

Script to Screen: Individual Project

small platform under construction about sixty feet above them. Two scouts are sawing something in half on it. Scout Master Ward looks astonished.

SCOUT MASTER WARD
That's not a safe altitude.

Scout Master Ward circles around the trunk while looking up at the tree house. He stammers:

SCOUT MASTER WARD
Why's it up so high? If somebody falls -- it's a guaranteed death.

SKOTAK
Well, where would you've built it?

SCOUT MASTER WARD
(pause)
Lower!

Gadge makes a note. Skotak looks sheepish. Scout Master Ward strides away. He stops in front of a very small scout with tiny eyes poking at an anthill with a stick. He appears to be contemplating pouring lighter fluid on it. He is Nickleby.

SCOUT MASTER WARD
Nickleby. Spot check.

Nickleby stands up. He looks extremely disheveled.

SCOUT MASTER WARD
Your socks are down. Your shirt-tails are untucked. Your trousers are not properly pressed. You are reported for uniform violation!

Gadge makes a note. Nickleby slouches. Scout Master Ward strides away. He stops in front of a work-bench covered with newspaper where one scout sifts green powder through a funnel into cardboard tubes and another makes wax stoppers with a metal press. They are Panagle and Izod. A sign on the side of the table reads No Smoking. Scout Master Ward hands his cigarette to Gadge, who holds it away at arm's length.

SCOUT MASTER WARD
How many rockets you up to, Panagle?

PANAGLE
Sixteen and a half.

SCOUT MASTER WARD



Script to Screen (CAMF5003)

Level 5 module – 20 credits

Teaching is by lecture and hands-on tutorial workshop.

Lecture and Workshop: Monday 13:00 – 16:00 TL12 (Mac Lab)

Module Tutors

Dr Matt Jones (matt.jonze@outlook.com)

Dr Brett Aggersberg (b.aggersberg@uwtsd.ac.uk)

Please make an appointment with your tutor for a tutorial if you have additional questions not covered in the sessions. If you need to consult the course team urgently, please email the staff member concerned.

Audio Visual equipment should be booked out at least 48hrs in advance.

Module evaluation:

At the end of this module, you will be asked to complete a module evaluation form. Please refer to the anticipated learning outcomes when making your evaluation.

MODULE AIMS AND LEARNING OUTCOMES FOR ASSESSMENT

AIM(S)

- To enable students to develop skills in the screenwriting, pre-production, and production processes.
- To enable students to critically evaluate the dramatic and narrative practices of film by means of practical activity.

LEARNING OUTCOMES

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

- demonstrate a knowledge and developed understanding of the screenwriting process within film production;
- take responsibility for planning and developing courses of action, as an individual working in collaboration with others;
- demonstrate knowledge and critical understanding of the disciplines and professional methods of film production through practical application;
- create a short film production project at the appropriate level.

CONTENT

Students will develop an original script through the process of pre-production planning through to realisation as a 7 minute film. Content will include: mainstream and independent film screenwriting processes; the study of screenwriting theory; preparing treatments, storyboards, shooting scripts and production images; planning, directing the camera and actors, cinematography, and editing. The processes engaged with over the course of the module will explore how to utilise creative and innovative approaches to film making; students will be expected to work productively in allocated roles within the team as a whole to ensure that each team member produces a film project.

Transferable Skills:

Note-taking, oral expression, research skills, communication, evaluative and analytical skills, and media production.

Module evaluation:

At the end of this module, you will be asked to complete a module evaluation form. Please refer to the anticipated learning outcomes when making your evaluation.

Timetable:

The module is taught over an eleven week period, starting in week one of Semester one. Each session will last for three hours. There will be a Reading Week in week six, where students will submit their portfolios.

BIBLIOGRAPHY

Reading List:

Essential

Adobe Creative Team (2014) *Adobe Premiere Pro CC (2014) Classroom in a Book*. Berkeley: Adobe Press/Peachpit Press.

Batty, C. and Cain, S. (2010) *Media Writing: A Practical Introduction*. Basingstoke: Palgrave.

