ♦ Analyze the transformation of documentaries and their hybridizations today
- ♦ Study documentary language and its historical development
- ♦ Reflect on the narrative strategies for documentaries, taking into account the format and screenplay content, visual and auditory treatment, as well as the project's choices and annotations
- ♦ Plan the types of strategy for narration, character, direction, explicit or implicit presence, research, reconstructions, and oral or visual discourses
- ♦ Learn how to use documentary creation tools, such as images, audiovisual documents, and sounds
- ♦ Elaborate a documentary script, locating the beginning, middle and end, with the necessary flexibility, and introducing the interviews, until reaching the final script
- ♦ Systematize interviews for a documentary film taking into consideration documents, narrative, emotion, interviewees and interaction

### Module 4. Introduction to the Legal and Labor Framework for Screenwriters

- ♦ Know the concepts of authorship, Intellectual Property, Industrial Property, contracting and assignment of rights, audiovisual production contracts, licenses, Creatives Commons, and how they relate to the script, the scriptwriter and the authorship of the work
- ♦ Organize the steps for audiovisual creation: pre-production, briefing and sales pitch, transmedia and multiplatform projects, and the keys to a solid pitching process
- ♦ Examine the phases in the marketing structure of a films: existence, persuasion, recall, placement, merchandising and representativeness
- ♦ Observe and analyze the importance of audiovisual festivals, markets and awards in different parts of the world
- ♦ Understand the types of public, private and audiovisual development funding available for both screenwriters and production

### Module 5. Television and Film History

- ♦ Study the origins of film and the authorships that marked milestones in its initial development, up to the cinematographic narration, as well as its evolution until it became an industry, the irruption of sound films, the classical style, the new perspectives since the 60's and the present day
- ♦ Analyze the film and propaganda of World War II, and how the relationship of film to history and vice versa has developed, from different perspectives
- ♦ Examine the historical evolution of the documentary genre, from its origins, through the different conceptions, aesthetic and ethical foundations, to the new narratives and the boom experienced in recent decades
- ♦ Categorize fiction television production and its different genres based on American and Latin American formats that influenced the rest of the world
- ♦ Understand the state of narratives in today's film and their anachronistic, intertwined and gamified elements

### Module 6. Television and Internet Series Formats

- ♦ Study television genres, the phases of television, the evolution and general characteristics of television fiction in terms of formats, seriality, and new trends
- ♦ Gain an in-depth understanding of the concept of webseries, their origin, peculiarities, similarities and differences with respect to television, as well as advertising webseries and their relationship with *branded content*
- ♦ Understand the configuration of the contemporary audiovisual industry, low-cost projects, the innovation and creativity involved, free knowledge, the possibilities of the Internet, and transmedia projects
- ♦ Elaborate a low-cost audiovisual project from production to festivals, launching and broadcasting
- ♦ Analyze and learn about the different types of audiovisual series in terms of plot, characters, industry, recommendations and evolution In particular, procedurals, dramas, serials, sitcoms, new comedy and animations



**Module 7. Short Film Script**

- ♦ Reflect on the concept of short films, its origin, evolution, current trends, and its positioning in the audiovisual industry
- ♦ Describe and produce a literary script from the idea, synopsis, headline, description, dialogue and transition
- ♦ Develop a technical script, understanding its function and elements: annotations, scenery, shots, sequences, camera movements, music, sound effects, names of characters and scenery, and floor plan
- ♦ Create a graphic script or storyboard, understanding its origin, function, characteristics and elements
- ♦ Create a sound script taking into account its purpose, genesis, characteristics and elements and elements
- ♦ Examine other types of short films in the form of video clips, commercials, and trailers
- ♦ Observe the existence of current derivations of short films in the form of micro- and nano-films
- ♦ Know the different types of short film festivals, their definition and awards

**Module 8. Video Game Scripts**

- ♦ Know the concept and origin of video games in the entertainment industry and the internet era
- ♦ Examine the historical evolution of video games in the audiovisual industry, their commercialization, leadership and corporations
- ♦ Study the narrative structure of video games, their theory, intertextuality, hypertext and ludology
- ♦ Analyze the different types of video game genres, their origins and hybridization
- ♦ Learn how to develop the world, characters and objectives of video games
- ♦ Elaborate and understand the parts of a video game design document
- ♦ Create and build a technical script applied to the particularities of video games as an audiovisual product
- ♦ Systematize and elaborate a videoludic analysis taking into account semiology, communication esthetics, ludology, film analysis and psychology

**Module 9. Analysis and Adaptations**

- ♦ Reflect on the analysis of the stories in terms of controversies, evocations, difficulties and to whom it analyzes
- ♦ Understand and develop the practical elements of analysis: *coverage* or analysis sheet, cover, commentary, characters and commercial assessment
- ♦ Understand the premises for films and television adaptation, taking into account translation, creativity, method, obstacles, markets, sources, fidelity and perspective
- ♦ Examine and elaborate literary, theatrical and graphic novel adaptations, taking into account their characteristics, interrelation with film, relationship with the audience, meta-writing and understanding the different languages from which each work originates



*Overcome any difficulty in the adaptation of scripts with this Hybrid Master's Degree. Enroll now"*

# 04 Skills

After passing the evaluations of the Hybrid Master's Degree in Audiovisual Screenwriting, the professional will have acquired the necessary professional skills to perform quality work and will also acquire new techniques that will help them to complement the knowledge they already had previously. To do so, you will improve your writing and language skills in film and television. All this in order to be able to create a complete scripted project.



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*Create a successful Audiovisual Scripting.  
This Hybrid Master's Degree provides you  
with all the existing techniques"*



## General Skills

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- ♦ Possess and understand knowledge that provides a basis or opportunity to be original in the development and/or application of ideas, often in a research context
- ♦ Apply acquired knowledge and problem-solving skills in new or unfamiliar environments within broader (or multidisciplinary) contexts related to the area of study
- ♦ Be able to integrate knowledge and deal with the complexity of making judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments
- ♦ Be able to communicate their conclusions and the ultimate knowledge and rationale behind them to specialized and non-specialized audiences in a clear and unambiguous manner
- ♦ Acquire the learning skills that will enable them to continue studying in a manner that will be largely self-directed or autonomous





## Specific Skills

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- ♦ Describe the theoretical and practical framework in which audiovisual creation is professionally developed
- ♦ Have a deep knowledge of the context in which television was born and developed, as well as of the different television formats
- ♦ Integrate the knowledge of the context in which film was born and developed, as well as the history of its different genres and esthetic currents
- ♦ Perform critical evaluation and apply at the specialist level dramatic principles and structure in the process of creating original material
- ♦ Master written and audiovisual expression
- ♦ Analyze at a professional level film language
- ♦ Analyze at a professional level television language
- ♦ Develop own ideas around the process of creating audiovisual scripts at a professional level
- ♦ Create a professional audiovisual script

# 05

## Educational Plan

The syllabus of this degree is made up of 9 modules that delve into the construction of the character, the creation of the plot and the different existing film and television formats. With updated content, students will learn how to create scripts for web series and videogames, both of which have been in great demand and have been growing in recent years. The syllabus has an extensive library of multimedia resources that can be viewed at any time, as this degree does not have a fixed timetable for its sessions.



