



**UNIVERSIDAD
DE LA RIOJA**

Teaching Creative Writing through the Making of a Short Film

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Teaching Creative Writing through the Making of a Short Film

Colección Ruta Directa a la Innovación Docente nº 55

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INTRODUCTION

THE PROJECT

This teaching material is part of the research project

“Escritura creativa en el aula universitaria y en sectores transversales de la sociedad riojana,” ref. Fortalece 2021/04

sponsored by the Autonomous Community of La Rioja, Spain

CONTEXT

UNIVERSIDAD
DE LA RIOJA

THE UNIVERSITY SUBJECT

COMUNICACIÓN LITERARIA Y AUDIOVISUAL EN EL ÁMBITO ANGLOSAJÓN
GUÍA DOCENTE CURSO 2023-24

Titulación:	Grado en Estudios Ingleses Degree in English Studies			601G
Asignatura:	Comunicación literaria y audiovisual en el ámbito anglosajón Audiovisual and Literary Communication in the Anglo-Saxon World			348
Materia:	Literatura y comunicación en lengua inglesa			
Módulo:	Literatura y comunicación en lengua inglesa			
Modalidad de enseñanza de la titulación:	Presencial		Carácter:	Optativa
Curso:	3	Créditos ECTS:	6,00	Duración: Semestral (Segundo Semestre)
Horas presenciales:	60,00		Horas estimadas de trabajo autónomo:	90,00
Idiomas en que se imparte la asignatura:	Inglés			
Idiomas del material de lectura o audiovisual:	Inglés			

DEPARTAMENTOS RESPONSABLES DE LA DOCENCIA

FILOLOGÍAS MODERNAS				R107
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Despacho:	222	Edificio:	FILOLOGÍAS	Tutorías: Consultar

UNIVERSIDAD
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CONTEXT

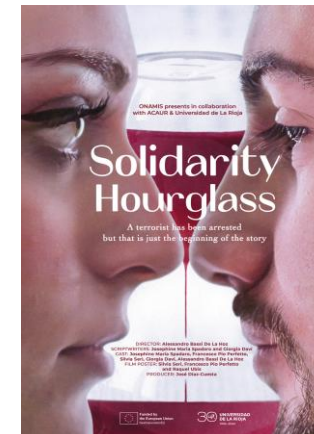
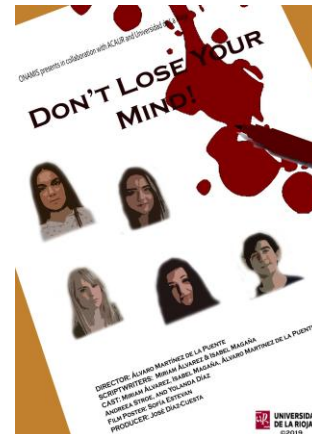
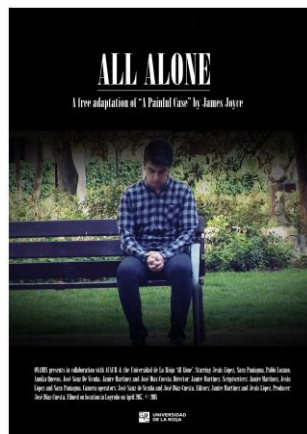
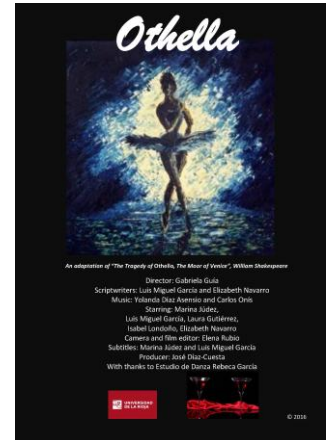
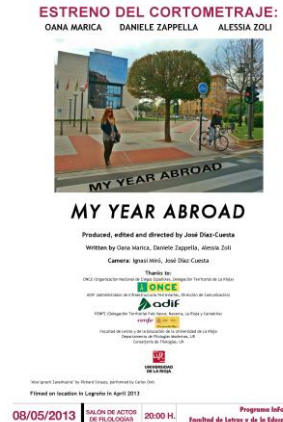
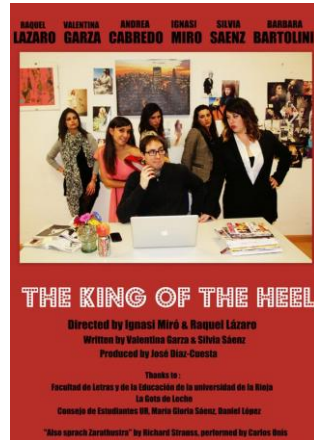
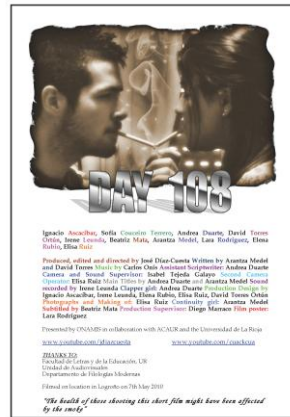
A COMBINATION OF

- CLIL (Content and Language Integrated Learning)
- PBL Project (or Problem) Based Learning
- Teaching and learning creative writing

(Allen, 2007; Aparici, 2010; Arbona Abascal, 2020; Castaño Garrido & Caberlo Almenara, 2013; Christensen, 2016; Díaz-Cuesta & Muro, 2020 & 2025; Díaz-Cuesta & Villar-Flor, 2024; García Areito, 2014; Mora-Fandos & Schreiber-Di Cesare, 2020; Muro & Asensio Aróstegui, 2024; Nunan, 1989; Pattison, 1987; Rive & Vidal, 1993)