Grove, E. (2008) *Raindance Writers' Lab: Write and Sell the Hot Screenplay* (2nd ed.). Oxford: Focal 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.

Walter, R. (2010) *Essentials of Screenwriting: The Art, Craft, and Business of Film and Television Writing*. New York: Plume Books.

Recommended

Batty, C. and Waldeback, Z. (2008) *Writing for the Screen*. Basingstoke: Palgrave.

Buchan, S. (ed.) (2012) *Animation*. 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.

Dawkins, S. and Wynd, I. (2009) *Video Production: Putting Theory into Practice*. Basingstoke: Palgrave.

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.

Figgis, M. *Digital Film-Making*. New York: Faber & Faber, 2007.

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 Screenwriting*. London: Wallflower Press.

Handler-Miller, C. (2004) *Digital Storytelling: A Creator's Guide to Interactive Entertainment*. Oxford: Focal Press.

Kallas, C. (2010) *Creative Screenwriting: Understanding Emotional Structure*. Basingstoke: Palgrave.

- Lancaster, K. (2012) *Video Journalism for the Web: A Practical Introduction to Multimedia Storytelling*. London: Routledge.
- Maras, S. (2008) *Screenwriting*. London: Wallflower.
- McKee, R. (1999) *Story: Substance, Structure, Style and the Principles of Screenwriting*. London: Methuen.
- Mercado, G. (2010) *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition*. Oxford: Focal Press.
- 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.
- Thurlow, C. (2008) *Making Short Films: The Complete Guide from Script to Screen* (2nd ed.). Oxford: Berg.
- Van Sijl, 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

Historical Journal of Film, Radio and Television

Quarterly Review of Film and Video

Screen

Sight and Sound

Web Sites

www.afi.com

www.bbc.co.uk/filmmaking

www.bfi.org.uk

www.creativecow.com

www.filmagencywales.com

www.imdb.com

www.lynda.com

www.macvideo.tv

www.philipbloom.net

www.vevo.com

www.vimeo.com

Students will be directed to appropriate online resources over the course of the module.

The bibliography is subject to change depending on available software and associated texts.

MODULE OUTLINE

You will be expected to conduct non-assessed tasks as part of your development on this module. This may include filming outside of the classroom environment. Updated 16/10/18

Week	Lesson Theme	Activity/Notes
1	Introduction- to module Project Planning Conceptualising Short Films	Students to prepare 3 treatments for pitching in week 2.
2	Pitching Ideas for Short Films Guest Lecture- Martin Wilding	3 pitches to include moodboards and moving images reference material.
3	Project Green Lighting	Green lighting Feedback You will not be allowed to film until your film has been green lit by the supervisory team.
4	Planning the shoot- Including: Risk Assessment, Release Forms, Kit Requirements, Storyboards, and production images	Extended Step outline Review
5	Script Presentation and Portfolio Review	Auditioning Cast and Crew should take place this week.
6	Reading week	Portfolio Submission- 8th Nov 2018 by 12 noon
7	Advanced Camera and Sound Work. Shooting for the edit	Feedback on portfolios to be made available by the end of this week. Audio for film
8	Shooting	You should start filming by this week so your equipment bookings need to be made during reading week or earlier if possible.
9	Shooting	Viewing of rushes- Feedback
10	Advanced Editing and Post- Production	Viewing of rushes- Feedback Practical application of post production techniques. Exporting/publishing formats and techniques.
11	Assembly Edit	Viewing of assembly edits-Feedback
	Friday 4th January Preview Edit Screening	Everyone should screen a preview edit today starting at 10am. Students to organise schedule.
	ASSESSMENT DEADLINE	1pm Monday 7th January 2019 A video file of the final film must be uploaded to Moodle by this date as well as being screened to the class.
	DEADLINE FOR ASSESSMENT FEEDBACK	1st February 2019

This schedule is subject to change and students are advised to check Moodle for the latest module information.

The following software/hardware will be used on this module:

Adobe Premiere Pro CC, Celtx. Other software will be recommended when appropriate.

