



MODULE SPECIFICATION

Part 1: Information			
Module Title	Script to Screen		
Module Code	UALAY4-30-1	Level	1
For implementation from	September 2019		
UWE Credit Rating	30	ECTS Credit Rating	15
Faculty	Arts, Creative Industries and Education	Field	Lens and Moving Image
Department	Film and Journalism		
Contributes towards	BA (Hons) Filmmaking (compulsory)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	N/A		

Part 2: Description
<p>The module introduces students to professional processes of conceiving, researching, developing, writing, interpreting, and critiquing screen narratives. The module also develops an understanding of the roles of a creative producer: the packaging, planning, refinement, and execution of a shared creative vision for moving image.</p> <p>In the screenwriting portion of the module, the emphasis is on research, creative development and the skills of scriptwriting. Students explore a range of ideas, testing them in order to select the strongest for further development. They then work on selected projects to build the dramatic potential of their screen stories through plot and character development and from treatment to the first draft script. As that short screenplay nears first draft completion, students more fully assume a dual role as the project's producer, including tasks convergent with those of a development producer, line producer, and assistant director. The module also focusses on finding an audience for a film from an early stage of its development, introducing the roles of the audience designer and festival programmer. Students develop a working understanding of the intertwined creative and tactical choices made in pre-production, and how those choices lay the foundation for production, post production, and a film's wider life cycle upon completion. Students are further introduced to a range of professional research and creative development methods as well as developing core/basic capacities in budgeting, scheduling and risk assessment.</p> <p>Indicative syllabus</p> <p>The module content develops students' learning within the Professional, Enterprise and Research pathways embedded in the programme curriculum.</p> <p>Professional Pathway Syllabus content:</p> <ul style="list-style-type: none"> • Short vs. long form screen narrative • Dramatic structure

- Developing characters
- Writing dialogue
- Introduction to theme, subtext, symbolism and metaphor, genre and tone, visual style and non-verbal storytelling
- The development process: premise, step-outline, treatment, pitch, script drafts, script editing and analysis
- Working with writers, directors and other Heads of Department, using creative development and pre-production strategies
- Project planning and resource management, including basic budgeting principles, scheduling, risk assessment and sustainable film production

Research Pathway Syllabus content:

- Creative idea development using research, and also autobiography and personal themes

Enterprise Pathway Syllabus content:

- Leadership qualities and people skills
- Enterprise and personal agency attributes
- Pitching projects, verbally and in writing
- Sourcing and recruiting talent/collaborators

Students undertake short practical assignments in pairs or individually that enable them to apply understandings developed in the module and as well as practice the professional screenplay form and production theory. These exercises—underpinned by regular formative project development assignments—also support discussion and interaction in relation to wider aspects of creative practice, professional attitudes and learning skills. The specific assignments will be expanded upon in the Module Handbook.

Lectures introduce aspects of the syllabus which are expanded on in screenings, tutorials, and above all in small project development workshop groups. Support for library access and information skills is available through the UWE Study Support and the UWE Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.

Part 3: Assessment

Assessment strategy

The assessment enables the student to demonstrate achievement across all the learning outcomes of the module. This assessment type has been chosen to enable students to combine a range of outputs supported by the teaching and learning and to facilitate the development of creative scriptwriting in professional formats. Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements and to support the monitoring of progress by tutors and students.

Formative assessment

During the module, students complete project development assignments and participate in live critiques in which all students will be expected to contribute to the constructive critical evaluation of fellow students' work. Feedback from tutors throughout the module provides students with a clear understanding of their progress and how this can be improved.

Summative assessment


Component A, 1: Portfolio (100%)

For the summative assessment, students are required to submit a portfolio demonstrating their engagement and the development of the concepts, exercises and assignments explored and set in the taught sessions. Guidance as to the contents of the portfolio is contained in the Module Handbook.