CONTEXT

PREVIOUS SHORT-FILM PROJECTS



THE MAKING OF *COME ON IN NOW*

INITIAL SURVEY

1. Have you ever collaborated in the making of a short film? Yes_ No_
If your answer is 'Yes', please state how you collaborated with it:
2. What are your expectations in relation to the making of this short film?
3. In what ways —if any— do you think taking part in the making of this short film will be good for you?
4. Have you ever written any audiovisual script? Yes_ No_
If your answer is 'Yes', please state whether you wrote it on your own or collaborating with more people.
If it was a collaboration, state how you collaborated.
5. Do you think that collaborating in the writing of an audiovisual script can be of any good to you? Yes_ No_
If your answer is 'Yes', please state how. If your answer is 'No', please state why.
6. Do you think it can help you in your self development? Yes_ No_
If your answer is 'Yes', please state how. If it is 'No', please state why.
7. Here you can comment on other expectations you may have in relation to this experience
and which have not been mentioned above:
8. Please state any other suggestion, question, doubt you consider relevant before starting to make this short film.

THE MAKING OF *COME ON IN NOW*

BRAINSTORMING (MAIN IDEAS)

- Strange repetitions. Things that happen again, and which seem to be destined to happen again.
- Gender violence.
- Memory failure, a series of events taking place, but not actually happening.
- Linking our own ideas to the idea/concept of 'artificial intelligence'.
- Flashforward that shows scenes of a future life.
- Something related to memory and the unconscious.
- An important event related to love, or money, success in general.
- Or sthg that is awkward.
- Something having to do with subliminal messages.
- Character losing their mind or memory explains something.
- Gambling: a man receives subliminal messages to bet for a number.

He may be thinking of a possible future, what he may make with all that money.

Eventually, he bets for the wrong number.

--Satirising it.

---With an already addicted person.

THE MAKING OF *COME ON IN NOW*

SCRIPT DEVELOPMENT

-More brainstorming [important discussion on possible violent moment in the story].

-Synthesis of the short film in narrative form, for the scriptwriters to depart from:

--The main character could be a man or a woman. Having a woman as a gambler is less common, so we may prefer that choice, but right now developing the story is more important than the main character's gender. The scriptwriters should choose one option, and the casting will decide whether the main character is a woman or a man.

[The minimum online bet in Spain seems to be €1, so we may stick to a one-euro coin].

--A young woman finds a one-euro coin on the street, and she has a vision of what she might do with that coin [there might be a voiceover explaining what is happening: only if necessary, and/or if we use the voiceover at more points in the film, perhaps with a satirical intention]. [...]

-Treatment.

THE MAKING OF *COME ON IN NOW*

LOCATION SCOUTING

Limited by:

- students' availability
- university spaces not available over weekends
(with few and limited exceptions)

THE MAKING OF *COME ON IN NOW*

SHORT-FILM SHOOTING

-Again limited by:

- Students' availability
- University spaces not available over weekends
(with few and limited exceptions)

→ shooting over different days,
with different crew members
-even the director missing at some point
[←demangling Hungarian Erasmus system]

—Practically no hands for all the equipment

—Some help of a professional for free

---BUT available **only for one day.**

THE MAKING OF *COME ON IN NOW*

POSTPRODUCTION/SHORT-FILM EDITING

- The screenwriters editors
- Some footage missing (not turned into t recorded yet)
- Students had learnt from an online Spanish course on DaVinci Resolve
- Better than expected
- Some important details still need polishing

THE MAKING OF *COME ON IN NOW*

NO MAKING-OF FILM

Too few students involved.

THE MAKING OF *COME ON IN NOW*

EARLY PRE-PREMIERE OF THE SHORT FILM

-Email to the lecturers of the Department of Modern Languages:

Vamos a proyectar hoy una versión preliminar del cortometraje *Come On In Now*, desarrollado por estudiantes de la asignatura Comunicación literaria y audiovisual en el ámbito anglosajón.

Es una versión preliminar, ni siquiera de pre-estreno. Aún quedan bastantes detalles que pulir.

Pero hemos preferido realizar esta proyección hoy, ya que la directora, estudiante Erasmus húngara, se marchará pronto de Logroño.

Si a alguien le pica la curiosidad y se quiere pasar hoy a las 13.00h por el Salón de Actos de Filologías, será muy bienvenido.

Adjunto el cartel, también provisional, del corto.

-A completely unfinished version.

THE MAKING OF *COME ON IN NOW*

FINAL SURVEY

- I. What have been your roles in the making of the short film?
- II. To what extent and how has the experience met your expectations?
- III. In what ways —if any— do you think taking part in the making of this short film has been good for you?
- IV. Do you think having taken part in the collaborative writing of the audiovisual script has been of any benefit to you?
Yes_ No_ If your answer is 'Yes', please state how.
- V. Do you think it has helped you in your self development? Yes_ No_
If your answer is 'Yes', please state how. If your answer is 'No', please state why.
- VI. Here you can comment on other expectations you may have met —or not—
in relation to this experience and which have not been mentioned above:
- VII. Please state any other suggestion, question, doubt
you consider relevant to your involvement in the making of this short film.

CONCLUSION

- Few people involved → maximum degree of collaboration. Insist on it.
- Very positive to have screenwriters as editors.
- Mental health issues revealed in final survey.
- Future: add question on taboo topics in the next initial survey.

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