Three ideas of a high quality are to be pitched by week 2. The strongest idea will be selected by the panel, and following further pre-production work, green lit by course staff by week 3.

A preview edit will be screened at 10:30am on the 4th January 2019 to provide an opportunity to receive feedback and make final adjustments before the final submission.

Coursework Submission Instructions

You must conform to the following guidelines for submitting your work:

Film and accompanying media-

- High quality MPEG4 file(s) in the correct aspect ratio (normally 16:9),
- The file(s) should be in a folder with the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_ CAMF5003_1),
- Films should be labelled clearly with the title of the production,
- Submission should be made via Moodle by the deadline. *Check that the exported file will fit the upload limit set by Moodle.*
- A copy of the film must also be screened to the staff by the given deadline.

Written Work

- The file(s) should be in a folder with the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_ CAMF5003_1)
- Written work must be a Microsoft Word (or PDF's for scripts and storyboards) compatible document formatted with double line spacing and include references for all externally sourced content you have used (books, images, websites, films etc) and must conform to the School Reference Guidelines (booklet available separately).
- In the case of a Celtx document you should submit a PDF file, but please ensure it is fully functional and you should provide a PDF/JPEG version of other supporting documents where appropriate.
- Folders of mixed file formats can be submitted as an archived Zip file. This must be organised in a clear and logical manner.
- Where possible, the electronic copy of the preproduction folder must be organised into a PDF. Hyperlinks can also be included, but must remain live until at least the summer exam board has concluded.
- Pre-production material can also be submitted as a bound hard copy with a cover, contents page, and page numbers.



LEVEL 5 ASSESSMENT SPECIFICATION

Module:	Script To Screen		
Module code:	CAMF5003	Contribution to Overall Module Assessment (%):	40
Lecturer:	BA	Internal Verifier:	MJ
Assignment Title:	Assessment 1- Preproduction Portfolio	Word count (or equivalent):	2000 words eq
Submission deadline:	Noon 8/11/18	Return date of provisional marks & written feedback:	6/12/18
Submission method:	The portfolio must be submitted via the provided Assignment Submission space on Moodle. Please ensure documents are correctly formatted and that you confirm their submission. You should also check the submission file size limit. You may also submit a bound copy of the portfolio to the staff office by the deadline. Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes (from module syllabus)

- demonstrate a knowledge and developed understanding of the screenwriting process within film production;
- take responsibility for planning and developing courses of action, as an individual working in collaboration with others;
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TASK DESCRIPTION

Pre-production portfolio (to the equivalent of 2000 words) **40%-**

The portfolio must include:

- treatment
- correctly formatted script (Where appropriate 1st version and revised versions of scripts should be identified and submitted).
- shooting script.
- storyboards (The storyboards should include notes regarding lighting, camera angles and movements, time of day, and location).
- preproduction images such as a moodboard, video reference material, auditions, locations, and cast. (These can be submitted as physical boards with images on, or in an electronic form such as a PDF or online image/video collection. Examples of audition footage should be submitted as small MP4 files or as Private Youtube links, indicating the character being performed).
- Risk Assessments
- Release Forms

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria overleaf.

1. Engagement with Literature Skills

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a

suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment:

You should demonstrate your knowledge of the equipment and methodologies and the industry context of your work.

2. Knowledge and Understanding Skills

At level 5, you should be able to demonstrate: sound knowledge and critical understanding of the well-established concepts and principles of the subject area and the way in which those principles have developed; knowledge of the main methods of enquiry in the discipline. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment:

Your preproduction material should evidence your understanding and engagement with film making production issues and how you have prepared for your shoot.

3. Cognitive and Intellectual Skills

You should be able to critically analyse information, and propose solutions to problems arising from that analysis, including the critical evaluation of the appropriateness of different approaches to solving problems. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? At all times, you must provide justification/evidence for your arguments and judgements. Evidence that you have reflected upon the ideas of others within the subject area is crucial to you providing a reasoned and informed debate within your work. Furthermore, you should provide evidence that you are able to make sound judgements and convincing arguments using data and concepts, with an understanding of the limits of knowledge, and how this influences analyses and interpretations. Sound, valid conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment:

Your research and preproduction notes should demonstrate your thought process and how you have implemented new knowledge into your work.