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*A degree that adapts to your needs. Learn at your own pace, connect whenever you want and from anywhere”*

## Module 1. Character Building

- 1.1. An Introduction to the Character
  - 1.1.1. Basic Concepts
    - 1.1.1.1. Historical Origin
    - 1.1.1.2. Character and Narratology
    - 1.1.1.3. Formalist Conceptions
    - 1.1.1.4. Structural Conceptions
  - 1.1.2. Psychology of the Character
    - 1.1.2.1. Flat Characters
    - 1.1.2.2. Round Characters
    - 1.1.2.3. Character Sheet
    - 1.1.2.4. Conflict
    - 1.1.2.5. Objective
    - 1.1.2.6. Motivation
  - 1.1.3. Stocks
    - 1.1.3.1. Cause and Effect Relationship
    - 1.1.3.2. Self-Disclosure
    - 1.1.3.3. New Balance
  - 1.1.4. Practical Example
- 1.2. Characterization of Characters
  - 1.2.1. Characters and Plot
    - 1.2.1.1. Topics
    - 1.2.1.2. Symbolism
    - 1.2.1.3. Worlds
    - 1.2.1.4. Stocks
    - 1.2.1.5. Interpretation of the Screenwriter's World
  - 1.2.2. Characterization of Physical Appearance
    - 1.2.2.1. Characters vs. Person
    - 1.2.2.2. Stereotypes
  - 1.2.3. First Steps to Creating a Character According to Linda Seger
    - 1.2.3.1. Observation and Experience
    - 1.2.3.2. Physical
    - 1.2.3.3. Coherence
    - 1.2.3.4. Attitudes
    - 1.2.3.5. Individualize
    - 1.2.3.6. Diverse Psychology
  - 1.2.4. Practical Example
- 1.3. Protagonist and Antagonist
  - 1.3.1. Similarities
  - 1.3.2. Differences
  - 1.3.3. Vulnerability
  - 1.3.4. External Event
  - 1.3.5. Climax
  - 1.3.6. Double Self-Disclosure
- 1.4. Hero and Its Deviations
  - 1.4.1. Hero's Journey
  - 1.4.2. Antihero
  - 1.4.3. Victim
- 1.5. Character Conflicts
  - 1.5.1. Single Plot
  - 1.5.2. Multiple Plot
  - 1.5.3. Types of Conflicts
- 1.6. Psychology of the Character
  - 1.6.1. Differences Between Film and Literature
  - 1.6.2. Emotions
  - 1.6.3. Thoughts
  - 1.6.4. Dialogues and Monologues
  - 1.6.5. Stocks
  - 1.6.6. Visual and Sound Allegories



- 1.7. Dialogue and character
  - 1.7.1. Dialogue Task
  - 1.7.2. Voices
  - 1.7.3. Subtext
  - 1.7.4. Explanatory Dialogue
- 1.8. Character and Scene
  - 1.8.1. Precedents
  - 1.8.2. Protagonist and Antagonist
    - 1.8.2.1. Status Quo
    - 1.8.2.2. Desire
    - 1.8.2.3. Motivations
    - 1.8.2.4. Strategies
    - 1.8.2.5. State of Mind
    - 1.8.2.6. Relationships
      - 1.8.2.6.1. Emotional
      - 1.8.2.6.2. Social
      - 1.8.2.6.3. Spatial
- 1.9. Characters and Information
  - 1.9.1. Protagonist Audience
  - 1.9.2. World History and World Story
  - 1.9.3. Suspense and Surprise
  - 1.9.4. Anticipations and Pulses
- 1.10. Success in the Forging of a Mythical Character
  - 1.10.1. Myth
  - 1.10.2. Sense of the Myth
  - 1.10.3. Aristotle's Poetics

## Module 2. Creating the Plot

- 2.1. An Introduction to the Script
  - 2.1.1. Basic Concepts
    - 2.1.1.1. Idea
    - 2.1.1.2. Synopsis
    - 2.1.1.3. Plot
    - 2.1.1.4. Treatment
    - 2.1.1.5. Scale
    - 2.1.1.6. Script
- 2.2. Origin and Structure of the Script
  - 2.2.1. Controlling Idea
  - 2.2.2. Counter Idea
  - 2.2.3. Supposed
  - 2.2.4. Turning Point
  - 2.2.5. Climax
  - 2.2.6. Moralizing Act
- 2.3. Creating the Plot
  - 2.3.1. Narrative Fundamentals
    - 2.3.1.1. Detonator
    - 2.3.1.2. Conflict
    - 2.3.1.3. Twist
    - 2.3.1.4. Resolution
  - 2.3.2. Plot and Information
  - 2.3.3. Archetypal Plot
  - 2.3.4. Synthesis
- 2.4. Elements in the Plot
  - 2.4.1. Coherence
    - 2.4.1.1. Internal
    - 2.4.1.2. External

- 2.4.2. Likelihood
- 2.4.3. Genres and Subgenres
- 2.4.4. Characters
- 2.4.5. Tone
- 2.4.6. Dramatic Arc
- 2.4.7. Plots, Subplots and Conclusions
- 2.4.8. Treatment
- 2.5. Delimitations of the Television Plot
  - 2.5.1. Film Script Vs. Television Script
  - 2.5.2. Requirements
  - 2.5.3. Types of Writing
  - 2.5.4. Production Constraints
  - 2.5.5. Scale
- 2.6. Two Paradigms: United States and Europe
  - 2.6.1. Currents in the United States
    - 2.6.1.1. Classic
    - 2.6.1.2. Modern
  - 2.6.2. Currents in Europe
    - 2.6.2.1. Neorealism
    - 2.6.2.2. New Wave
    - 2.6.2.3. Dogma
  - 2.6.3. Other Currents
- 2.7. Time in the Story
  - 2.7.1. Alteration
    - 2.7.1.1. Disorder
    - 2.7.1.2. Nuclear fragmentation
    - 2.7.1.3. Resources
  - 2.7.2. Narration, Alteration and Plot
- 2.8. Dialogues and Action
  - 2.8.1. Plot Manifestation
    - 2.8.1.1. Spaces
    - 2.8.1.2. Dialogues





