

Professional Master's Degree

Audiovisual Screenwriting



Professional Master's Degree Audiovisual Screenwriting

Course Modality: Online Duration: 12 months.

Certificate: TECH Technological University

Official N° of hours: 1,500 h.

Website: www.techtute.com/us/journalism-communication/professional-master-degree/master-audiovisual-screenwriting

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01

Introduction

The Audiovisual Screenwriting program is aimed at consolidating the knowledge and techniques of the professional screenwriter, both in films projects and in documentaries, series, video games and other formats. Take advantage of the opportunity and specialize in one of the most in-demand areas through this academic program, using the latest 100% online educational technology.





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This Professional Master's Degree in Audiovisual Screenwriting will allow you to develop all your knowledge about the creation of characters and stories and to translate it into an audiovisual medium in a professional way”

To carry out the creation of any type of script, it is necessary to acquire a series of competencies that allow the idea to be put into practice and make it work. From the initial idea and its historical process, to the legal and juridical elements involved. Updating in this area is necessary, even if the scriptwriter's basic specialization is deep or highly experienced. In addition, it is not only enough to know the fundamentals of the processes that must be carried out for the creation of the script, but it is also important to incorporate the necessary information for its pre-production, production and post-production, viewing the process as a whole in an integral manner.

The first part of the syllabus covers the phases prior to the creation of the script itself. It delves into the process of creating characters, their origins and the plot. There is a special emphasis on the history of films and television, offering a fundamental perspective for the creation of the script. Modules are also included to address other script formats, such as documentaries, television and Internet series, short films or video games, the latter belonging to an incipient sector that is very important for the entertainment industry. Finally, we find the analysis of the adaptation process, which makes this Professional Master's Degree the most complete in audiovisual Screenwriting.

This program is the most complete and directed for the professional script writer to reach a superior level of performance, based on the fundamentals and the latest trends in the development of audiovisual scripts in all formats. Make the most of the opportunity and take this training in a 100% online format. Get your Professional Master's Degree to continue growing in your career as a screenwriter.

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

- ♦ Developing practical cases presented by experts in Audiovisual Screenwriting
- ♦ Its graphic, schematic and eminently practical contents with which they are conceived, provide scientific and practical information on those disciplines that are essential for professional practice
- ♦ News on cultural journalism and new social trends
- ♦ Practical exercises where the self-assessment process can be carried out to improve learning
- ♦ Algorithm-based interactive learning system for decision-making in the situations that are presented to the student
- ♦ Special emphasis on of the communication methodologies in cultural journalism.
- ♦ 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



This Professional Master's Degree is perfect for you to know how to tell the story you want to tell and do it in a professional way"

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Work with the best scriptwriters and teaching professionals in this Professional Master's Degree with excellent curricular value"

The teaching staff includes professionals from the field of audiovisual production, who bring their experience to this training program, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide an immersive training program designed to train in real situations.

This program is designed around Problem Based Learning, whereby the student must try to solve the different professional practice situations that arise during the academic year. For this purpose, the professional will be assisted by an innovative interactive video system created by renowned and experienced experts in Audiovisual Scriptwriting with extensive experience.

Don't miss the opportunity to increase your competence in the creation of audiovisual scripts in different formats.

Learn about the latest trends in the entertainment industry and update your knowledge in Audiovisual Screenwriting.



02

Objectives

This Professional Master's Degree is aimed at professional screenwriters, so that they can acquire the necessary tools to develop in the field, learning about the latest trends and delving into the issues that are at the forefront of this branch of knowledge. Only with the proper preparation will a scriptwriter be able to capture what he or she wants in an audiovisual medium.



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The program in Audiovisual Screenwriting is oriented toward the professional, so that they can carry out the creation and adaptation of scripts at a higher level"



General Objectives

- ♦ Achieve the necessary knowledge to write the different types of audiovisual scripts according to the final format of the production, taking into account the construction of the character, the plot, the legal framework, the labor context, and the audiovisual history from its origins to the present day.



Develop your skills to become a versatile screenwriter who is at the forefront of the latest trends"





Specific Objectives

- ♦ Know 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 his journeys, 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
- ♦ 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
- ♦ 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, script 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
- ♦ 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
- ♦ 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
- ♦ 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
- ♦ 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
- ♦ 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
- ♦ 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 aesthetics, ludology, film analysis and psychology
- ♦ 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 or 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

03 Skills

After passing the evaluations of the Professional Master's Degree in Audiovisual Screenwriting, the professional will have acquired the necessary professional skills to perform quality work and will also acquire new skills and techniques that will help them to complement the knowledge they already had previously





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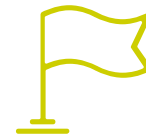
With the screenwriting internship, you will gain the skills you need to take your performance to the next level”