4. Practical Skills

At level 5, you should be able to use/deploy a range of established techniques within the discipline, and apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be creative. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria. You should show awareness of the limitations of concepts and theories when applied in particular contexts.

Guidance specific to this assessment:

Your work should aspire to industry standards, however, staff are aware you are a professional in training, so your ability to recognise your position on the journey to being a professional should be acknowledged. Your work should fully engage with taught and additional techniques appropriate to the task. Particular

attention should be paid to specific requirements of running a film shoot and managing a production. Your creative development of the project will also be considered.

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making. This includes demonstrating: professional development to advance existing skills and acquire new competences that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment:

Where relevant you should acknowledge skills that you have acquired and how they may be used in other situations such as good research and planning, crew etiquette, punctuality, proof reading, and recognition of standards.

STUDENT FEEDBACK FORM

This section details the *extent* to which the assessment criteria are demonstrated by you, which in turn determines your mark. The marks available for each category of skill are shown. Lecturers will use the space provided to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Generic Assessment Criteria	Category Awarded
1. Engagement with Literature Skills	
2. Knowledge and Understanding Skills	
3. Cognitive and Intellectual Skills	
4. Practical Application Skills	
5. Transferable Skills for Life and Professional Practice	
Module Learning Outcomes	
6. Demonstrate a knowledge and developed understanding of the screenwriting process within film production;	
7. Take responsibility for planning and developing courses of action, as an individual working in collaboration with others;	
8. Demonstrate knowledge and critical understanding of the disciplines and professional methods of film production through practical application;	
9. Create a short film production project at the appropriate level.	

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate)		%
	Up to 1 week late (40% Max)		
	Over 1 week late (0%)		

GENERIC ASSESSMENT CRITERIA**Level 5**

In accordance with the Framework for Higher Education Qualifications, at the end of Level 5 students will be expected to have developed sound knowledge and critical understanding of the well-established concepts and principles in their field of study, and of the way in which those principles have developed. They will have learned to apply those concepts and principles more widely outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. They will have knowledge of the main methods of enquiry in the subject area, and ability to evaluate critically different approaches to problem solving. They will possess an understanding of the limits of their knowledge, and how this influences their analyses and interpretations. They will be able to use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis. They will be able to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively. They will be able to undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations. They will have the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.

Level 5	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
Engagement with literature (including reading, referencing, academic conventions and academic honesty)	Little or no evidence of reading and/or reliance on inappropriate sources. Views and findings mostly unsupported and non-	Poor engagement with essential reading. No evidence of wider reading. Reliance on inappropriate sources, and/or indiscriminate	Engagement with a limited range of mostly relevant and credible sources. Some omissions and minor errors.	Engagement with an appropriate range of literature, including sources retrieved independently. Some over-reliance on	Engagement with a wide range of literature, including sources retrieved independently. Selection of relevant and	Engagement with an extensive range of relevant and credible literature. Consistently accurate application of referencing.	Exceptional engagement with an extensive range of relevant and credible literature. High-level referencing skills

