Central Film School

Code	SCR4101
Title	Introduction to Writing Drama
Tutor	Various
School	School of Media
Brief description	This module aims to introduce students to the key elements of drama: character, situation, conflict, action and theme. Each element is considered separately and illustrated in a range of examples across different media. Three Act structure is presented as the dominant model in contemporary screenwriting and dramatic character is explored through the use of character biography and archetypes.
Level of study	Level 4
CAT points	30
Approved base location	Central Film School
Prerequisites	*None*
Corequisites	*None*
Restrictions	*Not applicable*
Indicative syllabus	Practical exercises in building a character and creating a scene are the basis for understanding how the different elements of dramatic narrative combine to generate a forward moving story.
Learning outcomes	A student passing this module should be able to: 1. Analyse the use of conflict in terms of character goals and obstacles; 2. Summarise the characteristics of a 3 Act structure with act breaks and turning points in a linear narrative; 3. Map the exploration of THEME in a given narrative; 4. Evaluate the use of dialogue as a means of characterisation. 5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.
Learning and teaching activities	Scheduled Contact Hours: 120 hours Independent Learning Hours: 180
Assessment	001: Coursework: Individual, standard written (100%) a portfolio of four set writing samples (Equivalent to 4600 words)

Special assessment requirements	
Indicative resources	Aristotle. (Reprint 2013) *The Poetics.* OUP Oxford Mamet D. (1987) *Writing In Restaurants*. Penguin Books Futterman D. (2006) *Capote*. US: Nick Hern Books Fleischer J. (1995) *An Approach To Screenwriting For The Feature Film*. London: Sources *Attack the Block, Joe Cornish*. 2010. DVD *Capote, Bennett Miller*. 2006. DVD *Insomnia [Norwegian and US Remake], Erik Skjoldbjaerg & Christopher Nolan*. 1997 & 2002. DVD
Date of approval	16th June 2016
Revision dates	20th September 2017
External Examiner	Daniel Hopkins

Code	PFR5102
Title	Writing, Pitching & Developing Short Films
Tutor	
School	School of Media
Brief description	This module aims to develop good practice in devising complex outlines, treatments and step outlines in the process of writing a screenplay for a short film; to develop the notion that successful writing is about 'writing and then re-writing'; to foster students' critical engagement with the short film form with all its strengths and weaknesses; to develop students' ability to articulate story themes and ideas in such a way that engages industry practitioners; to have an understanding of the production process; to foster a developed understanding of the requirements of the professional screenwriters' role.
Level of study	Level 5
CAT points	30
Approved base location	Central Film School
Prerequisites	*None*
Corequisites	*None*
Restrictions	*Not applicable*
Indicative syllabus	This module is intended to a develop a knowledge of the skills required to not only write a short film but also to come up with original ideas for films, pitch ideas for films in a knowledgeable and engaging way and also to collaborate in a relationship that further develops ideas for films. The module is taught using a combination of talks, tutorials, workshop exercises and textual analysis of films, both short and long.
Learning outcomes	A student passing this module should be able to: 1. Demonstrate an ability to develop and write an industry standard short screenplay 2. Use a range of established techniques to initiate and undertake critical analysis of Outline/Treatment/Step-Outline in the evolution of a successful screenplay and its further development; 3. Demonstrate analytical skills in the structuring of a short narrative film 4. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.
Learning and teaching activities	Scheduled Contact Hours: 60 Independent Learning Hours: 240