- 2.8.1.3. Subtext
- 2.8.1.4. Elements to Avoid
- 2.8.1.5. Main Line of Action
- 2.8.1.6. Delimitation of the Scene
- 2.8.1.7. Description and Action
- 2.8.1.8. Rhythm and Details
- 2.9. Technical, Graphic and Sound Scripts
  - 2.9.1. Technical Script
    - 2.9.1.1. Components
    - 2.9.1.2. Format
    - 2.9.1.3. Scale
  - 2.9.2. Graphic Script
    - 2.9.2.1. Components
    - 2.9.2.2. Format
  - 2.9.3. Sound Script
    - 2.9.3.1. Components
    - 2.9.3.2. Format
- 2.10. Screenwriting Programs
  - 2.10.1. Features
    - 2.10.1.1. Formats
    - 2.10.1.2. Scales
    - 2.10.1.3. Cards
    - 2.10.1.4. Collaborative Work
    - 2.10.1.5. Productivity
    - 2.10.1.6. Import and Export
    - 2.10.1.7. Online or Desktop Applications
    - 2.10.1.8. Lists and Reports
    - 2.10.1.9. Interaction With Other Programs
  - 2.10.2. Program Examples
    - 2.10.2.1. Free Software
    - 2.10.2.2. Private Software

### Module 3. Documentaries

- 3.1. Introduction to the Documentary Genre
  - 3.1.1. Basic Concepts
    - 3.1.1.1. Documentary and Fiction
  - 3.1.2. Historical Development of the Documentary Genre
    - 3.1.2.1. Types of Documentaries
- 3.2. Transformation of Documentaries
  - 3.2.1. Current Trends
  - 3.2.2. Hybridizations
  - 3.2.3. Examples:
- 3.3. Transformation of Documentaries II
  - 3.3.1. Documentary Language
    - 3.3.1.1. Historical Development of the Documentary Genre Language
  - 3.3.2. Examples:
- 3.4. Narratives and Documentaries
  - 3.4.1. Narrative Strategy
  - 3.4.2. Format and Content of the Documentary Script
  - 3.4.3. Treatment
    - 3.4.3.1. Visual
    - 3.4.3.2. Auditory
  - 3.4.4. Documentary Project Choices and Delimitations
- 3.5. Narratives and Documentaries II
  - 3.5.1. Types of Narrative Strategies
    - 3.5.1.1. Character and Plot
    - 3.5.1.2. Management
      - 3.5.1.2.1. Explicit or Implicit Presence
    - 3.5.1.3. Research
    - 3.5.1.4. Reconstruction
    - 3.5.1.5. Speeches
      - 3.5.1.5.1. Oral
      - 3.5.1.5.2. Visual
    - 3.5.1.6. Other Narrative Strategies
- 3.6. Documentary Creation Tools
  - 3.6.1. Images
    - 3.6.1.1. Types
    - 3.6.1.2. Uses
  - 3.6.2. Audiovisual Documents
    - 3.6.2.1. Types
    - 3.6.2.2. Uses
- 3.7. Documentary Creation Tools II
  - 3.7.1. Sounds
    - 3.7.1.1. Types
    - 3.7.1.2. Uses
- 3.8. Script for a Documentary
  - 3.8.1. Introduction to the Documentary Script
  - 3.8.2. Approach
  - 3.8.3. Twist or Progress
  - 3.8.4. Denouement or Ending
- 3.9. Script for a Documentary II
  - 3.9.1. The Only Rule
  - 3.9.2. Interviews in the Script
  - 3.9.3. Final Script
- 3.10. Interviews
  - 3.10.1. Document
  - 3.10.2. Narrative
  - 3.10.3. Emotion
  - 3.10.4. People Interviewed
    - 3.10.4.1. Types
    - 3.10.4.2. Interaction
  - 3.10.5. Closure

**Module 4. Introduction to the Legal and Labor Framework for Screenwriters**

- 4.1. Introduction to Intellectual Property
  - 4.1.1. Screenwriter
    - 4.1.1.1. Intellectual Property
    - 4.1.1.2. Author
  - 4.1.2. Script
    - 4.1.2.1. Intellectual Property
    - 4.1.2.2. Work
- 4.2. Intellectual Property Rights
  - 4.2.1. Author Rights
    - 4.2.1.1. Contents
    - 4.2.1.2. Duration
    - 4.2.1.3. Occupations in Audiovisual Works
    - 4.2.1.4. Protection
    - 4.2.1.5. Industrial Property
- 4.3. Contracting and Assignment of Rights
  - 4.3.1. General Regime
    - 4.3.1.1. Assignment of Rights
  - 4.3.2. Editing Contract
  - 4.3.3. Production Contract in Audiovisual Works
  - 4.3.4. Licences
    - 4.3.4.1. *Creative Commons*
- 4.4. First Steps for Audiovisual Creation
  - 4.4.1. Pre-Production
    - 4.4.1.1. Screenwriter and Production
  - 4.4.2. Sales Reports
  - 4.4.3. Pitch or Sales Argument
- 4.5. Introduction to *Pitching* in Transmedia and Multiplatform Projects
  - 4.5.1. *Pitching*
    - 4.5.1.1. Types
    - 4.5.1.2. Other Guidelines
    - 4.5.1.3. Structure
    - 4.5.1.4. Public
      - 4.5.2. Transmedia Project
        - 4.5.2.1. Composition
        - 4.5.2.2. Platforms
        - 4.5.2.3. Ideas
        - 4.5.2.4. Introduction
- 4.6. Introduction to *Pitching* in Transmedia and Multiplatform Projects II
  - 4.6.1. Keys to a Good *Pitch*
    - 4.6.1.1. Audience
    - 4.6.1.2. Visual Elements
    - 4.6.1.3. Organisation
    - 4.6.1.4. *Feedback*
- 4.7. Phases in a film Marketing Structure
  - 4.7.1. Existence
  - 4.7.2. Persuasion
  - 4.7.3. Reminder
  - 4.7.4. Positioning
  - 4.7.5. Marketing
  - 4.7.6. Representativeness
- 4.8. Festivals, Markets and Awards
  - 4.8.1. Festivals
  - 4.8.2. Markets
  - 4.8.3. Awards
- 4.9. Festivals, Markets and Awards II
  - 4.9.1. Europe
  - 4.9.2. America:
  - 4.9.3. Africa:
  - 4.9.4. Asia
- 4.10. Audiovisual Financing
  - 4.10.1. Development Funds
    - 4.10.1.1. Screenwriters
  - 4.10.2. Public Financing Funds
    - 4.10.2.1. Production
  - 4.10.3. Private Financing Funds
    - 4.10.3.1. Production

## Module 5. Television and Film History

- 5.1. Origins of Film
  - 5.1.1. Exhibit
    - 5.1.1.1. Lumière, 1895
    - 5.1.1.2. Méliès
  - 5.1.2. Tell the Story
    - 5.1.2.1. Alice Guy
    - 5.1.2.2. Edwin S. Porter
  - 5.1.3. Compose
    - 5.1.3.1. David W. Griffith
  - 5.1.4. From Motion Exposure to Plot Narrative
- 5.2. Film Industry
  - 5.2.1. Irruption of Sound
  - 5.2.2. Screenwriters and Directors
  - 5.2.3. Silent or Audible?
    - 5.2.3.1. From 1929 to 1939
  - 5.2.4. Hollywood
    - 5.2.4.1. Classical Style from 1940 to 1960
  - 5.2.5. The 1960s
    - 5.2.5.1. Tradition
    - 5.2.5.2. New Perspective
  - 5.2.6. From the 1980s to today
    - 5.2.6.1. Global Consumption
    - 5.2.6.2. Seventh Art
- 5.3. Film and Propaganda During the Second World War
  - 5.3.1. Nazi Propaganda
    - 5.3.1.1. Leni Riefenstahl
      - 5.3.1.1.1. The Esthetics of Triumph
  - 5.3.2. United States Propaganda
    - 5.3.2.1. Army Didactic Propaganda
  - 5.3.3. Film and History
    - 5.3.3.1. Historical Film
      - 5.3.3.1.1. Documentaries
      - 5.3.3.1.2. Fiction





