



Unit Title	Storytelling and Single Camera Production
FHEQ Level	Level 4 / Term 2 and Term 3
Unit Code	DTP18104
Credit Value	30
Unit Type	Subject

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	70	Independent Study	60
Supervised access to resources	20	Preparation for Assessment	70
		Unsupervised Access to Resources	80
Total			300

Unit Description

Storytelling and Single Camera Production focuses on the process of translating stories into scripted narrative through writing, pre-production, production and post production. Storytelling is a fundamental building block within the Creative Industries, critical to content making for television, cinema and other screens.

In a series of short projects, you will progressively hone your storytelling skills. You will then write a short drama script which will enable you to explore the process of screen-writing, character development and writing dialogue.

Some of the scripts developed in this unit will be selected to go into production. Groups will work together to develop shooting scripts and all other pre-production work. You will then produce the short drama production and continue to shape the narrative through the post production process until you have a completed production.

You will make use of creative design and visualisation tools as well as learning some of the technical fundamentals for single camera production, including lighting, sound and editing. This will build on the skills learnt on the introductory units.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant Principles as stated below have been mapped against the Learning Outcomes relevant to each course unit and at each level (see Programme Specifications for full description of the Five Principles):

1. Cultivate / Where the individual thrives.
2. Collaborate / Where disciplines evolve.
3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / creativity meets technology

Unit Indicative Content

Narrative and storytelling:

- Principles of storytelling. Drama, documentary and other narrative genres. Types of narrative.
- What is a development process and how does it work?

Writing and editing scripts:

- Scripting for drama
- Character development.
- Script formatting.
- Editing scripts.
- Writing and developing dialogue.

Pre-production and shooting approaches:

- Research including: location, casting, production team, production crew and kit.
- Designing for screen: script directions, storyboarding, art-direction and sound design.
- Describing the shot: framing, camera angle, composition, tonal range, “look”, focus, depth of field etc.
- Lighting design - natural light/shadow, a range of controlled and reflected lighting.
- Building worlds through sound

Technical preparation and training

- Sound recording for location.
- Approaches to camera: framing, camera angle, composition, tonal range, “look”, focus, depth of field, camera motion (i.e. cranes, jibs, dollies, tracks and Steadicam)
- Lighting approaches on location
- Working with actors: casting process, frameworks for directing actors, rehearsals and read-throughs.
- Directing and crewing location drama
- Post-production processes in programme-making for drama and documentary

Unit Aims

Development of ideas, projects, scripts and plans for drama

Understand processes for creatively developing narrative in a range of media and genres.

Structure a narrative and develop character without reliance on dialogue.

Understand the range of techniques available in storytelling including building aural and visual worlds, exploring framing and movement, and editing and scripting.

Integrate the visual aspects of a programme and screen directions into a script.

Understand the development, pre-production, production and post-production processes

Increase individual confidence in craft and operational skills.

Produce a number of well-constructed short narrative pieces to a high standard

Unit Learning Outcomes

LO2 Concept/Ideation - Generate first concept ideas or strategic project themes drawing upon reference to acquired research materials

LO4 (Pre) Production - Identify, select and apply an appropriate selection of processes, materials and methods that inform creative and academic practice.

LO5 Presentation/Storytelling for Influence - Evidence effective communication of projects, whether in visual, oral or written form.

LO6 Critical and creative mindsets - Demonstrate enquiry into what makes good practice - both creatively and academically

Learning and Teaching Methods

This unit will be delivered using a combination of:

- Briefings
- Lectures
- Project work
- Seminars
- Workshops
- Group work
- Online activity
- Individual Presentations and critiques
- Self-directed independent study
- Other (describe below)
- Peer learning, group discussion, guest speakers

Assessment methods and tasks

Brief description of assessment methods

Assessment tasks	Weighting (%)
Individual project work Individual project pack and script	40%
Group drama production Group production pack Individual report (1000 words)	60%

Indicative Assessment Criteria

1. Completion of a well-presented script following screen-writing conventions. (LO2)
2. Professionalism of pre-production paperwork and preparedness for production of a drama programme. (LO4)
3. Script development resulting in a convincing narrative, character development and dialogue. (LO5)
4. Use well-chosen directional, production and post production techniques to deliver a well-constructed story. (LO5)
5. Honest critical reflection on production work and skills developed (LO6)

Essential Reading list

1. BBC. BBC Academy. TV Production on Location [Article/Internet] Available from: <http://www.bbc.co.uk/academy/en/articles/art20130702112133397> [Accessed 22/03/18].
2. Block, B. (2008) *The Visual Story: creating the visual structure of film, TV and digital media*. 2nd ed. Oxford: Focal Press.
3. Cybulski, Cybulski (2014) *Beyond Continuity: Script Supervision for the Modern Filmmaker*
4. Doyen, E (2012) *Film Directing: Beat by Beat and Block by Block*. [Internet] Creative Commons attribution 2.0. Available from: http://www.academia.edu/2070822/Film_Directing_Beat_by_Beat_and_Block_by_Block [Accessed 22/03/18 – Needs registration]
5. Katz, Steve (1991) *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Michael Wiese Productions.
6. Rehahn, E. (2006) *Narrative in Film and TV: Classroom Resources*. Leighton Buzzard: Auteur Publishing.
7. Seger, L, (2010) *Making a Good Script Great: a guide for writing & rewriting by hollywood script consultant*. 3rd ed. Beverley Hills, CA: Silman-James Press.
8. Trottier, D. (2010) *The Screenwriter's Bible: a complete guide to writing, formatting, and selling your script*. Beverley Hills, CA: Silman-James Press.
9. Weston, Judith (1999) *Directing Actors: Creating Memorable Performances for Film and Television*. Michael Wiese Productions
10. Weston, Judith (2003) *The film directors intuition - script analysis and rehearsal techniques*. Studio City, CA: Michael Wiese productions.