



University of the
West of England

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Screenwriting				
Module Code	UARAJY-30-2	Level	2	Version	1
Owning Faculty	ACE	Field	Drama		
Contributes towards	Awards up to BA (Hons)				
UWE Credit Rating	30	ETCS Credit Rating	15	Module Type	Project
Pre-requisites	UARAEM-30-1 Introduction to Creative Writing	Co- requisites	None		
Excluded Combinations	None	Module Entry requirements	n/a		
Valid From	September 2012	Valid to	September 2018		

CAP Approval Date	15 March 2012
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to demonstrate:</p> <ul style="list-style-type: none"> • An understanding of the techniques required to write for the screen (assessed in Elements 2 and 3 of component A). • An awareness of screen genres explored in the module through the analysis of published texts and recordings (assessed in Element 2 of component A). • A practical understanding of the film styles required to suit particular screen genres (assessed in Elements 2 and 3 of component A). • The ability to write imaginatively and originally (assessed in Element 3 of component A). • Skills in constructive criticism and creative editing (assessed in Element 1 of component A).
Syllabus Outline	<p>The module will help students to access themes and ideas which are of personal interest to them. Tutors will also encourage students to develop these original ideas into screenplays by using existing screen works to provide an understanding of good structure and style. Practical exercises will be used in class to explore the creative writing process.</p>

Contact Hours/Scheduled Hours	The module will be delivered through three contact hours per week. The module will operate through a combination of seminars, lectures, workshop/practical exercises and self-directed groups according to the nature of the material being studied.
Teaching and Learning Methods	<p>Scheduled Learning There will be weekly taught sessions where written contributions and participation from students is required. We will focus on discussing published works to understand their appeal in performance, and students will engage in creative writing exercises. Students will take part in readings of their own work as well as that of others from the group to establish the potential of the writing. Students will evaluate their own and their peers work in the safe environment of classroom discussions.</p> <p>Independent Learning Students will be expected to keep a work book which will include their own reflections on and evaluation of the workshop. In addition, students will create a portfolio containing the creative writing which they choose to submit for evaluation plus the weekly exercises set in class and completed at home.</p>
Reading Strategy*	<p>Students are encouraged to read widely using the library catalogue, a variety of bibliographic and full text databases, and Internet resources. Essential reading will be provided electronically or as printed study packs.</p> <p>Guidance to some key authors and journal titles available through the Library will be given on Blackboard. It is expected that assignment bibliographies and reference lists will reflect the range of reading carried out.</p> <p>It is important that students can identify and retrieve appropriate reading. At the start of the module, students will attend a workshop on the selection of appropriate databases and search skills.</p> <p>Essential reading - Reading that is expected of students. It should normally consist of material that is easily <u>available</u> to all students (possibly provided as a resource pack or electronically retrievable material). It may contain <u>a set text(s) which students are expected to purchase</u> and this should be clearly indicated. The amount of reading should be achievable by the average student in the study time available.</p> <p>Further reading - Reading that is desirable and expands knowledge and understanding. If further reading is expected, indicate this clearly. At level one you may wish to be more prescriptive and give greater guidance on further reading. At level three/postgraduate level students might be expected to be more independent and use wider discretion. If specific texts are listed, give clear indication about how to access them and, if appropriate, indicate that students will be given guidance on how to identify relevant sources for themselves, e.g. through the use of bibliographical databases. Where specific material may not be readily available to large groups of students indicate to students the nature of the material that is suitable rather than establishing the expectation that they must read particular texts.</p>
Indicative Reading List	<p><i>The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, CURRENT advice on readings will be available via other more frequently updated mechanisms.</i></p> <p>Essential reading Aristotle (1996) <i>Poetics</i> (translated by Heath, M.) London: Penguin</p> <p>Dancyger, K. and Rush, J. (2002) <i>Alternative Scriptwriting</i> Boston: Focal Press</p>

Field, S. (1982) *The Screenwriter's Workbook* New York: Dell

Goldman, W. (1996) *Adventures in the Screen Trade* London: Abacus

Mackendrick, A. (2004) *On Film-making* London: Faber and Faber

McKee, R (1999), *Story* London: Methuen

Parker, P. (2003) *The Art and Science of Screenwriting* London: Intellect

Vogler, C. (1992) *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. Studio City, CA: Michael Wiese Productions

Further reading

Egri, L. (2004) *The Art of Dramatic Writing: its basis in the creative interpretation of human motives* New York: Touchstone.

Polti, G. (1977) *The Thirty-Six Dramatic Situations* London: Writer (available at *Wordplay Archives* <http://www.wordplayer.com/archives/poltisitu.01-12.html>)

Propp, V. (1968) *Morphology of the Folktale* Texas: University of Texas

www.bfi.org/gateway/categories/scriptwriting/writing/
www.dailyscript.com
www.wga.org
www.wordplayer.com

*Please note that this is currently under review and new guidance may be issued in 2012

Part 3: Assessment		
Assessment Strategy	<p>This is a project Module and therefore has only one component of assessment.</p> <p>It is made up of three assessed elements: participation in classes, a 5-minute presentation held in the examinations period and a portfolio of creative writing. The portfolio word count is 3000 words.</p> <p>All assessments are given individual marks.</p> <p>The assessment criteria for each element is available to students in electronic handbooks and via Blackboard at the beginning of the academic year. The criteria are module specific and aligned with the learning outcomes for the module.</p> <p>Feedback is given in written form according to these criteria.</p>	
Identify final assessment component and element	Portfolio	
% weighting between components A and B (Standard modules only)	A: 100	B:
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	

1. Participation	10
2. Presentation	30
3. Portfolio	60
Component B Description of each element	Element weighting (as % of component)
1.	
2.(etc)	

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) Description of each element	Element weighting (as % of component)
1. Presentation	30
2. Portfolio	70
Component B Description of each element	Element weighting (as % of component)
1.	
2.(etc)	
If a student is permitted an EXCEPTIONAL RETAKE of the module the assessment will be that indicated by the Module Description at the time that retake commences.	