**UWE Bristol** | University of the West of England

**STUDENT AND ACADEMIC SERVICES**

**MODULE SPECIFICATION**

| Part 1:  Basic Data | | | | | | |
|---|---|---|---|---|---|---|
| Module Title | Writing for Stage, Screen, Radio and Digital Media | | | | | |
| Module Code | UPNN6K-30-2 | | Level | 2 | Version | 1 |
| UWE Credit Rating | 30 | ECTS Credit Rating | 60 | WBL module? | No | |
| Owning Faculty | ACE | | Field | Linguistics | | |
| Department | Arts and Cultural Industries | | Module Type | Standard | | |
| Contributes towards | BA (Hons) Creative and Professional Writing | | | | | |
| Pre-requisites | n/a | | Co- requisites | n/a | | |
| Excluded Combinations | | | Module Entry requirements | | | |
| First CAP Approval Date | *22/03/2016* | | Valid from | September 2017 | | |
| Revision CAP Approval Date | | | Revised with effect from | | | |

| Review Date | |
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| Part 2:  Learning and Teaching | |
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| Learning Outcomes | On successful completion of this module students should be able to:<br>• Demonstrate, through the production of a number of pieces of creative writing, a clear understanding of the principles and practicalities of writing for some or all of the following: live performance, film, television, radio and various online drama platforms. [Component B]<br>• Understand the role of the scriptwriter in diverse collaborative creative and production scenarios. [Component B]<br>• Understand how their work may be received by audiences and critics and how to manage the relationship between originality, commercial realities and genre expectations. [Components A & B]<br>• Compare production mediums and argue for a chosen one as the best in which to deliver a particular narrative or theme; problem-solve issues that arise in moving such projects from page towards production / performance / recording. [Component A]<br>• Develop skills to creatively and positively react to dramaturgy and the editing of their work, and to act as an insightful and efficient dramaturge and editor for |

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| | the work of others. [Component A] |
| Syllabus Outline | This module guides students through study of the many roles in which a writer can produce writing for performance across a range of artistic forms and media platforms, as well as guiding them through the specific key skills needed to write successfully in each. Students will study how methods of commissioning, production and performance operate in different areas of the creative industries, and how genre expectations and target audiences influence successful writing. They will be encouraged to practise creative writing in all the areas studied, and to experiment with working in areas and with themes that may be new to them and their current writing ambitions.

Students will analyse scripts from across the range of drama produced for live performance, audio broadcast, digital platforms, cinema (short film and feature) and for mainstream / broadcast and online /on-demand service television. The unique challenges of box-set drama narrative structure, television and online soap /serial narrative and made-for-streaming original screen drama will be analysed. Ideas of what audiences bring to new works from their previous cultural engagements and how this creates the arena in which the works are received and critically assessed will be explored with reference to the 'canon' of past significant works in different areas of the creative media.

Sessions will focus on understanding specific demands on the writer in different creative situations, and on recognising ways of matching individual creativity to the often collaborative processes in which they may be working. Students will plan and write original material tailored to typical and specific requirements of diverse areas of the arts and media, and explore the challenges and opportunities of working with the same material in different writing contexts. They will explore efficient and appropriate ways of organising research to support specific writing projects. |
| Contact Hours | A minimum of 72 hours contact time is provided for this module. |
| Teaching and Learning Methods | **Scheduled learning** Workshops and seminars are at the core of this module, with the contact model consisting of one three-hour session. This allows a flexible approach to be taken to combining workshop and seminar sessions, and to combining lecturer input with practical work. This flexible approach also enables students to develop the skills necessary to engage with different modes of learning. The module will typically require students to work both independently and in small groups on a variety of tasks.

Guidance on work briefs and set reading or tasks will be available either in the module handbook, via the module information on UWE online or through any other vehicle deemed appropriate by the module/programme leaders.

**Independent learning** Independent study may include a variety of tasks such as written exercises, assignment preparation, and recommended further reading. It will be guided by a clear syllabus outline in the module handbook and preparation questions and/or tasks communicated via Blackboard. |
| Key Information Sets Information | 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 | | | | 30 | |
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| Hours to be allocated | Scheduled learning and teaching study hours | Independent study hours | Placement study hours | Allocated Hours | |
|---|---|---|---|---|---|
| 300 | 72 | 228 | 0 | 300 | ✅ |