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	authoritative. Referencing conventions used incoherently or largely absent.	use of sources. Heavily reliant on information gained through class contact. Inconsistent and weak use of referencing.	Referencing conventions evident though not always applied accurately or consistently.	texts. Referencing may show minor inaccuracies or inconsistencies.	credible sources. Very good use of referencing, with no/very few inaccuracies or inconsistencies.		consistently applied.
Knowledge and understanding (Sound knowledge and critical understanding of the well-established concepts and principles in their field of study; knowledge of the main methods of enquiry in the discipline.)	Major gaps in knowledge with unsatisfactory, uncritical understanding of the subject matter. Much irrelevant material. Substantial inaccuracies. Significantly flawed understanding of the main methods of	Fragmentary knowledge, with only superficial critical understanding. Some significant inaccuracies and/or irrelevant material. Incomplete or partially flawed understanding of the main methods of	Limited but adequate knowledge and critical understanding of the well-established concepts and principles within the subject area, with a few gaps in the selection of material. A narrow critical understanding of the main	Knowledge is reasonably detailed and accurate. A good critical understanding of the well-established concepts and principles and the main methods of enquiry, with minor gaps in the selection of material.	Knowledge is reasonably extensive. Exhibits very competent critical understanding of the well-established concepts and principles of the subject and the main methods of enquiry. Breadth and depth of knowledge.	Excellent, detailed knowledge and highly critical understanding of the well-established concepts and principles of the subject and the main methods of enquiry.	Exceptionally detailed knowledge and outstanding critical understanding of the well-established concepts and principles of the subject and the main methods of enquiry. May go beyond established theories.

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	enquiry in the discipline.	enquiry in the discipline.	methods of enquiry.				
Cognitive and intellectual skills (Critical evaluation and analysis of concepts and principles; argument and judgement; the limits of their knowledge, and how this influences their analyses and interpretations.)	Wholly or almost wholly descriptive work. Little or no critical evaluation and analysis of concepts and principles. Failure to develop arguments, leading to illogical or invalid judgements. Unsubstantiated generalisations or opinion, made without use of any credible evidence.	Largely descriptive work, with superficial use of critical evaluation and analysis of concepts and principles. Weak development of arguments and judgements. Information accepted uncritically, uses generalised statements made with scant evidence and unsubstantiated opinions. Ideas sometimes	Limited attempt at critical evaluation and analysis of concepts and principles, tending towards description. Some evidence to support arguments and judgements but these may be underdeveloped, with a little inconsistency / mis-interpretation or failure to fully recognise	Some critical evaluation and analysis of concepts and principles, though descriptive in parts. An emerging awareness the limits of their knowledge and ability to use evidence to support the argument though with some tendency to assert/state opinion rather than argue on the basis of reason and evidence. Mostly valid	Sound critical evaluation and analysis of concepts. Is selective in the range of evidence used and synthesises rather than describes. Ability to devise arguments that show awareness of different stances, and use evidence convincingly, to support appropriate and valid judgements.	Excellent critical evaluation and analysis of concepts and principles leading to logical, evidence-based, reasoned arguments and judgements. Explicit recognition of other stances and a strong awareness of the limits of their knowledge. A capacity for independent thought and ability to 'see beyond the question',	Outstanding critical evaluation and analysis of concepts and principles. Uses evidence exceptionally well to connect ideas, and support highly logical and persuasive, arguments and judgements. Evidence of independent thought and ability to 'see beyond the question', suggesting a clear grasp of the broader

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		illogical and contradictory.	limits of knowledge.	arguments and logical judgements.		suggesting some grasp of the broader field and wider concepts.	field and wider concepts. Perceptive recognition of the limits of their knowledge, and how this influences their analyses and interpretations.
Practical skills (Apply underlying concepts and principles more widely outside the context in which they were first studied; use a range of established techniques; propose solutions to problems arising from analysis.)	Limited or no use of established methods, materials, tools and/or techniques. Little or no appreciation of the context of the application. Limited understanding of the application of	Rudimentary application of established methods, materials, tools and/or techniques but without consideration and competence. Flawed appreciation of the context of the application.	An adequate awareness and mostly appropriate application of established methods, materials, tools and/or techniques. Basic appreciation of the context of the application. Theoretical	A good and appropriate application of established methods, materials, tools and/or techniques. Clear appreciation of the context of the application. Mainly consistent, accurate and	A very good application of a range of established methods, materials, tools and/or techniques. Very good consideration of the context of the application, with perceptive insights.	An advanced application of a range of established methods, materials, tools and/or techniques. The context of the application is well considered, and insightful. Consistent, accurate and	Exceptional levels of application and deployment skills using established methods, materials, tools and/or techniques. Consistent, accurate and logical application of theory to