- 5.3.3.2. Television History
  - 5.3.3.2.1. Images
  - 5.3.3.2.2. Words
- 5.4. Documentary Genre
  - 5.4.1. Origin
    - 5.4.1.1. Ethnographic Documentary
      - 5.4.1.1.1. Flaherty
    - 5.4.1.2. Social Documentary
      - 5.4.1.2.1. Grierson
      - 5.4.1.2.2. Ivens
    - 5.4.1.3. Exploring the World
      - 5.4.1.3.1. Upcoming
      - 5.4.1.3.2. Remote
    - 5.4.1.4. Fundamentals
      - 5.4.1.4.1. Esthetics
      - 5.4.1.4.2. Ethics
- 5.5. Documentary Genre II
  - 5.5.1. Direct Films
    - 5.5.1.1. Innovations in Film
    - 5.5.1.2. Narrating with Reality
      - 5.5.1.2.1. Frederick Wiseman
    - 5.5.1.3. Rise of Documentary Films
      - 5.5.1.3.1. The 1970s
      - 5.5.1.3.2. New Narrative Strategies
        - 5.5.1.3.2.1. Michael Moore
      - 5.5.1.3.3. 20th century
      - 5.5.1.3.4. Legacy
      - 5.5.1.3.5. Advances
- 5.6. Television
  - 5.6.1. Script
    - 5.6.1.1. Televised
    - 5.6.1.2. Video *Streaming* Platforms
    - 5.6.1.3. Visual Novels
    - 5.6.1.4. Traditional Television Term

- 5.6.1.5. Renewed Television Boom
  - 5.6.1.5.1. North America
- 5.6.1.6. Series in the 19th Century
- 5.7. Television II
  - 5.7.1. United States Fiction
    - 5.7.1.1. Foundational Stage
      - 5.7.1.1.1. Single Play
      - 5.7.1.1.2. Western
      - 5.7.1.1.3. Action
- 5.8. Television III
  - 5.8.1. United States Fiction
    - 5.8.1.1. Evolution in Genres
      - 5.8.1.1.1. Crime
      - 5.8.1.1.2. Science Fiction
      - 5.8.1.1.3. Comedy
      - 5.8.1.1.4. Professional Drama
- 5.9. Television IV
  - 5.9.1. United States Fiction
    - 5.9.1.1. Evolution and Boom
      - 5.9.1.1.1. Mini-Series
      - 5.9.1.1.2. Infant and Juvenile
      - 5.9.1.1.3. Adult Animation
      - 5.9.1.1.4. Soap Operas
  - 5.9.2. Latin American Fiction
    - 5.9.2.1. Predominance of Soap Operas
- 5.10. Narrative in Current Films
  - 5.10.1. Modular Narratives
    - 5.10.1.1. Anachronistic
    - 5.10.1.2. Crosslinks
    - 5.10.1.3. Gamification

## Module 6. Television and Internet Series Formats

- 6.1. Television Genres
  - 6.1.1. Television Phases
  - 6.1.2. Evolution
  - 6.1.3. General Features of Television Fiction
    - 6.1.3.1. Formats
      - 6.1.3.1.1. Types
    - 6.1.3.2. Seriality
    - 6.1.3.3. Tendencies in Fiction Format
- 6.2. Webseries
  - 6.2.1. Concept
    - 6.2.1.1. Genesis
    - 6.2.1.2. Particularities
      - 6.2.1.2.1. Similarities With Television
      - 6.2.1.2.2. Differences With Television
  - 6.2.2. Advertising
  - 6.2.3. *Branded Content*
- 6.3. Contemporary Audiovisual Content
  - 6.3.1. New Configuration
  - 6.3.2. Low-Cost Projects
    - 6.3.2.1. Innovation and creativity
  - 6.3.3. Free Knowledge
    - 6.3.3.1. Licences
      - 6.3.3.1.1. *Creative Commons*
  - 6.3.4. Internet
    - 6.3.4.1. Financing
      - 6.3.4.1.1. *Crowdfunding y Crowdlending*
  - 6.3.5. Transmedia Projects
    - 6.3.5.1. Narratives
    - 6.3.5.2. New Formats



- 6.4. Creating a Low-Cost Audiovisual Project
  - 6.4.1. Production
  - 6.4.2. Launching and Outreach
    - 6.4.2.1. Social media
    - 6.4.2.2. Festivals
- 6.5. Procedural
  - 6.5.1. Series Structure
    - 6.5.1.1. Plots
    - 6.5.1.2. Characters
    - 6.5.1.3. Industry
    - 6.5.1.4. Recommendations
- 6.6. Drama
  - 6.6.1. Series Structure
    - 6.6.1.1. Plots
    - 6.6.1.2. Characters
    - 6.6.1.3. Industry
    - 6.6.1.4. Recommendations
    - 6.6.1.5. Plurality
      - 6.6.1.5.1. First Golden Age
      - 6.6.1.5.2. Second Golden Age
      - 6.6.1.5.3. Third Golden Age
- 6.7. Serial
  - 6.7.1. Series Structure
    - 6.7.1.1. Themes
    - 6.7.1.2. Plots
    - 6.7.1.3. Characters
    - 6.7.1.4. Industry
    - 6.7.1.5. Recommendations
- 6.8. Sitcom
  - 6.8.1. Series Structure
    - 6.8.1.1. Plots
    - 6.8.1.2. Characters
    - 6.8.1.3. Humor
    - 6.8.1.4. Industry
    - 6.8.1.5. Recommendations

- 6.9. The New Comedy
  - 6.9.1. Series Structure
    - 6.9.1.1. Themes
    - 6.9.1.2. Plots
    - 6.9.1.3. Characters
    - 6.9.1.4. Industry
    - 6.9.1.5. Formal Leaps
    - 6.9.1.6. Recommendations
- 6.10. Animation
  - 6.10.1. Series Structure
    - 6.10.1.1. Singularities
    - 6.10.1.2. Infant
    - 6.10.1.3. Juvenile
    - 6.10.1.4. Adult
    - 6.10.1.5. Anime

