CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	Scriptwriting					
Module Code	UALAKJ-15-1		Level	1	Version	1.1
Owning Faculty	ACE		Field	Lens and Moving Image		
Contributes towards	BA (Hons) Filmmaking and Creative Media					
UWE Credit Rating	15	ECTS Credit Rating	7.5	Module Type	Project	
Pre-requisites			Co- requisites			
Excluded Combinations			Module Entry requirements			
Valid From	September 2013		Valid to	September 2018		

CAP Approval Date	1 June 2012 24 June 2014

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will be able to: 1. use a variety of creative idea generation and research strategies to initiate and develop fictional ideas (Component A, 1); 2. collaborate in the creative development of imaginative script ideas for short film production (Component A, 1); 3. understand and apply the principles of dramatic writing, the elements of narrative design and the distinctive features of the short film screenplay form (Component A, 1); 4. situate work in the broader context of screenwriting and fictional media production (Component A, 1); 5. demonstrate an understanding of the principles of genre and audience engagement (Component A, 1); 6. demonstrate skills in constructive criticism, script analysis and creative editing (Component A, 1); 7. use professional writing craft skills including vocabulary and layout to a basic level (Component A, 1); 8. communicate their ideas verbally and in writing (Component A, 1).
Syllabus Outline	The aim of this module is to introduce students to the professional craft of writing fiction for the screen via series of lectures, seminars and workshops designed to develop creating development strategies, screenwriting skills, including script analysis and an understanding and appreciation of the main elements of dramatic narrative such as three act structure, character function and dialogue. Indicative content includes: short film - strengths and weaknesses; creating emotional

	engagement; target audience and demographics; autobiography and personal themes; basic screenwriting vocabulary; professional screenplay writing vocabulary and form; subtext - symbolism and metaphor; genre and tone; visual style and non-verbal storytelling; writing believable dialogue.
	This will create a series of foundational understandings and skills that students can revisit and deepen as they develop and specialize through the future levels of the award.
	Although the primary focus is on the development of short fiction film scripts, the module will establish the importance of the script as a blueprint for many forms of media production, showing how the principles of script writing apply to longer fiction forms, such as feature film and also to factual genre, such as documentary.
	The emphasis of module is to concentrate on research, development and the process of writing. Student will research, develop and pitch a number of ideas and take them through an early testing process of writing a premise and outline in order to select the strongest ideas for further development. Students will then work on selected projects to expand and build the narrative and dramatic potential of the ideas through character development, treatment and step outline through to the first draft script. The writing practice will be set in the context of professional screenwriting craft standards, and will critically examine some important industry themes such as the interplay between genre and audience expectation and satisfaction.
	A further objective of this module is to develop a slate of screenplays, which will be competitively selected for production in the *Creating Screen Fiction* module.
Contact Hours/Scheduled Hours	Students receive approximately 40 hours of scheduled contact time.
Teaching and Learning Methods	The teaching and learning will take place via lectures, seminars, tutorials and writing workshops. During the writing workshops, students will undertake creative writing tasks (e.g. development of character breakdowns) and script analysis (e.g. script reports of published scripts/extracts) in order to develop understandings about creative development, how dramatic elements work and professional screenplay form.
	Formative assessment of idea development and some writing exercises will take place via verbal feedback from tutors in writing workshops. Added to this, there will also be a process of peer feedback encompassing verbal constructive criticism and/or written analysis, which will facilitate the development of student work.
	Alongside, there is a clearly timetabled series of set script development tasks to be achieved through independent study during the teaching weeks, which will be formatively assessed through tutorials and peer feedback in writing workshops and then summatively assessed in the Portfolio requirement.
	The Portfolio should contain a well-rounded selection of documents designed to facilitate students' development across the range of skills, including writing, researching, script analysis and creative development. It will include the first draft script and other script development and supporting documents as outlined in the Module Handbook.
	These may include, for example: personal ideas journal, creative writing exercises, lecture notes, supporting research and contextual materials, critical writing such as the evaluation of film genre (e.g. demonstrated in the published screenplay as compared to the realised film).
	Scheduled learning will include a variety of teaching and learning activity including lectures, seminars, tutorials (project supervision), writing and pitching workshops as well as screenings and a presentation session = 40 hours.
	Independent learning includes hours engaged with essential reading, creative development, case study / written script analysis preparation, scriptwriting assignment preparation and completion etc. = 110 hours

Key Information Sets Information N.B. PLACEHOLDER INFORMATION ONLY - THE FIGURES ARE IINCORRECT AND WILL BE CHANGED	Key Information Sets (KIS) are produced at programme level for all programmes that this module contributes to, which is a requirement set by HESA/HEFCE. KIS are comparable sets of standardised information about undergraduate courses allowing prospective students to compare and contrast between programmes they are interested in applying for.