Assessment criteria (as related to learning outcomes)

Students will be assessed using the following criteria:

- **Research and Creative Development:** the level of use of research and development methods and the correlation between research and concept development [LO1, LO2, LO3, LO5, LO9]
- **Audience Engagement and Storytelling:** the level of integrated creative and strategic engagement with form and genre and a clear consideration of audience in both the development of the work and the final product [LO1, LO2, LO3, LO5, LO9]
- **Craft and Technical Skills:** the level of correct use of professional screenwriting, development,

packaging, pre-production, and project exploitation methods and skills [LO1, LO2, LO3, LO4, LO5, LO6, LO8, LO9] <ul style="list-style-type: none"> • Professional Practice: the evidenced level of commitment to group work through self-management and the confident use of transferable and communication skills [LO1, LO3, LO5, LO7, LO8, LO9] • Contextual Understanding and Critical Analysis: demonstrated capacity to creatively and strategically evaluate and situate the work in the wider context of the film and media industry [LO1, LO2, LO3, LO4, LO5] 																													
Identify final timetabled piece of assessment (component and element)		Component A1																											
% weighting between components A and B (Standard modules only)			A:	B:																									
			100%																										
First Sit																													
Component A (controlled conditions) Description of each element			Element weighting																										
1. Portfolio			100%																										
Resit (further attendance at taught classes is not required)																													
Component A (controlled conditions) Description of each element			Element weighting																										
1. Portfolio			100%																										
Part 4: Teaching and Learning Methods																													
Learning Outcomes	On successful completion of this module students will be able to: <ol style="list-style-type: none"> 1. Apply creative idea generation, research, and development strategies to initiate and hone ideas; 2. Apply principles of dramatic writing, the elements of narrative design and the distinctive features of the short film form; 3. Use constructive criticism, script analysis and creative editing skills; 4. Use professional writing craft skills including vocabulary and layout to a basic level; 5. Situate work in the broader context of screenwriting and fictional media production; 6. Use a range of pre-production project planning and resource management methods; 7. Recognise and practice the principles of professional collaborative practice; 8. Undertake risk assessment, demonstrating effective application of health and safety principles; 9. Communicate clearly, both verbally and in writing. <p>All assessed through Component A1.</p>																												
Key Information Sets Information (KIS)	<table border="1"> <thead> <tr> <th colspan="5">Key Information Set - Module data</th> </tr> <tr> <td colspan="5"><i>Number of credits for this module</i></td> </tr> </thead> <tbody> <tr> <td colspan="4"></td> <td style="border: 2px solid black;">30</td> </tr> <tr> <th>Hours to be allocated</th> <th>Scheduled learning and teaching study hours</th> <th>Independent study hours</th> <th>Placement study hours</th> <th>Allocated Hours</th> </tr> <tr> <td>299</td> <td>74</td> <td>225</td> <td>0</td> <td>299</td> </tr> </tbody> </table>				Key Information Set - Module data					<i>Number of credits for this module</i>									30	Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	299	74	225	0	299
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Contact Hours																													