## Module 7. Short Film Script

- 7.1. Introduction to Short Films
  - 7.1.1. Concept
  - 7.1.2. Origin
  - 7.1.3. Evolution
- 7.2. Short Films in the Film Industry
  - 7.2.1. Historical Development
  - 7.2.2. Trends
- 7.3. From the Idea to the Literary Script
  - 7.3.1. Idea
  - 7.3.2. Synopsis
  - 7.3.3. Literary Script
    - 7.3.3.1. Heading
    - 7.3.3.2. Description
    - 7.3.3.3. Dialogues
    - 7.3.3.4. Transition

- 7.4. Technical Script
  - 7.4.1. Annotations
  - 7.4.2. Stage
  - 7.4.3. Numbered Shots
  - 7.4.4. Numbered Sequence
  - 7.4.5. Camera Movement
  - 7.4.6. Music
  - 7.4.7. Sound Effects
  - 7.4.8. Character Name
  - 7.4.9. Stage Name
    - 7.4.9.1. Interior/Exterior
    - 7.4.9.2. Day/Night
  - 7.4.10. Floor Shot
- 7.5. Graphic Script or Storyboard
  - 7.5.1. Origin
  - 7.5.2. Function
  - 7.5.3. Features
    - 7.5.3.1. Sequence Images
    - 7.5.3.2. Texts
  - 7.5.4. Components
    - 7.5.4.1. Shots
    - 7.5.4.2. Characters
    - 7.5.4.3. Action of the Shot
    - 7.5.4.4. Filming Duration
- 7.6. Sound Script
  - 7.6.1. Origin
  - 7.6.2. Function
  - 7.6.3. Features
- 7.7. Sound Script II
  - 7.7.1. Components
    - 7.7.1.1. Soundtrack
    - 7.7.1.2. Direct Sound
    - 7.7.1.3. Dialogues
    - 7.7.1.4. Foley
    - 7.7.1.5. Effects





- 7.7.1.6. Environments
- 7.7.1.7. Music
- 7.7.1.8. Silence
- 7.8. Videoclips, Commercials and Trailers
  - 7.8.1. Videoclips
  - 7.8.2. Commercials
  - 7.8.3. Trailers
- 7.9. From Short Films to Micro and Nano Films
  - 7.9.1. Short Films
  - 7.9.2. Micro Films
  - 7.9.3. Nano Films
- 7.10. Festivals
  - 7.10.1. Definition
  - 7.10.2. Types
  - 7.10.3. Awards

## Module 8. Video Game Scripts

- 8.1. Introduction to Video Games
  - 8.1.1. Concept
  - 8.1.2 Origin
  - 8.1.3 Entertainment Industry
  - 8.1.4. Internet Era
- 8.2. Video Games in the Audiovisual Industry
  - 8.2.1. Evolution Over Time
  - 8.2.2. Leadership
    - 8.2.2.1. Marketing
    - 8.2.2.2. Cooperation's
- 8.3. Narrative Structure in Video Games
  - 8.3.1. Theory
    - 8.3.1.1. Literacy
    - 8.3.1.2. Video Games
    - 8.3.1.3. Video Game Narrative
      - 8.3.1.3.1. Characters and Players
      - 8.3.1.3.2. Defined and Undefined

- 8.3.2. Intertextuality
- 8.3.3. Hypertext
- 8.3.4. Ludology
- 8.4. Genres in Video Games
  - 8.4.1. Origins
    - 8.4.1.1. Types According to Chris Crawford
      - 8.4.1.1.1. Ability and Action
      - 8.4.1.1.2. Strategy and Cognitive
  - 8.4.2. Current Types
    - 8.4.2.1. Action
    - 8.4.2.2. Shooting
    - 8.4.2.3. Strategy
    - 8.4.2.4. Simulation
    - 8.4.2.5. Sports
    - 8.4.2.6. Racing
    - 8.4.2.7. Adventure
    - 8.4.2.8. Role Playing
    - 8.4.2.9. Others
    - 8.4.2.10. Sandbox
    - 8.4.2.11. Musical
    - 8.4.2.12. Puzzle
    - 8.4.2.13. Party Games
    - 8.4.2.14. Educational
  - 8.4.3. Hybridization
- 8.5. Development of World, Characters and Objectives
  - 8.5.1. World
  - 8.5.2. Characters
  - 8.5.3. Objectives
- 8.6. Design Document
  - 8.6.1. Game Design Document (GDD)
    - 8.6.1.1. Core
    - 8.6.1.2. Plot and Storyline
    - 8.6.1.3. Description
    - 8.6.1.4. Technology
    - 8.6.1.5. Game Modes

- 8.6.1.6. Game Mechanics
- 8.6.1.7. Options
- 8.6.1.8. Environment
- 8.6.1.9. Items
- 8.7. Technical Script
  - 8.7.1. From the Literary to Technical Scripts
  - 8.7.2. Elements in a Technical Script
    - 8.7.2.1. Duration of Levels
    - 8.7.2.2. Cameras
    - 8.7.2.3. Story Board
    - 8.7.2.4. Description of Each Item
      - 8.7.2.4.1. Visualization
      - 8.7.2.4.2. Layout
    - 8.7.2.5. Commands
    - 8.7.2.6. Definition of Objectives by Level
    - 8.7.2.7. Design Document
- 8.8. Videoludic Analysis
  - 8.8.1. Semiology
  - 8.8.2. Communication Esthetics
  - 8.8.3. Ludology
  - 8.8.4. Film Analysis
  - 8.8.5. Psychology
  - 8.8.6. Practical Example

## Module 9. Analysis and Adaptations

- 9.1. Story Analysis
  - 9.1.1. Controversial
  - 9.1.2. Evoke
  - 9.1.3. Difficulties
  - 9.1.4. Analyst
- 9.2. Analysis I: Coverage
  - 9.2.1. Analysis Sheet
  - 9.2.2. Examples:

- 9.3. Analysis II: Cover
  - 9.3.1. Portada
    - 9.3.1.1. Idea
    - 9.3.1.2. Synopsis
    - 9.3.1.3. Recommendations
- 9.4. Analysis III: Commentary
  - 9.4.1. Commentary
  - 9.4.2. Recommendations
- 9.5. Analysis IV: Characters
  - 9.5.1. Breakdown
    - 9.5.1.1. Characters
    - 9.5.1.2. Recommendations
- 9.6. Analysis V: Commercial Evaluation
  - 9.6.1. Commercial Dimension
    - 9.6.1.1. Development Notes
    - 9.6.1.2. Commercial Evaluation
    - 9.6.1.3. Recommendations
- 9.7. Adaptation to Television and Films
  - 9.7.1. Premises
  - 9.7.2. Translation
  - 9.7.3. Adaptation
  - 9.7.4. Creativity
    - 9.7.4.1. Method
  - 9.7.5. Obstacles
  - 9.7.6. Markets
  - 9.7.7. Sources
  - 9.7.8. Fidelity and Authenticity
  - 9.7.9. Narration and Perspective
- 9.8. Literary Adaptation
  - 9.8.1. Features
  - 9.8.2. Interrelation With Film
    - 9.8.2.1. Similarities
    - 9.8.2.2. Divergences
  - 9.8.3. Generate an Original Moment
  - 9.8.4. Audiovisual and Literary Language
- 9.9. Theatrical Adaptation
  - 9.9.1. Features
  - 9.9.2. Interrelation With Film
    - 9.9.2.1. Similarities
    - 9.9.2.2. Divergences
  - 9.9.3. Relationship with Audience
  - 9.9.4. Theatrical and Filmic Meta-Writing
- 9.10. Adaptation to Comics
  - 9.10.1. Features
  - 9.10.2. Interrelation With Film
    - 9.10.2.1. Similarities
    - 9.10.2.2. Divergences
  - 9.10.3. Ninth Art
    - 9.10.3.1. Sequential
    - 9.10.3.2. Influence
  - 9.10.4. Example