Assessment	001: Coursework: Individual, (70%)
	    Screenplay, 10 minutes
	
	002: Coursework: Group presentation, (30%)
	    Presentation, 10-12 minutes

Special assessment requirements	
Indicative resources	*Campbell, J. (3rd Ed. 2012) The Hero with a Thousand Faces. New World Library.* *Dancyger, K and Rush, J. (5th Ed. 2013) Alternative Scriptwriting. Routledge.* *Davis, R. (Reprint 2004) Developing Characters for Scriptwriting. US: A & C Black Publisher, Ltd.* *Davis, R. (4th Ed. 2016) Writing Dialogue for Scripts. Bloomsbury.* *Hauge, M. (2006) Selling Your Story in 60 Seconds. US: Michael Wiese Productions.* *Mackendrick, A. (2006) On Film-making. UK: Faber and Faber.* *McKee, R. (1998) Story: Style, Structure, Substance, and the Principles of Screenwriting. Methuen Publishing Ltd.* *Quinn, E & Counihan, J. (2006) Prepare Yourself For...The Pitch. UK: Faber & Faber.* *Synder, B. (2005) Save the Cat. US: Wiese, Michael Wiese Productions.* *Vogler, C. (3rd ed. 2007) The Writer's Journey: Mythic Structure for Writers. Studio City: Michael Wiese Productions.*
Date of approval	
Revision dates	
External Examiner	Daniel Hopkins

Code	SCR5103
Title	Writing Coverage 1
Tutor	
School	School of Media
Brief description	This module aims to develop a professional critical eye in the assessment of a screenplay; to provide students with the vocabulary and the tools for relevant analysis of a screenplay; to provide students with the means to enhance their writing and narrative skills through advanced 'writing coverage' workshop activities; to introduce students' to the requirements of the industry in relation to the writing of coverage reports; to introduce students to the role of the 'reader' within industry practices; to enhance students' ability to textually analyse screenplays.
Level of study	Level 5
CAT points	15
Approved base location	Central Film School
Prerequisites	*None*
Corequisites	*None*
Restrictions	*Not applicable*
Indicative syllabus	This module is intended to develop the theoretical skills required to assess and articulate the commercial worth and otherwise of a screenplay. It will be taught using a combination of lectures, seminars, workshop exercises and tutor led discussions around a number of existing screenplays, some of which have been produced and now exist as finished films and others that have yet to be produced. In this analysis of screenplays we look at specific areas such as character, structure, visual story telling ability, originality of vision and all the other elements that go into the successful screenplay.
Learning outcomes	A student passing this module should be able to: 1. Apply a range of criteria when undertaking critical analysis of a screenplay; 2. Apply industry standards when presenting their findings after assessing/analysing a screenplay; 3. Effectively communicate the results of their analysis/assessment with structured and coherent arguments and then to propose solutions to problems arising from that analysis.
Learning and teaching activities	Scheduled Contact Hours: 60 hours 1 x 6 hour morning lecture on THE NATURE OF COVERAGE and the 'VALUE' OF A SCRIPT/afternoon workshop providing coverage for a short film script 9 x 6 hours of seminars/textual analysis/workshops around coverage.

| | Independent Learning Hours: 90

Reading scripts 20 hours
Writing reports 20 hours
Viewing films 20 hours
Research 25 hours
Seminar presentations 5 hours |
|---|---|
| **Assessment** | 001: Coursework: Individual, standard written (75%)
    Script coverage report: 3000 words

002: Coursework: Individual, standard written (25%)
    Reflective commentary: 1000 words |
| **Special assessment requirements** | |
| **Indicative resources** | Campbell, J. (3rd Ed. 2012) *The Hero with a Thousand Faces*. New World Library.
Dancyger, K and Rush, J. (5th Ed. 2013) *Alternative Scriptwriting*. Routledge.
Davis, R. (Reprint 2004) *Developing Characters for Scriptwriting.* US: A & C Black Publisher, Ltd.
Davis, R. (4th Ed. 2016) *Writing Dialogue for Scripts.* Bloomsbury.
Field, S. (Revised Ed. 2005) *Screenplay.* Delta
McKee, R. (1998) *Story: Style, Structure, Substance, and the Principles of Screenwriting.* Methuen Publishing Ltd
Straczynski, J. (2002) *The Complete Book of Scriptwriting.* US: F + W Media, Inc.
Vogler, C. (3rd ed. 2007) *The Writer's Journey: Mythic Structure for Writers*. Studio City: Michael Wiese Productions. |
Date of approval	16th June 2016
Revision dates	7th March 2018 (VSP Approval)
External Examiner	Daniel Hopkins