General Skills

- ♦ 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
- ♦ Know how to 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 face the complexity of making judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities linked to the application of their knowledge and judgments
- ♦ Know how to communicate conclusions, knowledge, and supporting arguments to specialized and non-specialized audiences in a clear and unambiguous way
- ♦ Acquire the learning skills that will enable to continue studying in a manner that will be largely self-directed or autonomous





Specific Skills

- ♦ 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 aesthetic 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

04

Structure and Content

The structure of the contents has been designed by a team of professionals in Audiovisual Screenwriting for audiovisual media, who are conscious of the importance of up-to-date training in order to be able to deepen the area of knowledge, through the use of the available tools.





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This Professional Master's Degree in Audiovisual Screenwriting contains the most complete and up-to-date of learning program on the market”

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. Actions
 - 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. Actions
 - 1.2.1.5. Interpretation of the Screenwriter's World
 - 1.2.2. Characterization of Physical Appearance
 - 1.2.2.1. Character 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 Actions
 - 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. Management
 - 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 Arch
 - 2.4.7. Plots, Subplots and Conclusions
 - 2.4.8. Management
- 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
 - 2.5.3. Production Constraints
 - 2.5.4. 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. 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. Characteristics
 - 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 Management
 - 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. First Steps for Audiovisual Creation
 - 4.1.1 Preproduction
 - 4.1.1.1. Screenwriter and Production
 - 4.1.2 Sales Reports
 - 4.1.3 Pitch or Sales Argument

- 4.2. Introduction to Pitching in Transmedia and Multiplatform Projects
 - 4.2.1. Pitching
 - 4.2.1.1. Types
 - 4.2.1.2. Other Guidelines
 - 4.2.1.3. Structure
 - 4.2.1.4. Public
 - 4.2.2. Transmedia Project
 - 4.2.2.1. Composition
 - 4.2.2.2. Platforms
 - 4.2.2.3. Ideas
 - 4.2.2.4. Introduction
- 4.3. Introduction to Pitching in Transmedia and Multiplatform Projects II
 - 4.3.1. Keys to a Good Pitch
 - 4.3.1.1. Audience
 - 4.3.1.2. Visual Elements
 - 4.3.1.3. Organization
 - 4.3.1.4. Feedback
- 4.4. Phases in a film Marketing Structure
 - 4.4.1. Existence
 - 4.4.2. Persuasion
 - 4.4.3. Reminder
 - 4.4.4. Positioning
 - 4.4.5. Commercialization
 - 4.4.6. Representativeness
- 4.5. Festivals, Markets and Awards
 - 4.5.1. Festivals
 - 4.5.2. Markets
 - 4.5.3. Awards
- 4.6. Festivals, Markets and Awards II
 - 4.6.1. Europe
 - 4.6.2. America
 - 4.6.3. Africa
 - 4.6.4. Asia

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 Aesthetics 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. Aesthetics
 - 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
 - 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. Infantile
 - 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 Tendencies

- 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 Characteristics
 - 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

