

University of Wales Trinity Saint David
Faculty of Humanities and Performing Arts

WRITING FOR VISUAL MEDIA



CAMF4004

2017-18

CAMF4004 WRITING FOR VISUAL MEDIA

20 Credit Module

Tuesday 9.00-12.00

Room: TL12

Module Coordinator: Dr Susan Drake

(Room: Staff Office; email: s.drake@uwtsd.ac.uk)

Office Hour: Monday 12.00-13.00

SYLLABUS:

This module introduces students to the practice of writing for visual media. Through the integration of theory and practice, students will gain an understanding of narrative structures and their use in different media. Students will be introduced to the significance of narrative, character and themes in visual texts, and to the creation of treatments, step outlines and storyboards. The formal and institutional requirements of creating scripts for a variety of contemporary media will also be introduced.

Over the course of the module, students will be introduced to the screenwriting practices of the film industry, and other relevant media. They will be asked to plan and execute a script conforming to the industry practices of their chosen media.

MODULE AIMS:

- To introduce students to the theory and practice of writing for visual media.
- To provide the necessary critical and evaluative tools for the production of creative work in a variety of contemporary media, and to create narrative forms appropriate to these media.

LEARNING OUTCOMES:

By the end of this module students should be able to:

- demonstrate a knowledge of narrative structures and the significance of narrative in media texts;
- demonstrate an informed awareness of the institutional codes and practices applicable to writing for visual media, through their own writing practice;

- show knowledge of the creative production process, through the practice of creative writing;
- create a script appropriately formatted for the student's chosen medium.

TRANSFERABLE SKILLS:

Note-taking, oral expression, research skills, organise and manage a self-directed project, communication, evaluative skills, deliver work to a specific brief and format, initiate and realise creative work to appropriate practices.

MODULE EVALUATION:

At the end of the module students will be asked to complete a module evaluation form. Please refer to Learning Outcomes when making your evaluation.

TIMETABLE:

The module is taught over an eleven week period, starting in week one of semester two. Each session will be approximately three hours, starting at 9.00am, with a mid-session break. Reading Week will take place in week six, and there will be no seminar in this week.

BIBLIOGRAPHY:

Essential

- Batty, C. and Cain, S. (2010) *Media Writing: A Practical Introduction*. Basingstoke: Palgrave.
- Cowgill, L. (2005) *Writing Short Films: Structure and Content for Screenwriters*. Los Angeles: Lone Eagle Publishing Co.
- Grove, E. (2008) *Raindance Writers' Lab: Write and Sell the Hot Screenplay* (2nd ed.). Oxford: Focal Press.

Recommended

- Batty, C. and Waldeback, Z. (2008) *Writing for the Screen*. Basingstoke: Palgrave.
- Buchan, S. (ed.) (2012) *Animation*. London: Routledge.
- Burgess, J., Hjorth, L. and Richardson, I. (2012) *Studying Mobile Media: Cultural Technologies, Mobile Communication, and the iPhone*. London: Routledge.
- Carroll, B. (2010) *Writing for Digital Media*. London: Routledge.
- Davis, R. (2008) *Writing Dialogue for Scripts: Effective Dialogue for Film, TV, Radio and Stage*. London: A & C Black Publishers.
- Downs, S. (2011) *The Graphic Communications Handbook*. London: Routledge.
- Duncan, R. and Smith, M.J. (2011) *Critical Approaches to Comics: Theories and Methods*. London: Routledge.
- Eisner, W. (2008) *Comics and Sequential Art: Principles and Practice from the Legendary Cartoonist*. New York: W.W. Norton and Co.
- Field, S. (2007) *The Screenwriter's Workbook: Exercises and Step-by-step Instructions for Creating a Successful Screenplay*. New York: Delta.
- Field, S. (2005) *Screenplay: The Foundations of Screenwriting*. New York: Delta.
- Flint, D. and Zuur Platten, J. (2006) *The Ultimate Guide to Video Game Writing and Design*. New York: Lone Eagle.
- Gaffney, F. (2008) *On Screenwriting*. Leighton Buzzard: Auteur.
- Gates, T. (2002) *Scenario: the Craft of Sceenwriting*. London: Wallflower Press.
- Handler-Miller, C. (2004) *Digital Storytelling: A Creator's Guide to Interactive Entertainment*. Oxford: Focal Press.
- Horton, A. (1994) *Writing the Character-Centered Screenplay*. Berkeley: University of California Press.
- Howard, D. and Mabley, E. (2011) *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. London: Souvenir Press.
- Kallas, C. (2010) *Creative Screenwriting: Understanding Emotional Structure*. Basingstoke: Palgrave.
- Kocur, Z. (ed.) (2011) *Global Visual Cultures: An Anthology*. Oxford: Wiley-Blackwell.
- Lancaster, K. (2012) *Video Journalism for the Web: A Practical Introduction to Multimedia Storytelling*. London: Routledge.
- Mackey, M. (2011) *Narrative Pleasure in Young Adult Novels, Films and Videogames*. Basingstoke: Palgrave.