Key Information Set - Module data

Number of credits for this module				15	

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
150	40	110		150	✅

The table below indicates as a percentage the total assessment of the module which constitutes a -

Written Exam: Unseen written exam, open book written exam, In-class test
Coursework: Written assignment or essay, report, dissertation, portfolio, project
Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

Total assessment of the module:		
Written exam assessment percentage	0%
Coursework assessment percentage	100%
Practical exam assessment percentage	0%
	100%

Reading Strategy	**Essential reading** will be issued as an on-line Module Reader with additional hand-outs made available electronically via Blackboard. In addition, students will expected to undertake **further reading and viewing** from a list of texts and resources chosen especially to support the module, listed in the handbook and revised annually. These will help develop students understanding of the key topics and we will recommend they explore a selection in whole or in part. All resources should be available in the campus library or electronically via the web. Formal opportunities for students to develop their library **access and information skills** will be provided within the induction period. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.
Indicative Reading List	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. Advice on additional reading will be available via the module handbooks or Blackboard pages. **Books** Aronson, L. (2001) *Screenwriting Updated*. Silman James Cooper, P. and Dancyger, K. (2000) *Writing the Short Film* 2nd ed. Oxford: Focal

Press.
Goldman, W. (1983) *Adventures in the Screen Trade.* Abacus
Hunter, L. (1994) *Screenwriting.* London: Hale
Indick, W. (2004) *Psychology for Screenwriters: Building Conflict in Your Script.* Studio City, CA: Michael Wiese Productions
Johnson, C.H. (2000) *Crafting Short Stories That Connect.* Woburn, MA: Focal Press
Marks, D. (2009) *Inside Story*, *The Power of the Transformational Arc.* London: A&C Black
McKee, R. (1999) *Story, Substance, Structure and Style and the Principles of Screenwriting.* New York: Harper Collins.
Phillips, W. (1991) *Writing Short Scripts.* Syracuse University Press
Potter, C. (2001) Screen Language: From Film Writing to Film Making. London: Methuen
Scher, L. (2011) *Reading Screenplays.* Kamera Books
Robinson, A. (2009) *Writing and Script: A Very Short Introduction.* Oxford: Oxford University Press.
Rabiger, M. (2005) *Developing Story Ideas.* Oxford: Focal Press.
Truby, J. (2007) *Anatomy of Story.* Oxford: Focal Press.

Web-resources
http://www.bbc.co.uk/filmnetwork/
http://www.bbc.co.uk/dna/collective/A2303849 (Onedotzero)
http://www.encounters-festival.org.uk/vimeo-channel.html
http://www.encounters-festival.org.uk/youtube-playlist.html
http://www.depict.org
http://www.bfi.org.uk/sightandsound
http://www.bbc.co.uk/writersroom/
www.script-o-rama.com
www.simplyscripts.com
http://www.twelvepoint.com/
http://www.scriptfactory.co.uk/go/Resources/Index.html

Part 3: Assessment	
Assessment Strategy	For the summative assessment, students will be required to submit a portfolio of documents demonstrating their engagement and the development of the concepts, exercises and assignments explored and set in the taught sessions. Component A, 1: Portfolio (including development work) 100% Guidance as to the contents of the Portfolio is contained in the Module Handbook. Some of the assignments will be written collaboratively. However, it will be possible to weigh the balance of the individual students' effort and contribution via the particular nature of the research, documentation and evaluation that will also form part of the portfolio requirement.

Assessment Criteria	Relating to Learning Outcomes
1. The creativity and imagination of ideas;	1, 2, 3
2. A correlation between research and concept development;	1, 2, 3, 4, 5,
3. The use of writing craft skills in the development of a first draft script;	2, 3, 5, 6, 7, 8
4. An appreciation of genre and clear consideration of how to engage the	5

	audience in the development of work;	
	5. An effective use of narrative structure;	3
	6. An ability to situate and evaluate work in the broader context of screenwriting and media production.	4

Identify final assessment component and element	Component A1	

	A:	**B**:
% weighting between components A and B (Standard modules only)	**100%**	

First Sit	

Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1. Portfolio	100%
2.(etc)	
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. Portfolio	100%
2.(etc)	
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.