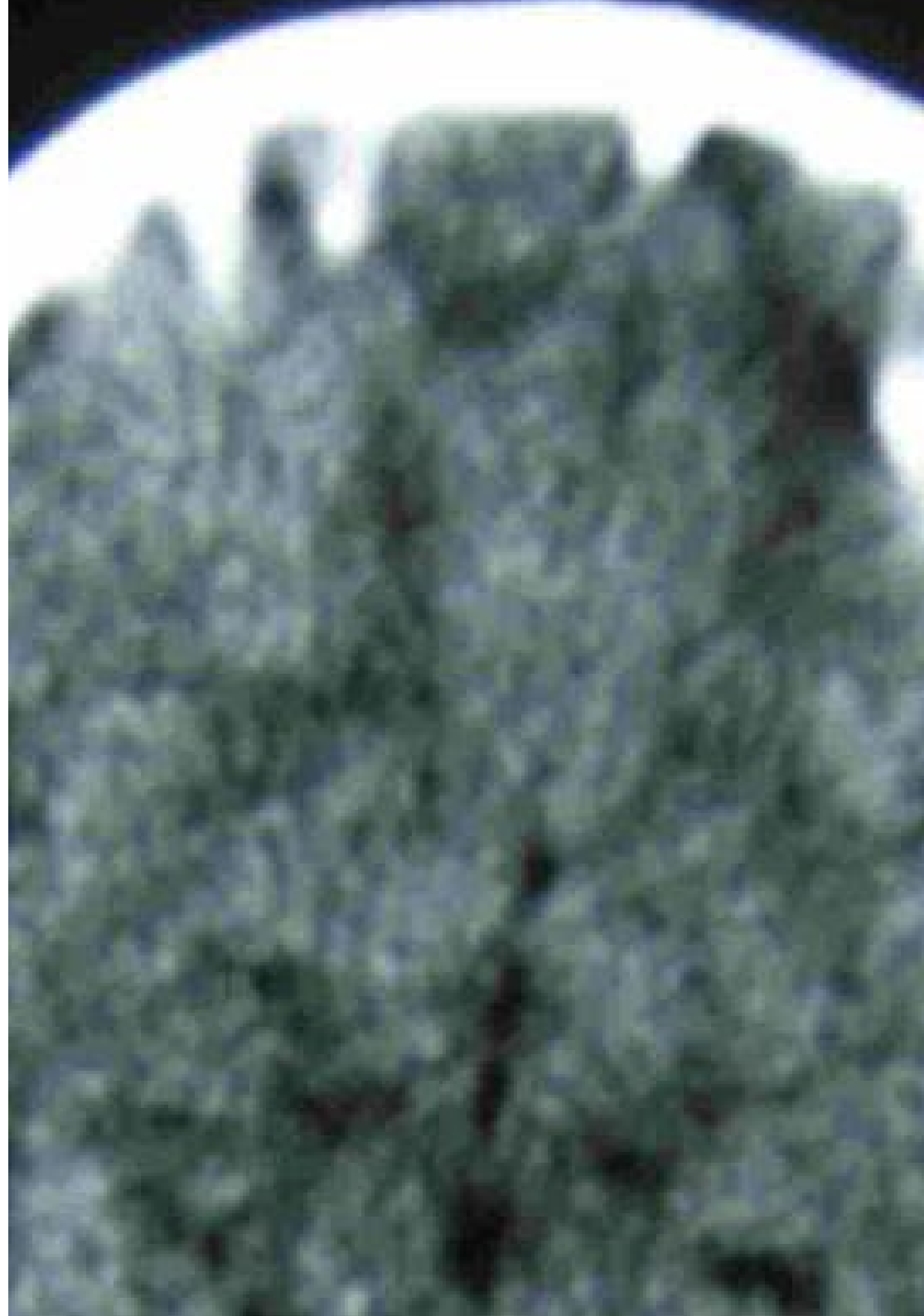
- 7.6. Sound Script
 - 7.6.1. Origin
 - 7.6.2. Function
 - 7.6.3. Characteristics
- 7.7. Sound Script II
 - 7.7.1. Components
 - 7.7.1.1. Soundtrack
 - 7.7.1.2. Direct Sound
 - 7.7.1.3. Dialogues
 - 7.7.1.4. Foley
 - 7.7.1.5. Effects
 - 7.7.1.6. Environments
 - 7.7.1.7. Music
 - 7.7.1.8. Silence
- 7.8. 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. Historical Evolution
 - 8.2.1. Leadership
 - 8.2.1.1. Commercialization
 - 8.2.1.2. 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. Visualisation
 - 8.7.2.4.2. Layout
 - 8.7.2.5. Commands
 - 8.7.2.6. Definition of Objectives by Level
 - 8.7.2.5. Design Document
- 8.8. Videoludic Analysis
 - 8.8.1 Semiology
 - 8.8.2 Communication Aesthetics
 - 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 Controversy
 - 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 Cover
 - 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 Characteristics
 - 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 Characteristics
 - 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 Characteristics
 - 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

05

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.



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

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.



