FALMOUTH UNIVERSITY

DOCUMENT CONTROL & APPROVAL

Issue	Amendment Detail	Name	Date Approved
0.1	Templates added to submission library	QAE	
	Academic Director Approval and submission to QAE.		
1.0	QAE Approval		

FALMOUTH UNIVERSITY

MODULE DESCRIPTOR

THE MODULE DESCRIPTOR PROVIDES ESSENTIAL INFORMATION TO COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE

Module Name	Adaptation for the Screen
Module Code *Student Records to establish coding protocol*	SCR602
Credit Value	30
Level and Study block *e.g. Level 4, Study block 2*	Level 6, Study Block 5
Pre-requisites *Insert name, codes will be inserted once created by Student Records*	N/A
Named Module Leader	Emma Millions
Module Aim *One succinct statement*	This module will provide an understanding of the process of adapting a narrative from various media through the study of existing adapted texts and the production of your own adaptation.
Summary Module Description	This module aims to critically evaluate the theory and practice of interpretation and transposition, as key processes associated with adapting media for the screen. Adaptations are at the heart of film and TV, with around three-quarters of all produced content deriving from another source. In adapting source material, the screenwriter needs to be aware of adaptation as a process, but also to be mindful of the transposing of cultural sensitivities for diverse audiences that would be inherent within the script. The module will also examine current debates on adaptation through the reading and discussion of key critical literature. At the end of the course, you will be able to define what is an adaptation and determine the relationship between it and the respective work's source materials. You should also understand audience expectations and reception of adaptations through analysis of their place in

	the current market. You will also be equipped with tools on how to devise, write and pitch an adaptation.
Module Specific Employability Skills	The module will offer you an opportunity to practice the following specific skills that can be used in professional settings in film, television and creative industries.

Industry & Business Knowledge: You will develop an ability to recognise and apply relevant terminologies, formats, technologies and processes to your creative practice or evaluation of others' work.

Critical Thinking & Analysis: You will develop an ability to look below the surface of film and television, make connections and reflect on different social and creative perspectives. Through this process, you will build a more profound understanding not only of film and television but also of values and attitudes in contemporary global societies that influence what you see on the screen.

Expanded Worldview: You will appreciate a range of diverse creative practices and modes of expression. You will also develop social and political sensitivity, especially regarding representation.

Ethical and Legal Responsibilities: You will progress your understanding of how to work professionally within industry-standard ethical and legal frameworks.

Problem Solving and Innovation: You will grow your capability to logically and critically evaluate current screenwriting practices and develop an innovative creative style by applying conceptual models to practical challenges.

Imagination and Creativity: You will gain confidence to determine your potential contribution to the creative industries, finding the courage to use creative solutions and produce unique and original work.

Organisation: You will advance your project and time management skills.

Entrepreneurial skills: You will learn to identify and take advantage of professional and personal opportunities. You |

	will develop your business awareness and understand what effort is required should you choose to work as a freelancer.
	Communication skills: You will practice an ability to articulate your ideas in writing and speech in a coherent and clear manner that can be understood by non-specialist audiences.
	Personal Development: You will be advised on how to define your priorities, manage your time effectively, develop an understanding of personal strengths and weaknesses and find ways of responding to constructive criticism and feedback. Your ability to forge productive relationships with others and to understand the essential elements of how creativity is fostered in team environments will go on to support you and your ambitions in your academic career and beyond.

Learning Outcomes

LO #	Learning Outcome Name	Learning Outcome Description	Assessment Criteria Category
6	Analysis	Evaluate and analyse specialist information and practices and formulate reasoned arguments.	Analysis
7	Innovation	Evaluate problem solving techniques, independent enquiry, practice and experimentation in the realisation of a project	Innovation
8	Industry	Evaluate industry vocabulary and knowledge to enable you to present your work and support your engagement with the commercial marketplace	Industry

Assessment Method Table							
No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed			Compulsory or Compensatable
				6	7	8	
1	PO	Script and supporting documentation	100	X	X	X	Compulsory

*The following codes for assessment methods apply* *(additional codes can be proposed through this process, if necessary):-*
AR	Artefact	LR	Literature Review
CB	Computer-based	OR	Oral
CE	Critical evaluation	PC	Practical
CS	Case study	PF	Performance
DI	Dissertation or project	PL	Placement
ES	Essay	PO	Portfolio
EX	Exam	PR	Presentation
GR	Group Report	RE	Individual report
IT	In-module Test	SP	Studio Practice
JL	Journal / Logbook	OT	Other

Modes of delivery (KIS)

Activity	Hours
Lecture	36
Seminar	24
Tutorial	3
Project supervision	12
Demonstration	N/A
Practical classes and workshops	N/A
Supervised time in studio/workshop	N/A
Fieldwork	N/A
External visits	N/A
Guided independent study	225
Work based learning	N/A
Placement	N/A
Year abroad	N/A
TOTAL	300

Indicative list of Resources

Reading List

BINGHAM, D. 2010. ***Whose Lives are they Anyway?: The Biopic as Contemporary Film Genre.*** New Brunswick: Rutger University Press.

CARTMELL, D. and WHELEHAN, I. 1999. ***Adaptations: From Text to Screen, Screen to Text.*** London: Routledge.

CORRIGAN, T. 1999. ***Film and Literature. An Introduction and a Reader.*** New Jersey: Prentice Hall.

MACCABE, C., MURRAY K. and WARNER R., 2011. ***True to the Spirit: Film Adaptation and the Question of Fidelity.*** Oxford and New York: Oxford University Press.

NAREMORE, J. (ed.) 2000. ***Film Adaptation.*** London: The Athlone Press.

SEGER, L. 1992. ***The Art of Adaptation: Turning Fact and Fiction into Film.*** New York: Henry Holt.

STAM, R. and RAENGO, A. (eds) 2005. ***Literature and Film: A Guide to the Theory and Practice of Film Adaptation.*** London: Blackwell.

Refer to the Module Guide for a range of up-to-date resources e.g. films, scripts, journal articles, websites and podcasts.

Named Awards	
BA (Hons) Screenwriting	Compulsory