*The teaching materials of this program, elaborated by these specialists, have contents that are completely applicable to your professional experiences”*

06

# Internship

Once the student completes the theoretical phase of this Hybrid Master's Degree, they will be able to begin the practical training period in a leading company in the audiovisual sector. In this way, they will be able to acquire real learning in situ, with the help of professionals in the area who will accompany them throughout this process.





“

*Do your internship in a reference center of the audiovisual sector. Learn with the best”*

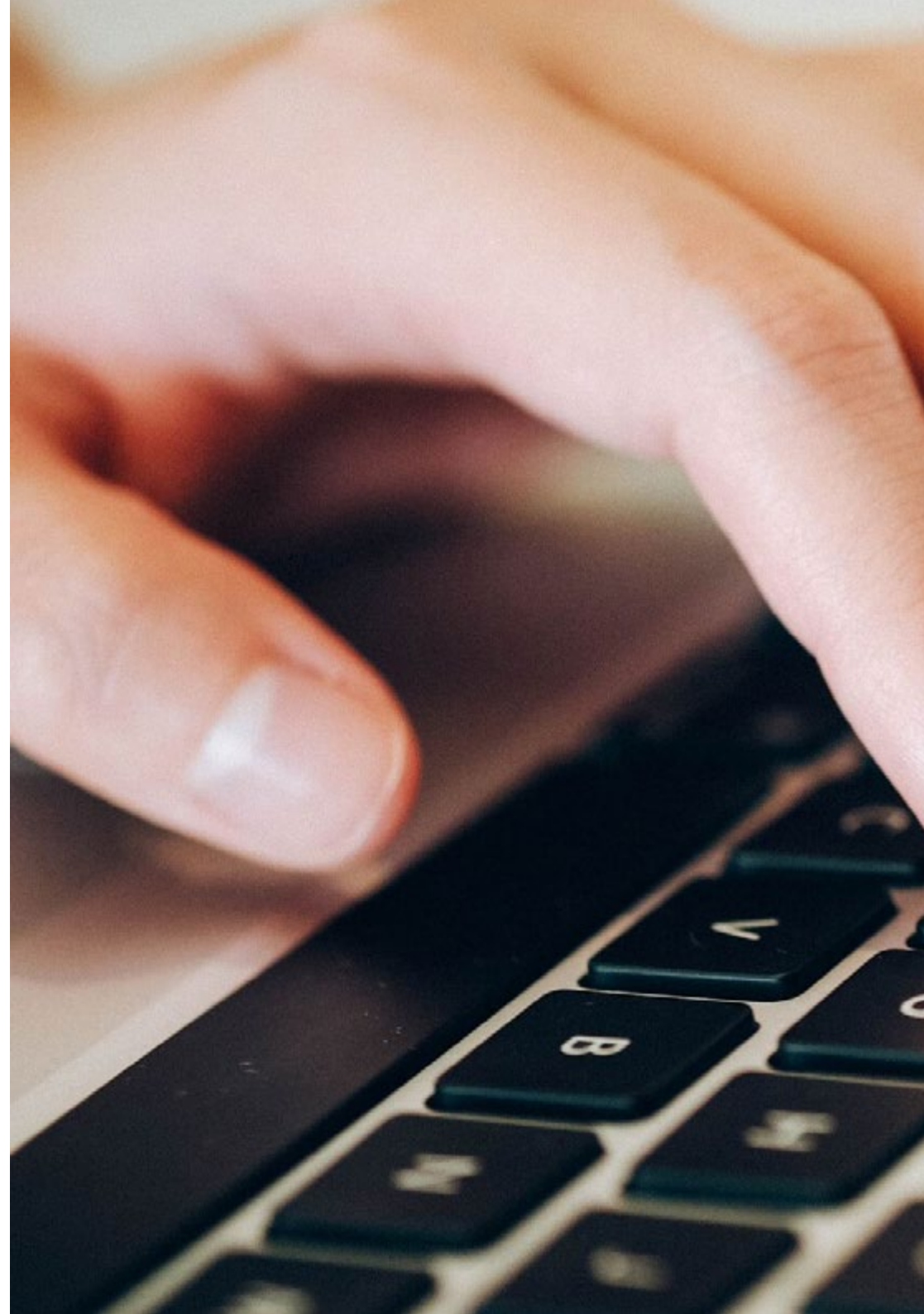
The Internship Program of this degree in Audiovisual Scripting consists of a stay in a leading company in the communication sector. During 3 weeks, the student will extend their learning with highly qualified professionals of the sector, who will guide them and show them the best way to apply their knowledge in the audiovisual world.

From Monday to Friday, students will spend 8 consecutive hours of practical training with a specialist, who will show them the daily work of a scriptwriter, the search for information, the adaptation of language to the format or the emergence of new contents and themes that attract audiences.

In this way, the activities of this training proposal, of a completely practical nature, are aimed at generating the elements of the plot based on the coherence of characters and script, to distinguish between technical script, storyboard and sound script, to develop sales arguments or pitching based on an Audiovisual Scripting, or to make a breakdown of commercial valuation, characters, cover and comments in a given work.

It is an excellent opportunity for the audiovisual communication professional to enter fully into an area with multiple job opportunities, as many as there are existing formats and where they can also put into practice all the ideas and projects they have in mind. This is a new way of understanding and integrating communication processes, its language, which makes this practical training the ideal scenario to improve skills in this sector.

The face-to-face stay in the company will allow the professional to complete a minimum number of internship activities to learn in a practical way the main phases of creation of a low-cost project or to analyze the stories from the controversy and difficulties to improve the writing of the script.