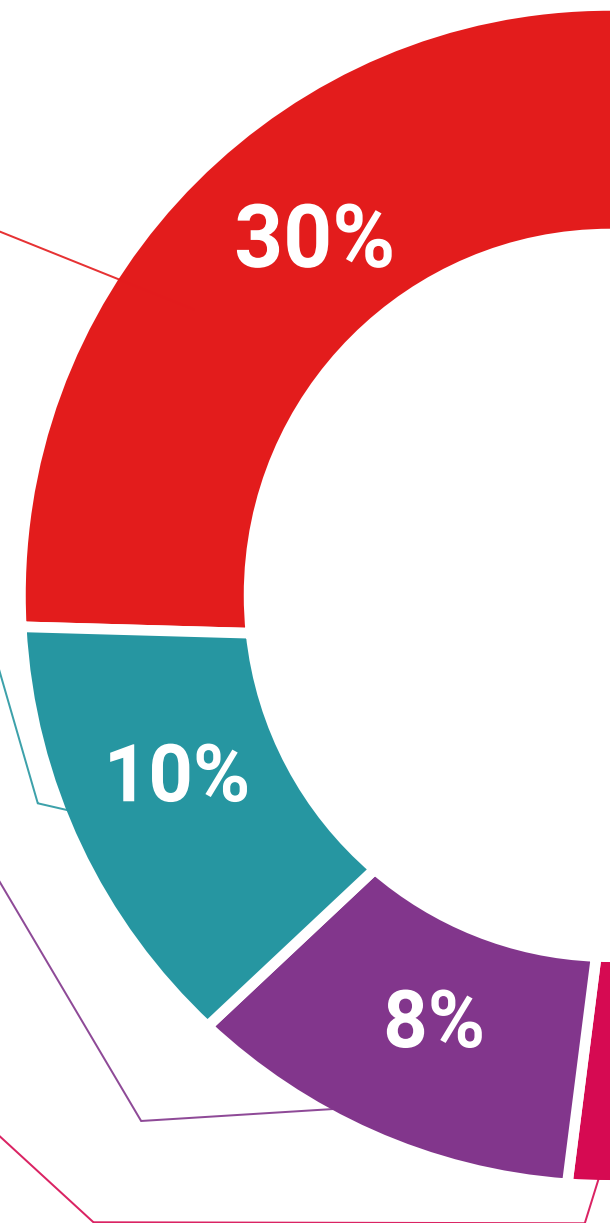
Practising Skills and Abilities

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.



06

Certificate

The Professional Master's Degree in Audiovisual Screenwriting guarantees, in addition to the most rigorous and updated training, access to a Professional Master's Degree issued by TECH Technological University.



“

*Successfully complete this training program
and receive your university certificate
without travel or laborious paperwork”*

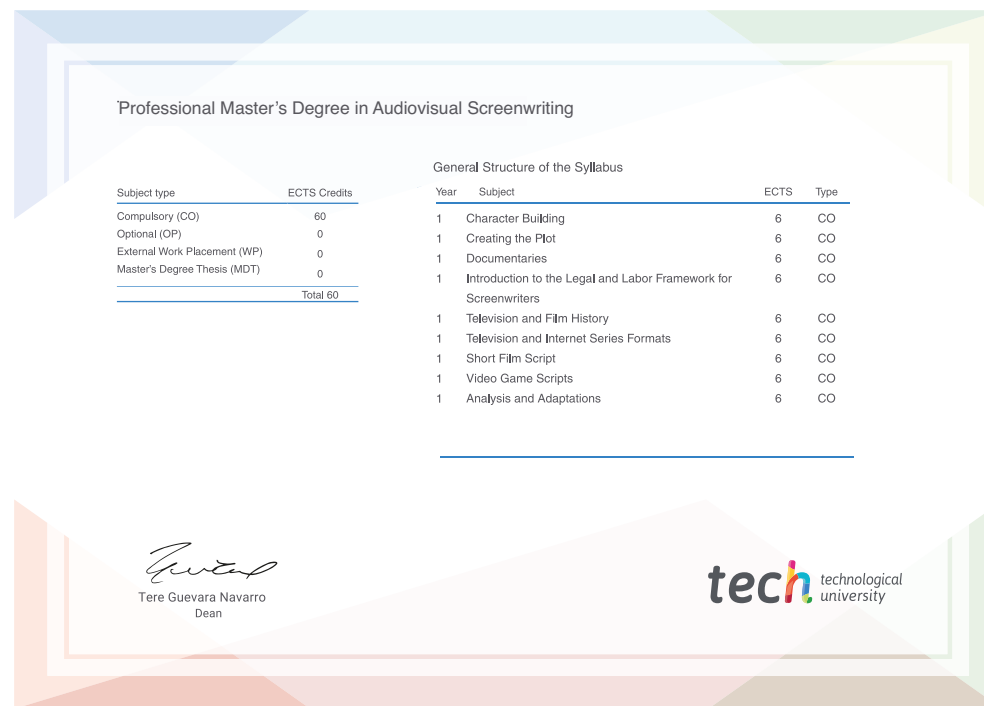
This **Professional Master's Degree in Audiovisual Screenwriting** contains the most complete and up-to-date program on the market.

After the student has passed the evaluations, they will receive their corresponding **Professional Master's Degree** issued by **TECH Technological University** via tracked delivery*.

The diploma issued by **TECH Technological University** will reflect the qualification obtained in the Professional Master's Degree, and meets the requirements commonly demanded by labour exchanges, competitive examinations, and professional career evaluation committees.

Certificate: **Professional Master's Degree in Audiovisual Screenwriting**

Official N° of Hours: **1,500 h.**



*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH EDUCATION 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

online training development language

virtual classroom

tech technological
university

Professional Master's
Degree

Audiovisual Screenwriting

Course Modality: Online

Duration: 12 months.

Certificate: TECH Technological University

Official N° of hours: 1,500 h.

Professional Master's Degree

Audiovisual Screenwriting

