



SUBJECT DATASHEET

PLAY 'N WRITE - Writing for Screen and Stage

BMEGT43X004

I. SUBJECT DESCRIPTION

1. SUBJECT DATA

Subject name

PLAY 'N WRITE - Writing for Screen and Stage

ID (subject code)

BMEGT43X004

Type of subject

class

Course types and lessons

<i>Type</i>	<i>Lessons</i>
Lecture	0
Practice	6
Laboratory	0

Type of assessment

term mark

Number of credits

8

Subject Coordinator

<i>Name</i>	<i>Position</i>	<i>Contact details</i>
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Dr. Gács Anna	associate professor	gacs.anna@gtk.bme.hu
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Educational organisational unit for the subject

Department of Sociology and Communication

Subject website

<https://edu.gtk.bme.hu>

Language of the subject

English - EN

Curricular role of the subject, recommended number of terms

Programme: **Communication and media studies Bachelor's Programme from 2021/22/Term 1**

Subject Role: **Elective**

Recommended semester: **0**

Programme: **MA in Communication and Media Studies**

Subject Role: **Elective**

Recommended semester: **0**

Direct prerequisites

Strong None

Weak None

Parallel None

Exclusion None

Validity of the Subject Description

Approved by the Faculty Board of Faculty of Economic and Social Sciences, Decree No: 580466/11/2025registration number. Valid from: 2025.06.25.

2. OBJECTIVES AND LEARNING OUTCOMES

Objectives

This workshop and exercise course is an excursion into the realm of writing. It is designed to provide a deep understanding of the creative process and to develop a set of practical skills for dramatic writing.

Academic results

Knowledge

1. Solid knowledge of the most important social science conceptualizations needed to study the communication phenomena
2. Basic knowledge of social science methodologies
3. Basic knowledge of social institutions (law, language, religion, etc.)

Skills

1. Ability to recognize social communication problems, and to choose appropriate solutions
2. Openness to acquire new sectors of knowledge and ability to effectively acquire them
3. Ability to accomplish scientific literature research

Attitude

1. Presence from social science egocentrism in social science fields
2. Openness to social change
3. Acceptance of other (non-Western) cultural traditions

Independence and responsibility

1. Adoption and enforcement of professional standards
2. Independence
3. Display one's own worldview in a professional setting

Teaching methodology

The course is structured around two parallel approaches to dramatic writing that run concurrently, week by week, and are represented by two instructors.

Materials supporting learning

- Martin Esslin: An Anatomy of Drama, Temple Smith, 1976
- William Goldman: Adventures in the Screen Trade, Little, Brown Book Group, 1966
- William Goldman: Which Lie Did I Tell?, Random House, 2000
- Keith Johnstone: Impro: Improvisation and the Theater, Bloomsbury, 1981
- Will Storr: The Science of Storytelling, William Collins, 2019
- Ken Dancyger and Jeff Rush: Alternative Scriptwriting: Beyond the Hollywood Formula, Taylor & Francis, 2013

II. SUBJECT REQUIREMENTS

TESTING AND ASSESSMENT OF LEARNING PERFORMANCE

General Rules

Attendance is mandatory, no more than 3 missed classes

Performance assessment methods

assessment of activity, homeworks and capstone projects

Percentage of performance assessments, conducted during the study period, within the rating

- classwork: 20
- homework: 35
- capstone projects: 45
- sum: 100

Percentage of exam elements within the rating

Conditions for obtaining a signature, validity of the signature

Participation

Issuing grades

Excellent	97
Very good	90-96
Good	80-89
Satisfactory	70-79
Pass	60-69
Fail	50-59

Retake and late completion

Retake and make-up test options are defined by the valid regulations of the University's Code on Education and Examination.

Coursework required for the completion of the subject

classwork	84
homework	156
sum	240

Approval and validity of subject requirements

Consulted with the Faculty Student Representative Committee, approved by the Vice Dean for Education, valid from: 02.06.2024.

III. COURSE CURRICULUM

THEMATIC UNITS AND FURTHER DETAILS

Topics covered during the term

The course is structured around two parallel approaches to dramatic writing that run concurrently, week by week. In Playshop students immerse themselves in improvisational games, creative writing games, and collective storytelling exercises. Look Who's Writing is a more conservative approach: close reading, text analysis and a peek into the basics of dramaturgy accompany the traditional writing assignments.

- 1 Introduction - Writing as Being, humans as storytellers.
- 2 Let's read! - Text analysis and close reading, humans as listeners. The circle of expectations. Reading the signs.
- 3 Let's listen! - eavesdropping, dialogue as information, dialogue as the character, dialogue as the story, dialogue as a genre.
- 4 Across the Universe - individual introductions, personal projects.
- 5 Fail Better! - discovering the process, rule of quantity, attempt on deliberate "bad writing", boring scenes, what is interesting at all? Character.
- 6 The character as the story. In the middle. Relationships. Conflicts and internal conflicts.
- 7 I Me Mine - discussing capstone ideas, individual project proposals
- 8 How to Build Structure - Classical narrative structures. Synopsys. Treatment.
- 9 Premise. Logline.
- 10 Let's Talk! - writing dialogue - the difference between prose and dramatic writing.
- 11 How to Show and How to Tell - Writing for the film. Connections between writing, acting and directing.
- 12 Erase and rewrite - the process of improving your work by leaving the comfort zone. Feedback from classmates on project process.
- 13 Editing and restructuring. The process of letting go, of compressing, of reorganising.
- 14 Performance as experience. Public performance. Presenting the capstone projects
- 15 Come Together - General feedback, Closing

Additional lecturers

Approval and validity of subject requirements