Code	PFR4103
Title	Visual Storytelling and Screen Grammar
Tutor	
School	School of Media
Brief description	The module aims to engage with cinema as a specifically visual medium. Drawing on traditions of art, photography and theatre, it will foreground the importance of narrative sequence as a primarily visual signifying system, with emphasis on framing, staging, and syntagmatic storytelling. It will also provide a thorough grounding in screen grammar, enabling students to organize space in efficient and creative ways that provide the basis to shooting for the edit.
Level of study	Level 4
CAT points	30
Approved base location	Central Film School
Prerequisites	*None*
Corequisites	*None*
Restrictions	*Not applicable*
Indicative syllabus	Areas to be covered include framing and depth, camera and actor movement, the versatility of the shot/reverse shot, physical staging and camera placement, and telling a story without scripted dialogue. In addition to presentations and scene analysis, the module will feature a number of practical exercises including storyboarding, and photomontage.
Learning outcomes	A student passing this module should be able to: 1. Demonstrate an awareness of visual composition and sequence which can be applied to both screenwriting and film-making 2. Utilize the efficiency of visual communication in their work 3. Demonstrate the relationship between research and execution as a process. 4. Demonstrate practical skills in the editing and postproduction of shot elements 5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.
Learning and teaching activities	Scheduled learning and teaching activities: 72 hours Guided independent study: 228 hours

Assessment	001: Coursework: Group, other (60%)
	    Edited 3-5 minute film without dialogue
	
	002: Coursework, individual, essay (40%)
	    Reflective Report (2,500 words)

Special assessment requirements	
Indicative resources	Barthes R. (2009) *Mythologies.* London: Vintage Books. Berger J. (2008) *Ways of Seeing.* London: Penguin Books. Bergstrom B. (2008) *Essentials of Visual Communication.* London: Laurence King. Brown B. (2nd ed. 2011). *Cinematography: Theory and Practice.* Oxford: Focal Press. Katz S. (1991) *Film Directing Shot by Shot.* Studio City: Michael Wiese Productions.
Date of approval	16th June 2016
Revision dates	20th September 2017
External Examiner	Daniel Hopkins

Central Film School

Code	PFR4104
Title	Working With Actors
Tutor	Various
School	School of Media
Brief description	This module aims to propose the actor as collaborator for both screenwriter and filmmaker, by approaching performance from both sides of the camera. What do actors look for in a script? How do they prepare a scene for audition? How to maximise the key collaborative relationships between lead actors, director and writer. How does the filmmaker get the best performance from an actor with regards to the script?
Level of study	Level 4
CAT points	15
Approved base location	Central Film School
Prerequisites	*None*
Corequisites	*None*
Restrictions	*Not applicable*
Indicative syllabus	The module will provide a number of sessions that introduces writers and directors to the creative collaboration with lead actors so they better understand character development as integral to script development. Workshops include improvisation exercises with professional actors to discover backstory and motivations for stronger character development. Sessions will also include textual analysis reading and the discussing of scripts written by students.
Learning outcomes	A student passing this module should be able to: 1. Demonstrate an understanding of what an actor needs in a script and on set; 2. Apply techniques relating to backstory and motivation, to scene construction 3. Analyse the dialogue of a script from two key drafts 4. Utilise the feedback process, to inform the re-writing of script drafts. 5. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams
Learning and teaching activities	Scheduled learning and teaching activities: 48 hours: Guided independent study: 102 hours:

Assessment	001: Coursework: Individual, (100%)
	
	   Two assessed observations of the script reading sessions with actors as
	     collaborators (Filmed as evidence).