The procedures described below will be the basis of the practical part of the training, and their implementation will be subject to the center's own availability and workload, the proposed activities being the following:

Module	Practical Activity
<b>Updated strategies for creating character and plot</b>	Practice characterization of characters based on their physical appearance, story tale and stereotypes
	Develop specific dialogue for characters
	Elaborate a plot, with its corresponding plot outline and script
	Generate plot elements based on the coherence of characters and script
	Distinguish between technical script, storyboard, and sound script
<b>Techniques for the creation of documentary and short film scripts and short films</b>	Developing the documentary genre based on current trends
	Use specific narrative strategies of audiovisual scripting in documentaries
	Create documentary and short film scripts with plot, plot development and denouement
	Distinguish between the use of technical and literary scripts as appropriate
	Apply sound scripts, with their different elements, to a short film project
<b>Modern strategies for the development of video game scripts and television and Internet series formats</b>	Elaborate a coherent narrative structure for a videogame
	Analyzing the aesthetics, ludology and psychology of a video game
	Develop scripts for the new formats of Internet series
	Know in a practical way the main phases of creation of a low-cost project
<b>Realization of audiovisual adaptations and the legal framework that protects these creations and their scriptwriters</b>	Analyze the stories from the controversy and difficulties to improve the writing of the script
	Perform a breakdown of commercial valuation, characters, cover and commentary on a given work
	Create diverse adaptations of literary language to film, comic and theater
	Develop sales or pitching arguments based on an audiovisual script

## Civil Liability Insurance

This institution's main concern is to guarantee the safety of the trainees and other collaborating agents involved in the internship process at the company. Among the measures dedicated to achieve this is the response to any incident that may occur during the entire teaching-learning process.

To this end, this entity commits to purchasing a civil liability insurance policy to cover any eventuality that may arise during the course of the internship at the center.

This liability policy for interns will have broad coverage and will be taken out prior to the start of the practical training period. That way professionals will not have to worry in case of having to face an unexpected situation and will be covered until the end of the internship program at the center.



## General Conditions for Practical Training

The general terms and conditions of the internship program agreement shall be as follows:

**1. TUTOR:** During the Hybrid Master's Degree, students will be assigned with two tutors who will accompany them throughout the process, answering any doubts and questions that may arise. On the one hand, there will be a professional tutor belonging to the internship center who will have the purpose of guiding and supporting the student at all times. On the other hand, they will also be assigned with an academic tutor whose mission will be to coordinate and help the students during the whole process, solving doubts and facilitating everything they may need. In this way, the student will be accompanied and will be able to discuss any doubts that may arise, both clinical and academic.

**2. DURATION:** The internship program will have a duration of three continuous weeks, in 8-hour days, 5 days a week. The days of attendance and the schedule will be the responsibility of the center and the professional will be informed well in advance so that they can make the appropriate arrangements.

**3. ABSENCE:** If the students does not show up on the start date of the Hybrid Master's Degree, they will lose the right to it, without the possibility of reimbursement or change of dates. Absence for more than two days from the internship, without justification or a medical reason, will result in the professional's withdrawal from the internship, therefore, automatic termination of the internship. Any problems that may arise during the course of the internship must be urgently reported to the academic tutor.

**4. CERTIFICATION:** Professionals who pass the Hybrid Master's Degree will receive a certificate accrediting their stay at the center.

**5. EMPLOYMENT RELATIONSHIP:** the Hybrid Master's Degree shall not constitute an employment relationship of any kind.

**6. PRIOR EDUCATION:** Some centers may require a certificate of prior education for the Hybrid Master's Degree. In these cases, it will be necessary to submit it to the TECH internship department so that the assignment of the chosen center can be confirmed.

**7. DOES NOT INCLUDE:** The Hybrid Master's Degree will not include any element not described in the present conditions. Therefore, it does not include accommodation, transportation to the city where the internship takes place, visas or any other items not listed.

However, students may consult with their academic tutor for any questions or recommendations in this regard. The academic tutor will provide the student with all the necessary information to facilitate the procedures in any case.

07

# Where Can I Do the Internship?

This Hybrid Master's Degree includes a practical itinerary in a company of the audiovisual sector where the student will learn from the hand of the best professionals in the industry. A process in which a TECH teacher will be guiding and tutoring you to achieve your goals and make the most of this professional experience.





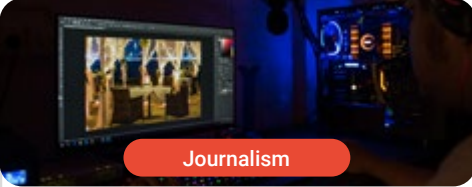
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*Complete your theoretical education  
with a practical training where you will  
live a real professional experience”*

## tech 46 | Where Can I Do the Internship?



The student will be able to complete the practical part of this Hybrid Master's Degree at the following centers:



**Journalism**

### Happy Studio Creativos

Country	City
Mexico	Mexico City

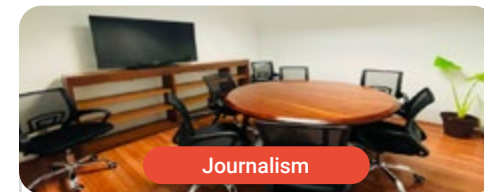
Address: Limantitla 6A Santa Úrsula Xitla  
Tlalpan 14420 CDMX

Creative company dedicated to the audiovisual world  
and communication

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**Related internship programs:**  
- MBA in Digital Marketing  
Audiovisual Screenwriting





Journalism

### Wakken

Country	City
Mexico	Mexico City

Address: Ozuluama 21 B Col. Hipódromo  
Condesa Del. Cuauhtemoc

Space for high-level physical activity  
high level

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**Related internship programs:**

