



<b>Unit Title</b>	Specialism Pathway 1: Screenwriting
<b>FHEQ Level</b>	5
<b>Unit Code</b>	DFP18204a
<b>Credit Value</b>	30
<b>Unit Type</b>	Subject Specialism (Pathway unit)

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	60	Independent Study	150
Supervised access to resources	15	Preparation for Assessment	25
		Unsupervised Access to Resources	50
<b>Total</b>			<b>300</b>

### Unit Description

A comprehensive understanding of narrative structuring and screenwriting is an essential skill for you as a filmmaker, as it is the organising force behind storytelling. Poor scripting can destroy great stories, and great scripting can make a weak story strong.

Allied to this understanding of screenwriting are audience demands, technological developments, and industry expectations, each of which drives forward the expression of a story. As storytelling moves into the digital age, new screenwriting paradigms are developing, and new modes of understanding stories are emerging, and this unit prioritises your engagement with current and emerging 21st Century models of practice.

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

This unit is comprised of three areas:

- Intellectual approaches  
Case studies on key exponents in Narrative Theory and Screenwriting Models:  
Barthes, Eco, Metz, Polti, Propp, Todorov, Gaffney, McKee, Blake Snyder.

- Tools and process  
Narrative drivers: Theme; plot; character; diegesis; deus ex machina
- Planning and Practice  
Common structures: Single act structuring; three act structuring; five act structuring; units of narrative; scenes, sequences, and acts; point of view; pace and rhythm, structuring for 360° media.

### Unit Aims

- Introduce students to the key theories and theorists underpinning the origination of screenplays.
- Expand students' abilities to structure stories for particular audiences and particular media.
- Develop a 'toolkit' of techniques to enable students to construct screenplays for diverse contemporary platforms.
- Cultivate student development of professional skills and attributes as screenwriters.

### Unit Learning Outcomes

#### LO 4 (Pre) Production

Employ relevant knowledge of production skills alongside a grasp of the creative potential of a selection of processes, materials and methods that inform creative and academic practice.

Related Principle: COLLABORATE

#### LO 5 Presentation /Storytelling For Influence

Select and employ effective methods of presentation and communication of projects in considering the audience/client and the purpose of the work, whether in visual, oral or written form.

Related Principle: ADVOCATE

#### LO 6 Critical and creative mindsets

Analyse conceptions of diverse practice and use this to inform a course of action

Related Principle: ORIGINATE

### Learning and Teaching Methods

Lectures  
Workshops

Supervised Access to Resources  
 Self-directed research  
 Design experiment  
 VLE support material  
 Group work  
 Individual work  
 Presentation of work in progress  
 Group Tutorial  
 Peer Learning

### Assessment methods and tasks

Formative Assessment will be offered on an individual basis within a seminar group, and will focus on individual portfolio development.  
 Summative Assessment will be through Portfolio comprising final project piece, developmental work and reflective analysis (1500 words.)

Assessment tasks	Weighting (%) (one grade or multi-grade unit)
Portfolio	100%

### Indicative Assessment Criteria

*Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.*

Through the Portfolio you will be assessed individually on:

- Level of ability to utilise appropriate skillsets in the construction of a practical portfolio (LO4)

Through the Reflective Analysis you will be assessed individually on:

- Degree of consideration of techniques to support creative intention, and the development of creative solutions (LO5)
- Level of engagement with, and application of relevant theory (appropriately referenced) to an understanding of own constructional and creative contribution (LO6)

### Essential Reading list

1. Aronson, L. (2011) *The 21st Century Screenplay*. London: Silman-James Press.
2. Bauer, I & Bauer, V. (2016) *Screenwriting Fundamentals: The Art of Craft and Visual Writing*. Oxford: Focal Press.
3. Cooper P. and Dancyger K. (2004). *Writing The Short Film*. Oxford: Focal Press.
4. Dancyger, K. and Rush, J. (1991) *Alternative Scriptwriting: Rewriting the Hollywood Formula: Successfully Breaking the Rules*. 4th edition. Oxford: Focal Press.
5. McKee, R. (2009) *Story: Substance, Structure, Style, and the Principles of Screenwriting*. London: Methuen.