Total Assessment	<p>The table below indicates as a percentage the total assessment of the module which constitutes a;</p> <p>Written Exam: Unseen or open book written exam Coursework: Written assignment or essay, report, dissertation, portfolio, project or in class test Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)</p> <table border="1" data-bbox="639 439 1318 674"> <tr> <td colspan="2">Total assessment of the module:</td> <td></td> <td></td> </tr> <tr> <td>Written exam assessment percentage</td> <td></td> <td>0%</td> <td></td> </tr> <tr> <td>Coursework assessment percentage</td> <td></td> <td>100%</td> <td></td> </tr> <tr> <td>Practical exam assessment percentage</td> <td></td> <td>0%</td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td>100%</td> </tr> </table>	Total assessment of the module:				Written exam assessment percentage		0%		Coursework assessment percentage		100%		Practical exam assessment percentage		0%					100%
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Reading List	<p>The following list is indicative and will up-dated for publication as a reading list on readinglists.uwe.ac.uk and in the Module Handbook and as an on-line list on Blackboard.</p> <p>Core reading BFI (2019) Statistical Yearbook 2019 [online]. Booker, C. (2004) <i>The Seven Basic Plots: Why We Tell Stories</i>. London: Continuum Boyd, B. (2010) <i>On the Origin of Stories: Evolution, Cognition, and Fiction</i>. Cambridge (MA): Harvard University Press Crisp, Virginia. (2015) <i>Besides the Screen: Moving Images Through Distribution, Promotion, and Curation</i>. London: Palgrave Macmillan Finney, A. (2010) <i>The International Film Business: A Market Guide Beyond Hollywood</i>, Routledge, London. Gottschall, Jonathan. (2012) <i>The Storytelling Animal: How Stories Make Us Human</i>. Boston: Houghton Mifflin Harcourt Honthaner, Eve Light. (2010) <i>The Complete Film Production Handbook</i>. London: Focal Press Johnson, C.H. (2000) <i>Crafting Short Stories That Connect</i>. Woburn, MA: Focal Press. ScreenSkills: Job Profiles [online] Vachon, C. (2007) <i>A Killer Life: How an Independent Film Producer Survives Deals and Disasters in Hollywood and Beyond</i>. New York: Simon & Schuster Yorke, John (2014): <i>Into the Woods: A Five Act Journey into Story</i>. London: Particular.</p> <p>Further reading Cooper, P. and Dancyger, K. (2000) <i>Writing the Short Film</i> 2nd ed. Oxford: Focal Press. Goldman, W. (1983) <i>Adventures in the Screen Trade</i>. London: Abacus. Hoffman, A. (2003) <i>Research for Writers</i>. 7th ed. London: A&C Black McKee, R. (1999) <i>Story, Substance, Structure and Style and the Principles of Screenwriting</i>. New York: Harper Collins. Phillips, W. (1991) <i>Writing Short Scripts</i>. New York: Syracuse University Press. Robinson, A. (2009) <i>Writing and Script: A Very Short Introduction</i>. Oxford: Oxford University Press. Rabiger, M. (2005) <i>Developing Story Ideas</i>. Oxford: Focal Press. Truby, J. (2007) <i>Anatomy of Story</i>. Oxford: Focal Press Kaufman, L. (2009) <i>Produce Your Own Damn Movie</i>, Focal Press Koster, R. (2004) <i>The Budget Book for Film and Television 2</i>. London: Focal Press. Landry, P. 2012, <i>Scheduling and Budgeting Your Film: A Panic Free Guide</i>. London: Focal Press Lanier, J. (2014) <i>Who Owns the Future?</i> London: Penguin Rea, P. and Irving, D. (2010) <i>Producing and Directing the Short Film and Video</i>. 4th ed. London: Focal Press. Spicer, A., McKenna, A.T. & Meir, C. (2016) <i>Beyond the Bottom Line: the Producer in Film and Television Studies</i>. Bloomsbury Publishing, New York, NY. Stradling, L. (2010) <i>Production Management for TV and film: The Professional's Guide</i>, Methuen Drama, London.</p>																				

Viljoen, D. (2002) *Art of the Deal: Essential Guide to Business Affairs for Television and Film Producers* 3rd Ed. London: PACT

On-line resources

abovethelineproducer.blogspot.co.uk/2011/02/breaking-down-script-part-2.html

www.bfi.org.uk/sightandsound

www.bbc.co.uk/writersroom/

www.bbc.co.uk/programmes/p004221f

creativeskillset.org/creative_industries/film

creativeskillset.org/who_we_help/training_educators/standards/resource_packs/producti

[on_accounting](http://creativeskillset.org/who_we_help/training_educators/standards/resource_packs/producti)

creativeskillset.org/who_we_help/training_educators/standards/resource_packs/tv_produ

[ction_manager](http://creativeskillset.org/who_we_help/training_educators/standards/resource_packs/tv_produ)

encounters-festival.org.uk/digital-viewing-library/

www.depict.org

www.festivalfocus.org

www.theknowledgeonline.com

www.the-productionguide.co.uk

www.whitebook.co.uk

www.bbc.co.uk/writersroom/

www.bbc.co.uk/programmes/p004221f

encounters-festival.org.uk/digital-viewing-library/

www.depict.org

www.script-o-rama.com

www.simplyscripts.com

www.TwelvePoint.com/

www.scriptfactory.co.uk/

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