



## **Module Specification**

### **The Working Scriptwriter**

Version: 2027-28, v1.0, Approved

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## Part 1: Information

**Module title:** The Working Scriptwriter

**Module code:** UPNB79-30-3

**Level:** Level 6

**For implementation from:** 2027-28

**UWE credit rating:** 30

**ECTS credit rating:** 15

**College:** College of Arts, Technology and Environment

**School:** CATE School of Arts

**Partner institutions:** None

**Field:** Linguistics

**Module type:** Module

**Pre-requisites:** None

**Excluded combinations:** None

**Co-requisites:** None

**Continuing professional development:** No

**Professional, statutory or regulatory body requirements:** None

## Part 2: Description

**Overview:** In this module students will explore a range of key creative roles and career paths available to scriptwriters in the contemporary creative industries. Special emphasis will be placed on students applying their key writing-for-performance skills and knowledge to specific markets where content and form is directed by one or more of the following: client requirements, commissioning specifications and target audiences. For each area of the media studied, students will be given assignments requiring them to write to brief in order to achieve specified

outcomes. Areas of writing examined may include, for example, writing for series, live theatre, and interactive media.

**Features:** Not applicable

**Educational aims:** Students studying this module will gain a broad view of the wide range of activities that a professional scriptwriter needs to undertake in addition to writing creative content, in order to operate successfully in the contemporary creative industries. Students will develop an understanding of the profession of scriptwriting: how to fulfil contracts imaginatively and to specification; the expected role and contribution of the writer in different production situations; understanding copyright and rights; types of editing processes to be encountered in diverse writing situations; and the typical sequence and timescale of various forms of production, performance, recording and editing.

Finally, students will examine the role of the independent, self-starting, self-promoting writer in the creative industries. This will involve students considering how to identify opportunities for initiating writing activities, and how to find the means to deliver this writing to the public through film, online or in live performance – in each case working either independently or in partnership. Students will practise developing their 'brand' as writers and arts sector entrepreneurs, and they will review the organisational and writing skills needed for activities such as: sourcing and applying for funding; identifying potential creative partners; developing collaborations and co-productions; generating publicity; maintaining a web presence; and self-evaluating their creative activities. They will be provided with an up-to-the-moment review of the key developments and drivers in the creative industries to enable them to set this learning in a practical professional context.

**Outline syllabus:** Predicated on the goal of delivery of an edited second draft, workshops mirror industry practices and are supported through research into the practice and craft of screen writing through key texts. Workshops are blended with an online element providing students flexibility for research. Techniques of screenwriting are illustrated through analysis of screen production practices and screenplays.

Screenplays and screentime will include significant sources from Global Majority

sources, for example (indicatively) Steve McQueen's work and ideas.

The 'Flourishing Theme' will be developed through the PERM in class process, which is suited to our collaborative, industry-focussed workshop processes. Skills and capabilities developed through this methodology place a strong emphasis on teamwork, and the nature of individual contributor's place within teams. Workshop, meeting and read-through communication skills are examples of professional practices, skills and confident competences that this course encourages.

Indicative resources and texts:

BBC Writer's Room

BAFTA websites

Blake Snyder's Save the cat! The last book on screenwriting you'll ever need.

Will Dunne's The Dramatic Writer's Companion

The Screenwriter's taxonomy: a collaborative approach to creative storytelling by Eric Williams.

### **Part 3: Teaching and learning methods**

**Teaching and learning methods:** Scheduled learning: workshops, lectorials and seminars are at the core of this module's teaching and learning methods. This allows a flexible approach to be taken 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 may 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 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 the VLE.

**Module Learning outcomes:** On successful completion of this module students will achieve the following learning outcomes.

**MO1** Craft compelling screenplays, utilising diverse techniques and experimenting within the context of screenwriting.

**MO2** Critically evaluate own work and creative processes, demonstrating self-awareness and a commitment to continuous improvement and professional development.

**MO3** Integrate diverse perspectives and ideas , demonstrating an in-depth understanding of the professional requirements of screenwriting.

**MO4** Demonstrate a sophisticated understanding of the professional, industrial, cultural, and market contexts for scripted screen drama.

**Hours to be allocated:** 300

**Contact hours:**

Independent study/self-guided study = 228 hours

Face-to-face learning = 72 hours

**Reading list:** The reading list for this module can be accessed at [readinglists.uwe.ac.uk](http://readinglists.uwe.ac.uk) via the following link

## **Part 4: Assessment**

**Assessment strategy:** A 5000-word portfolio submission comprising screenplay and any necessary supporting professional and/or reflective documents.

This will require students to follow the conventions and techniques of a professionally produced screenplay. This will prepare students to enter industry contexts with a credible piece of work. The supporting documents will allow them to demonstrate the wider learning of the module.

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**Assessment tasks:**

**Portfolio (First Sit)**

Description: Portfolio comprising screenplay and any necessary supporting professional and/or reflective documents.

Weighting: 100 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4

**Portfolio (Resit)**

Description: Portfolio comprising screenplay and any necessary supporting professional and/or reflective documents.

Weighting: 100 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4

**Part 5: Contributes towards**

This module contributes towards the following programmes of study:

Creative and Professional Writing [Frenchay] BA (Hons) 2025-26