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	theory to practice or making appropriate links between the two. Very weak problem-solving skills outside the context in which they were first studied.	Weak understanding of the application of theory to practice, with only occasional evidence of making appropriate links between the two. Weak problem-solving skills outside the context in which they were first studied.	knowledge and understanding applied in practice, but not always making logical links between the two. Can identify problems and propose basic solutions outside the context in which they were first studied.	logical application of theory to practice, making appropriate links between the two. Can identify problems and propose mostly appropriate solutions outside the context in which they were first studied.	Consistent, accurate and logical application of theory to practice, making appropriate links between the two. Can identify problems and propose appropriate solutions outside the context in which they were first studied. Evidence of some creativity.	logical application of theory to practice, making well-developed links between the two. Can identify problems and propose excellent, creative solutions outside the context in which they were first studied.	practice, making highly developed links between the two. Can identify routine and non-routine problems and propose quite sophisticated, creative solutions outside the context in which they were first studied.
Transferable skills for life and professional practice (Effectively communicate in a variety of forms)	Communication medium is inappropriate or misapplied. Work is poorly structured,	Communication medium is poorly designed and/or not suitable for the audience.	Can communicate in a suitable medium for the audience but with some room for	Can communicate effectively in a suitable medium for the audience, but may have	Can communicate well, confidently and consistently in a suitable	Can communicate professionally confidently and consistently in a suitable	Can communicate with an exceptionally high level of professionalism, highly

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
to specialist and non-specialist audiences; the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.)	disorganised and/or confusingly expressed. Very weak use of language and/or very inappropriate style. Failure to work effectively as part of a group. Little or no evidence of the skills for employment requiring the exercise of personal responsibility and decision-making.	Work is poorly presented in a disjointed manner. It is loosely, and at times incoherently, structured, with information and ideas often poorly expressed. Weak use of language and/or inappropriate style. Flawed approach to group work, meeting only partial obligations to others. Limited evidence of the skills for employment requiring the	improvement. Mostly ordered presentation and structure in which relevant ideas / concepts are reasonably expressed. Work may lack coherence in places. Can work as part of a group, meeting most obligations to others but perhaps with limited involvement in group activities. Demonstrates the basic skills for employment requiring the exercise of	minor errors. Mostly coherent, organised work, in a suitable structure and is for the most part clearly expressed. Can work effectively independently and/or as part of a team, with clear contribution to group activities. Demonstrates the skills for employment requiring the exercise of personal responsibility and decision-making, with some areas of strength	medium for the audience. Work is coherent, fluent, well-structured and organised. Can work very well autonomously and/or as part of a team, with very good contribution to group activities. Demonstrates very good skills for employment requiring the exercise of personal responsibility and decision-making, with just occasional	medium for the audience. Work is coherent, very fluent and is presented proficiently. Can work autonomously with initiative. Where relevant can work professionally within a team, showing leadership skills as appropriate, and meeting obligations. Demonstrates excellent skills for employment requiring the exercise of personal responsibility	suitable for the audience. Work is exceptionally coherent, very fluent and is presented professionally. Can work exceptionally well within a team, showing leadership skills. Demonstrates exceptional skills for employment requiring the exercise of personal responsibility and decision-making and an appetite for further development.

Level 5	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
		exercise of personal responsibility and decision-making.	personal responsibility and decision-making, with some areas of minor weakness.	and some of minor weakness.	minor weakness.	and decision-making and an appetite for further development.	



LEVEL 5 ASSESSMENT SPECIFICATION

Module:	Script To Screen		
Module code:	CAMF5003	Contribution to Overall Module Assessment (%):	60
Lecturer:	BA	Internal Verifier:	MJ
Assignment Title:	Assessment 2- Film	Word count (or equivalent):	7 min (3000 words eq)
Submission deadline:	1pm 7/1/19	Return date of provisional marks & written feedback:	4/2/18
Submission method:	The film will be screened to the group as the official submission. The film must be submitted via the provided Assignment Submission space on Moodle. Please ensure the file is correctly formatted (16:9 ratio, MP4) and that you confirm its submission. You should also check the submission file size limit of Moodle. Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes (from module syllabus)

- demonstrate a knowledge and developed understanding of the screenwriting process within film production;
- take responsibility for planning and developing courses of action, as an individual working in collaboration with others;
- demonstrate knowledge and critical understanding of the disciplines and professional methods of film production through practical application;
- create a short film production project at the appropriate level.