Special assessment requirements	
Indicative resources	Abbott, J (2009): Improvisation in Rehearsal. UK: Nick Hern Books Bartow, A (2008): Handbook of Acting Techniques. Nick Hern Books Caldarone, M & Lloyd-Williams, M (2004): Actions: The Actor's Thesaurus. Nick Hern Books Canon, D (2012): In Depth Acting. Oberon Books Churcher, M (2011): A Screen Acting Workshop. Nick Hern Books Churcher, M (2003): Acting for Film: Truth 24 Times a Second. Virgin Books Ellis, S & Lamson, L. (2011): Now Write! Screenwriting: Exercises by Today's Best Writers and Teachers. Tarcher Flinn, D. (2007): Ready for My Close-up: Great Movie Speeches. Limelight Editions Graham, S & Hoggett, S. (2009): The Frantic Assembly Book of Devising Theatre. Routledge Guskin, H (2004): How to Stop Acting. Methuen Drama Johnson, A (2013): The Excellent Audition Guide. Nick Hern Books Johnstone, K (2007): Impro: Improvisation and the Theatre. Methuen Drama Kraner, P & Lovell, A. (1999): Screen Acting. Routledge Lynn, B (2004): Improvisation for Actors and Writers. Meriwether Publishing, U.S. Mamet, D (1998): True and False: Heresy and Common Sense for the Actor. Faber & Faber Meisner, S & Longwell, D. (1990): On Acting. Vintage Books Nicolas, A. (1999): 99 Film Scenes for Actors. Avon Books Nyman, A. (2012): Golden Rules of Acting. Nick Hern Books Stanislavski, C. (2008): Building a Character. Methuen Drama Stanislavski, C. (Reprint Ed. 2013): An Actor Prepares. Bloomsbury Academic Tucker, P. (2nd Ed. 2003): Secrets of Screen Acting. Routledge Weston, J (1999): Directing Actors: Creating Memorable Performances for Film and Television. Michael Wiese Productions
Date of approval	16th June 2016
Revision dates	20th September 2017
External Examiner	Daniel Hopkins

Code	SCR4106
Title	Screenwriting: Writing Short Films
Tutor	
School	School of Media
Brief description	The module aims to introduce students to key concepts relevant to the interpretation and production of short film screenplays; to develop good practice in devising outlines and treatments in the process of writing a screenplay for the short film form; to foster students' critical engagement with the short film form with all its strengths and weaknesses; to develop students' ability to articulate story themes and ideas in such a way that engages industry practitioners; to extend and enhance students' ability to develop scripted material around particular themes.
Level of study	Level 4
CAT points	15
Approved base location	Central Film School
Prerequisites	*None*
Corequisites	*None*
Restrictions	*Not applicable*
Indicative syllabus	This module is intended to introduce students to key concepts of story telling with emphasis on the short film form. The concept of a Classic Narrative Structure will be looked at alongside the development of Character and Plot analysis. Recognising how much story can effectively be told in a 'short' is a key part of this module. The module will be taught using a combination of lectures, seminars, workshop exercises and the analysis of films alongside textual analysis of screenplays for shorts.
Learning outcomes	A student passing this module should be able to: 1. Undertake the correct formatting for a screenplay; 2. Originate and develop a treatment for a screenplay; 3. Originate and develop a screenplay for a short film. 4. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams.
Learning and teaching activities	Scheduled Contact Hours: 60 hours Independent Learning Hours: 90

Assessment	001: Coursework: Portfolio Individual, (100%) A written short screenplay, with an accompanying treatment (5 minutes)
Special assessment requirements	
Indicative resources	Churcher M. (2003). *Acting for Film.* London: Virgin Books. Graham S. & Hoggett S. (2009). *The Frantic Assembly Book of Devising Theatre.* Abingdon: Routledge. Mamet D. (1997). *True and False: Heresy and Common Sense for the Actor.* New York: Vintage Books. Stanislavski C. (1989). *An Actor Prepares.* New York: Routledge. Tucker P. (2003). *Secrets of Screen Acting.* New York: Routledge.
Date of approval	
Revision dates	
External Examiner	Daniel Hopkins

Code	SCR5106
Title	Genre Analysis
Tutor	
School	School of Media
Brief description	Genre Analysis will provide the understanding of the codes, conventions and themes that underpin the concept of genre.
Level of study	Level 5
CAT points	15
Approved base location	Central Film School
Prerequisites	*None*
Corequisites	*None*
Restrictions	*Not applicable*
Indicative syllabus	The module will explore the codes, conventions and themes of various genres – via seminars, workshops, close textual analysis and student presentations, to see how these elements are applied to screenwriting.
Learning outcomes	A student passing this module should be able to: 1. Map the key signifiers and indicators of different genres; 2. Apply underlying principles and concepts in the identification and analysis of different themes and conventions related to genres; 3. Effectively communicate using arguments and analysis how themes contribute to a genre's success with audiences and why; 4. Show an understanding of the types of characters and common settings identified in genre films. 5. Demonstrate an essential awareness of the importance of studentship, Inter-personal skills, self-discipline and collaboration to support working within diverse teams.
Learning and teaching activities	Scheduled Contact Hours: 48 hours Independent learning Hours: 102