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:

| Coursework assessment percentage | | | | 60% |
|---|---|---|---|---|
| Practical exam assessment percentage | | | | 40% |
| | | | | 100% |
| | | | | |
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| Reading Strategy | **Core reading**<br>Any core reading will be indicated clearly, along with the method for accessing it, e.g. students may be expected to purchase a set text, be given a study pack, or be referred to texts that are available electronically, or in the Library. Module guides will also reflect the range of reading to be carried out.<br><br>**Further reading**<br>All students are encouraged to read widely using Library Search, a variety of bibliographic and full text databases and internet resources. Many resources can be accessed remotely. Guidance on further reading will be given in the module handbook and updated annually. Assignment reference lists are expected to reflect the range of reading carried out. |
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| 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. However, as indicated above, CURRENT advice on readings will be available via the module guide or Blackboard pages.<br><br>**Indicative reading list**<br>**Books**<br>Alexrod, M. (2014) *Constructing Dialogue. Screenwriting from Citizen Kane to Midnight in Paris.* London: Bloomsbury (Writers and Artists)<br>Fountain, T. (2007) *So You Want to be a Playwright*. London: Nick Hern Books<br>Gooch, S. (2004) *Writing a Play*. London: Bloomsbury (Writers and Artists)<br>Mamet, D. (1998) *Three Uses of the Knife: On the Nature and Purpose of Drama.* London: Methuen |

Romanska, M. (2016) *The Routledge Companion to Dramaturgy.* New York: Routledge

Seger, L. (2010) *Making a Good Script Great: A Guide for Writing & Rewriting by Hollywood Script Consultant.* Los Angeles: Silman-James Press.

Teddern,S and Warburton, N. (2015) *Writing For TV And Radio. A Writers' And Artists' Companion.* London: Bloomsbury (Writers and Artists)

Tidmarsh, A. (2014) *Genre: A Guide to Writing for Stage and Screen.* London: Bloomsbury (Writers and Artists)

Wandor, M. (2008) *The Art Of Writing Drama.* London: Bloomsbury (Writers and Artists)

**Film and TV scripts - all from http://www.simplyscripts.com/movie.html**
Cohen, E. and Cohen, J. *Blood Simple*
Epstein, J., Epstein, P. and Koch, H. *Casablanca*
Hodges, M. *Get Carter. Revised draft script*
Mankiewicz, H. *Citizen Kane. Final Shooting version*
Minghella, A. *The English Patient. Revised draft script*
Pope, E. and Shyer, C. (based on the play by Bill Naughton) *Alfie*
Ramis, A. and Rubin, D. *Groundhog Day*
Shaffer, P. *Amadeus*
Towne, R *Chinatown*
(From) http://ihome.ust.hk/~audit4/lang/shakespeare_in_love_transcript.htm
Stoppard, T. *Shakespeare in Love*

**Stage Plays**
Canny, S. and Nicholson, J. (Sir Arthur Conan Doyle) (2007) *The Hound of the Baskervilles (stage version).* London: Nick Hern Books
Bennett, A. (2004) *The History Boys.* (Stage version). London: Faber
Bennett, A. (2006) *The History Boys.* The Film. London: Faber
Churchill, C. (1996) *Top Girls.* London: Methuen Student Editions
Grieg, D. (2013) *The Events.* London: Faber
Miller, A. (2010) *A View From The Bridge.* London: Penguin Modern Classics
Munro, R. (2006) *Long Time Dead.* London: Nick Hern Books
Sandford, P. (Mary Shelley) (2011*) Frankenstein (stage version).* London: Nick Hern Books
Soans, R. (2005) *Talking To Terrorists.* London: Oberon Modern Plays
WIlliams, R. (2006) *Sing Yer Heart Out for the Lads.* London: Methuen

| Part 3: Assessment |
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| Assessment Strategy | **Assessments:** |
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| | • 2 presentations (Total: 40%) The required duration(s) will be included in the module handbook. |
| | • Portfolio (60%) Students are required to submit a portfolio of work that includes the outcomes of tasks set during the module. These tasks will be designed to enable students to demonstrate, for the purposes of assessment, the acquisition of skills, knowledge, understanding and/or experience that meets the learning outcomes for the module. The word count will be determined by the nature of the tasks set, and a clear indication of word count limits will be included in the module handbook. |

| Identify final assessment component and element | **Component B** | |
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| | **A:** | **B:** |
| **% weighting between components A and B** (Standard modules only) | **40%** | **60%** |

| First Sit | |
|---|---|
| **Component A** (controlled conditions) <br> **Description of each element** | **Element weighting** <br> **(as % of component)** |
| Presentations | 100% |
| | |
| **Component B** <br><br> **Description of each element** | |
| Portfolio | 100% |
| | |

| Resit (further attendance at taught classes is not required) | |
|---|---|
| **Component A**  (controlled conditions) <br> **Description of each element** | **Element weighting** <br> **(as % of component)** |
| Presentation Portfolio | 100% |
| | |
| **Component B** <br> **Description of each element** | **Element weighting** <br> **(as % of component)** |
| Portfolio | 100% |
| | |
| If a student is permitted a retake of the module under the University Regulations and Procedures, the assessment will be that indicated by the Module Description at the time that retake commences. | |