Maras, S. (2008) *Screenwriting*. London: Wallflower.
McKee, R. (1999) *Story: Substance, Structure, Style and the Principles of Screenwriting*. London: Methuen.
Morley, D. and Neilsen, P. (2012) *The Cambridge Companion to Creative Writing*. Cambridge: Cambridge University Press.
Newman, J. (2012) *Videogames* (2nd ed.). London: Routledge.
Paul, C. (2012) *Wordplay and the Discourse of Videogames: Analysing Words, Design and Play*. London: Routledge.
Price, S. (2010) *The Screenplay: Authorship, Theory and Criticism*. Basingstoke: Palgrave.
Sellors, C.P. (2009) *Film Authorship*. London: Wallflower.
Tavinor, G. (2009) *The Art of Videogames*. Oxford: Wiley-Blackwell.
Van Sijll, J. (2005) *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Studio City, CA: Michael Wiese Productions.
Walter, R. (2010) *Essentials of Screenwriting: The Art, Craft, and Business of Film and Television Writing*. New York: Plume Books.

Journals

Cinema Journal
Screen
Sight and Sound

Websites

www.afi.com
www.bfi.org.uk
www.imdb.com
www.celtx.com
www.bbc.co.uk/writersroom/
www.stylist.co.uk/stylist-network/how-to-write-a-killer-script#image-rotator-1
www.writersstore.com

PROGRAMME OUTLINE:

Seminar 1: 30th January

The pre-production process.

Seminar 2: 6th February

Getting started on a script.

Seminar 3: 13th February

Treatments and step outlines.

Seminar 4: 20th February

Storyboards.

Seminar 5: 27th February

Generating script ideas.

READING WEEK.

Seminar 6: 13th March

Characters.

Seminar 7: 20th March

Script read throughs.

Seminar 8: 27th March

Scene writing.

Seminar 9: 24th April

Dialogue.

Seminar 10: 1st May

Troubleshooting: Final read throughs and script format.

ASSESSMENT:

Coursework 100%

Assessment 1 (50%): Portfolio (to the equivalent of 2000 words)

Portfolio to include:

Treatment
Step Outline
Storyboard

Due date: **Noon, 8th March 2018**

Assessment 2 (50%): Creative assignment (to the equivalent of 2000 words)

Assignment to comprise a 5 minute script, formatted correctly for the student's chosen medium.

Assignment due: Noon, 11th May 2018

All written work must be produced in a Microsoft Word compatible document, and submitted via Moodle where appropriate, and in hard copy to the staff office by 3pm on the submission date.

Work should be double spaced, page numbered, and fully referenced according to the School's referencing booklet.

Filmographies and bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include filmographies and bibliographies.

Scripts should be correctly formatted; if you are using Celtx then ensure that the file is provided in a PDF version.

FEEDBACK

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance.

Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between teachers and students in formal classes
- Direct questions and responses from teachers inside and outside formal classes
- Email correspondence between teachers and students
- Interactions between students and teachers using the module message board on Moodle
- Informal comments and responses to pitches and presentations in classes
- Comments and annotations added to written submissions, such as essays and reflective journals
- Formal written feedback in response to assignments recorded on the summative assessment module feedback forms

In order to confirm that you have received and understood your formal feedback you will acknowledge and respond to the written comments using the facility set up on Moodle.

Feedback due dates:

29th March 2018
1st June 2018



**FACULTY OF HUMANITIES
AND PERFORMING ARTS**

**Carmarthen Film and Digital
Media**

BA (Honours) Film and Visual Culture
BA (Honours) New Media Production

CAMF4004

**WRITING FOR
VISUAL MEDIA**

Summative Assessment: assessment appraisal and feedback on outcomes

Student Name: _____

Student Number: _____

Date of Assessment Submission: _____

Date of Feedback: _____

Learning Outcomes Achieved:

	Poor	Weak	Average	Good	Excellent
demonstrate a knowledge of narrative structures and the significance of narrative in media texts					
demonstrate an informed awareness of the institutional codes and practices applicable to writing for visual media, through their own writing practice					
show knowledge of the creative production process, through the practice of creative writing					
create a script appropriately formatted for the student's chosen medium					

ASSESSMENT: PRACTICAL WORK

	Poor	Weak	Average	Good	Excellent
Relevance of project to topic and brief					
Planning (research/organization)					
Understanding and use of relevant contexts (genre, social, historical, etc.)					
Understanding and application of relevant theoretical approaches					

Technical and production competence					
Appropriate use of secondary sources (where relevant)					
Presentation, style and technique: scholarly and professional conventions					
Team work					
Originality of approach					

Staff feedback on the work produced for this module:

Module Tutor(s):

Mark:

Assessment 1	
Assessment 2	

**Please note that all marks are provisional until agreed/confirmed at the final Exam Board of the academic year.*

Please see Moodle for the Faculty's marking descriptors and criteria for assessment.