Assessment	001: Coursework: Individual, presentation (100%)
	        Student Presentation – 20 minutes
	        (Equivalent to 3000 words)

Special assessment requirements	
Indicative resources	Hicks, N. (2002) *Writing the Thriller Film: Terror Within*. US: Wiese, Michael Productions. Mernit, B. (2001) *Writing the Romantic Comedy.* US: HarperCollins. Sarno, G. (2006) *The Thriller: Scripting Seat-Gripping Suspense.* US: iUniverse Inc. Vogler, C. (3rd ed. 2007) *The Writer's Journey: Mythic Structure for Writers*. Studio City: Michael Wiese Productions. Bringing Up Baby, Howard Hawks .1938. DVD Don't Look Now, Nicholas Roeg. 1973. DVD It Happened One Night, Frank Capra. 1934. DVD Ringu, Hideo Nakata. 1998. DVD Strangers on a Train, Alfred Hitchcock. 1951. DVD The Manchurian Candidate, John Frankenheimer. 1962. DVD
Date of approval	7th March 2018 (New module approved at VSP)
Revision dates	
External Examiner	Daniel Hopkins

Code	SCR5107
Title	Writing Episodic Television
Tutor	
School	School of Media
Brief description	This module aims to provide an introduction to the television formats of episodic fiction such as series, serials, soaps and sitcoms and webisodes as experienced on the internet. The module will examine the characteristics of episodic fiction on television and the internet.
Level of study	Level 5
CAT points	30
Approved base location	Central Film School
Prerequisites	*None*
Corequisites	*None*
Restrictions	*Not applicable*
Indicative syllabus	The principles and conventions of different TV and internet platforms are examined in this module. Students will undertake studies that reveal the anatomy of episodic writing including: format development, outlining episodic arcs, programme ideas and writing conventions.
Learning outcomes	A student passing this module should be able to: 1. Identify, target and maintain a specific audience for an ongoing narrative; 2. Originate and develop multiple storylines for an ongoing narrative; 3. Apply appropriate screenplay techniques to develop episodes for television internet platforms; 4. Demonstrate an essential awareness of the importance of studentship, interpersonal skills, self-discipline and collaboration to support working within diverse teams;
Learning and teaching activities	Scheduled Contact Hours: 60 Independent Learning Hours: 240

Assessment	001: Coursework: Individual, standard written (50%) 　　　Write a series bible - 3000 words 002: Coursework: Individual, other (50%) Equivalent to 3000 words 　　　1 TV episode screenplay (30 minutes) 　　　OR 3 WEB SERIES episode screenplays (5 minutes each)
Special assessment requirements	
Indicative resources	Dimmaggio, M. (2008) *How To Write For Television.* US: Touchstone Gibbs, N. (2012) *Writing The TV Drama Series: Get Your Scripts Commission.* US: McGraw-Hill Professional Publishing Smith, E. (Revised Expanded Ed. 2010) *Writing Television Sitcoms.* US: Penguin Group Inc. Douglas, P. (3rd Revised Ed. 2011) *Writing The TV Drama Series: How to Succeed as a Professional Writer in TV.* Michael Wiese Productions Rabkin, W. (2011) *Writing the Pilot TV.* Moon & Sun & Whiskey, Incorporated Grace, Y. (2014) *Writing for Television TV.* Creative Essentials *Breaking Bad*, AMC. 2008. DVD *Doctors*, BBC TV. 2000. Series Bible and Scripts *Fresh Meat*, Channel 4. 2011. DVD and Scripts *The Misfits*, Channel 4. 2009. DVD and Scripts *Waking the Dead*, BBC. 2000. DVD and Scripts
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External Examiner	Daniel Hopkins