- High Performance in Sports
- Sports Journalism



### Piensamarketing

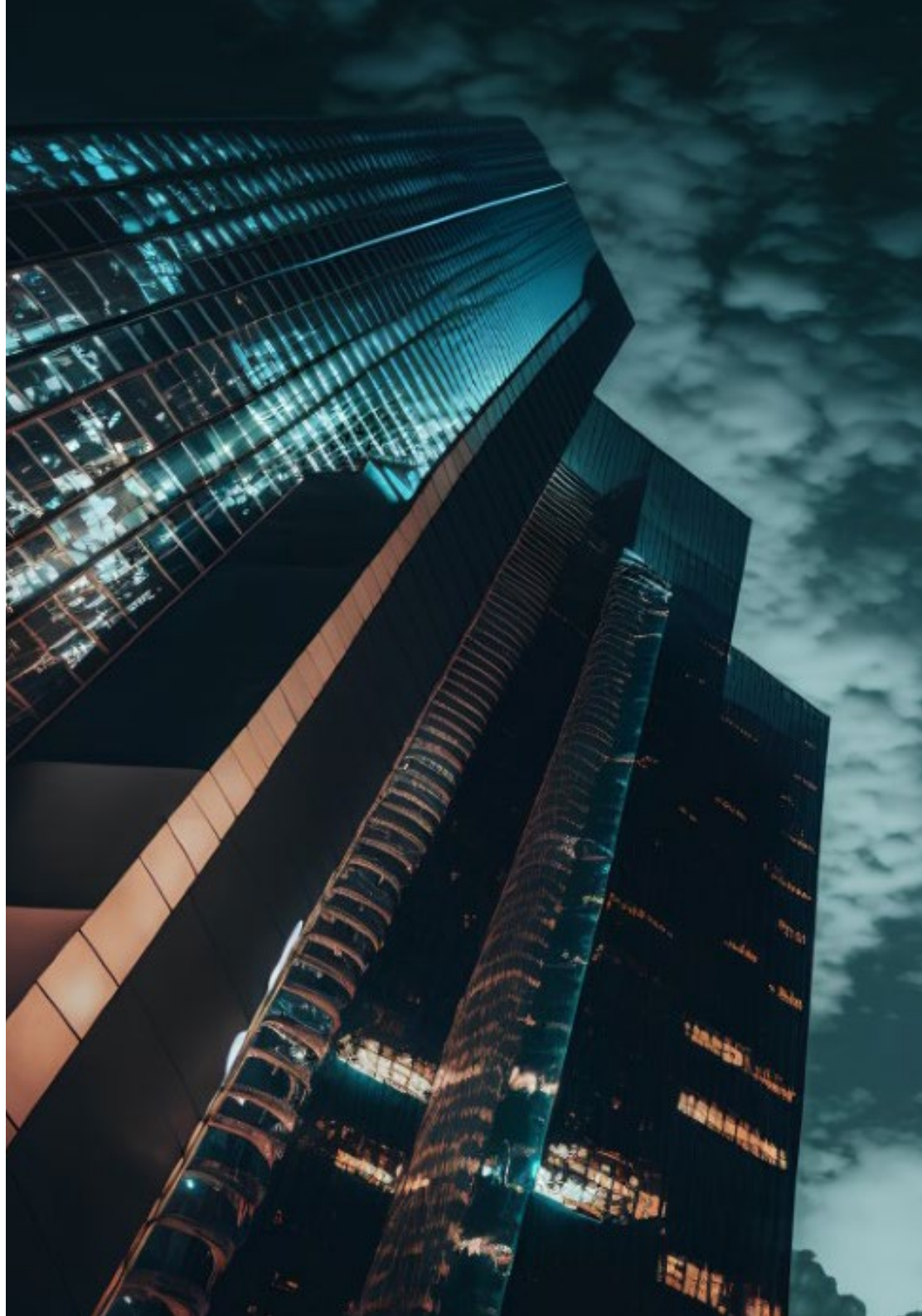
Country	City
Argentina	Rio Negro

Address: Campichuelo 580 (8400),  
Ciudad de Bariloche, Rio Negro

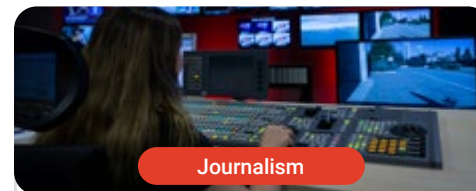
Social and digital marketing and communication  
agency

**Related internship programs:**

- Digital Business in Creation and Entrepreneurship
- MBA in Digital Marketing







### La Huella Films

Country  
Argentina

City  
Buenos Aires

Address: Belzu 2101 Olivos Gran Buenos Aires

Audiovisual production company specializing in aerial  
filming

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**Related internship programs:**  
Audiovisual Screenwriting



*Delves into the most relevant theory  
in this field, subsequently applying it  
in a real work environment"*

08

# Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

*Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"*

### Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

*At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world”*



*You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.*



*The student will learn, through collaborative activities and real cases, how to solve complex situations in real business environments.*

### A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career*”

The case method has been the most widely used learning system among the world's leading business schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

## Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

*In 2019, we obtained the best learning results of all online universities in the world.*

At TECH, you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

This methodology has trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, and financial markets and instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

*Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.*

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



### Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



### Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



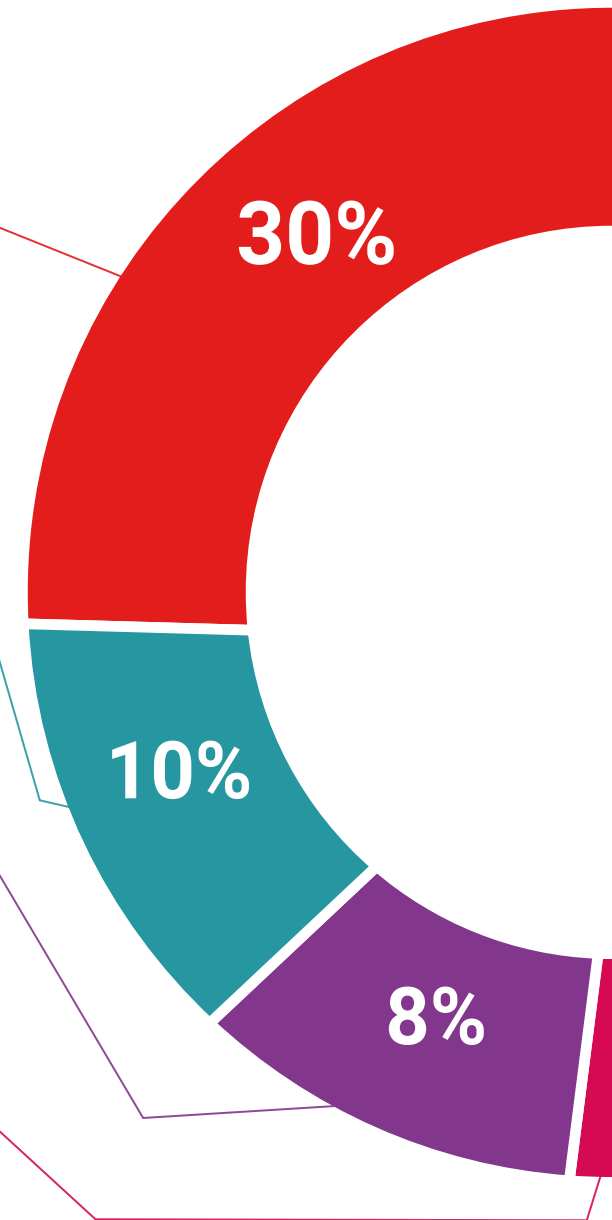
### Practising Skills and Abilities

They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



### Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.







#### Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



#### Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



#### Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



09

# Certificate

This Hybrid Master's Degree in Audiovisual Scripting guarantees students, in addition to the most rigorous and up-to-date education, access to a Hybrid Master's Degree diploma issued by TECH Global University.





“

*Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork”*

This program will allow you to obtain your **Hybrid Master's Degree in Audiovisual Scripting** endorsed by **TECH Global University**, the world's largest online university.

**TECH Global University** is an official European University publicly recognized by the Government of Andorra ([official bulletin](#)). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Hybrid Master's Degree in Audiovisual Scripting**

Course Modality: **Hybrid (Online + Clinical Internship)**

Duration: **12 months**

Certificate: **TECH Global University**

Recognition: **60 + 5 ECTS Credits**



\*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

future  
health confidence people  
education information tutors  
guarantee accreditation teaching  
institutions technology learning  
community commitment  
personalized service innovation  
knowledge present quality  
development languages  
virtual classroom

**tech** global  
university

**Hybrid Master's Degree**  
**Audiovisual Scripting**

Modality: Hybrid (Online + Clinical Internship)

Duration: 12 months

Certificate: TECH Global University

60 + 5 ECTS Credits

# Hybrid Master's Degree Audiovisual Scripting