TASK DESCRIPTION

A 7 minute film based on the script developed in the portfolio. The film should incorporate narrative elements, professional audio and video production techniques. The finished film should include titles and credits. You should work in crews, but you must submit your own original film work.

Particular attention should be paid to the quality of your lighting and camera work as poorly lit scenes or unintentionally out of focus shots will not be accepted.

You should use a minimum of two cast members. These must be semi-pro or pro actors, utilising casting service such as *Casting Call Pro* and theatre students (others will be recommended during a lecture). Students should consider the number of locations required in the filming process when conceptualising their ideas, and advice will be given on this at the green lighting stage. Student accommodation will not be considered an acceptable location.

A preview edit will be screened at 10:30am on the 4th January 2019 to provide an opportunity to receive feedback and make final adjustments before the final submission.

The final cut will be screened to the class as the official submission at 1pm on the 7th January 2019.

The film must also be submitted to Moodle as a high quality MPEG 4 file. The film's online submission should be accompanied by production stills.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria overleaf.

1. ~~Engagement with Literature Skills~~ Not Applicable to this assessment.

~~Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.~~

~~Guidance specific to this assessment:~~

2. Knowledge and Understanding Skills

At level 5, you should be able to demonstrate: sound knowledge and critical understanding of the well-established concepts and principles of the subject area and the way in which those principles have developed; knowledge of the main methods of enquiry in the discipline. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

~~Guidance specific to this assessment:~~

~~Your film submission, accompanied by production images should demonstrate the result of self-reflection on the quality and direction of the project. Self-editing should be evident in the quality and clarity of message in the final film.~~

3. Cognitive and Intellectual Skills

You should be able to critically analyse information, and propose solutions to problems arising from that analysis, including the critical evaluation of the appropriateness of different approaches to solving problems. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? At all times, you must provide justification/evidence for your arguments and judgements. Evidence that you have reflected upon the ideas of others within the subject area is crucial to you providing a reasoned and informed debate within your work. Furthermore, you should provide evidence that you are able to make sound judgements and convincing arguments using data and concepts, with an understanding of the limits of knowledge, and how this influences analyses and interpretations. Sound, valid conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

~~Guidance specific to this assessment:~~

~~The final film submission should demonstrate an engagement with film production techniques including resourcefulness, working as a crew, and managing situations from preproduction to dealing with unexpected changes.~~

4. Practical Skills

At level 5, you should be able to use/deploy a range of established techniques within the discipline, and apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be creative. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria. You should show awareness of the limitations of concepts and theories when applied in particular contexts.

Guidance specific to this assessment:

Your work should aspire to industry standards, however, staff are aware you are a professional in training, so your ability to recognise your position on the journey to being a professional should be acknowledged. Your work should fully engage with taught and additional techniques appropriate to the task. Particular attention should be paid to the aesthetic qualities of the work including focus, camera movement, exposure, sound quality, and editing technique.

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making. This includes demonstrating: professional development to advance existing skills and acquire new competences that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment:

The professional conduct of your production will be assessed in relation to its appropriateness to the industry.

STUDENT FEEDBACK FORM

This section details the *extent* to which the assessment criteria are demonstrated by you, which in turn determines your mark. The marks available for each category of skill are shown. Lecturers will use the space provided to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Generic Assessment Criteria	Category Awarded
1. Engagement with Literature Skills	
	NA
2. Knowledge and Understanding Skills	
3. Cognitive and Intellectual Skills	
4. Practical Application Skills	
5. Transferable Skills for Life and Professional Practice	
Module Learning Outcomes	
6. Demonstrate a knowledge and developed understanding of the screenwriting process within film production;	
7. Take responsibility for planning and developing courses of action, as an individual working in collaboration with others;	
8. Demonstrate knowledge and critical understanding of the disciplines and professional methods of film production through practical application;	
9. Create a short film production project at the appropriate level.	

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate)		%
	Up to 1 week late (40% Max)		
	Over 1 week late (0%)		

GENERIC ASSESSMENT CRITERIA**Level 5**

In accordance with the Framework for Higher Education Qualifications, at the end of Level 5 students will be expected to have developed sound knowledge and critical understanding of the well-established concepts and principles in their field of study, and of the way in which those principles have developed. They will have learned to apply those concepts and principles more widely outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. They will have knowledge of the main methods of enquiry in the subject area, and ability to evaluate critically different approaches to problem solving. They will possess an understanding of the limits of their knowledge, and how this influences their analyses and interpretations. They will be able to use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis. They will be able to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively. They will be able to undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations. They will have the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.

Level 5	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
Engagement with literature (including reading, referencing, academic conventions and academic honesty)	Little or no evidence of reading and/or reliance on inappropriate sources. Views and findings mostly unsupported and non-	Poor engagement with essential reading. No evidence of wider reading. Reliance on inappropriate sources, and/or indiscriminate	Engagement with a limited range of mostly relevant and credible sources. Some omissions and minor errors.	Engagement with an appropriate range of literature, including sources retrieved independently. Some over-reliance on	Engagement with a wide range of literature, including sources retrieved independently. Selection of relevant and	Engagement with an extensive range of relevant and credible literature. Consistently accurate application of referencing.	Exceptional engagement with an extensive range of relevant and credible literature. High-level referencing skills

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
	authoritative. Referencing conventions used incoherently or largely absent.	use of sources. Heavily reliant on information gained through class contact. Inconsistent and weak use of referencing.	Referencing conventions evident though not always applied accurately or consistently.	texts. Referencing may show minor inaccuracies or inconsistencies.	credible sources. Very good use of referencing, with no/very few inaccuracies or inconsistencies.		consistently applied.
Knowledge and understanding (Sound knowledge and critical understanding of the well-established concepts and principles in their field of study; knowledge of the main methods of enquiry in the discipline.)	Major gaps in knowledge with unsatisfactory, uncritical understanding of the subject matter. Much irrelevant material. Substantial inaccuracies. Significantly flawed understanding of the main	Fragmentary knowledge, with only superficial critical understanding. Some significant inaccuracies and/or irrelevant material. Incomplete or partially flawed understanding of the main	Limited but adequate knowledge and critical understanding of the well-established concepts and principles within the subject area, with a few gaps in the selection of material. A narrow critical understanding	Knowledge is reasonably detailed and accurate. A good critical understanding of the well-established concepts and principles and the main methods of enquiry, with minor gaps in the selection of material.	Knowledge is reasonably extensive. Exhibits very competent critical understanding of the well-established concepts and principles of the subject and the main methods of enquiry. Breadth and depth of	Excellent, detailed knowledge and highly critical understanding of the well-established concepts and principles of the subject and the main methods of enquiry.	Exceptionally detailed knowledge and outstanding critical understanding of the well-established concepts and principles of the subject and the main methods of enquiry. May go beyond established

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
	methods of enquiry in the discipline.	methods of enquiry in the discipline.	g of the main methods of enquiry.		knowledge.		theories.
Cognitive and intellectual skills (Critical evaluation and analysis of concepts and principles; argument and judgement; the limits of their knowledge, and how this influences their analyses and interpretations.)	Wholly or almost wholly descriptive work. Little or no critical evaluation and analysis of concepts and principles. Failure to develop arguments, leading to illogical or invalid judgements. Unsubstantiated generalisations or opinion, made without use of any credible evidence.	Largely descriptive work, with superficial use of critical evaluation and analysis of concepts and principles. Weak development of arguments and judgements. Information accepted uncritically, uses generalised statements made with scant evidence and unsubstantiated opinions.	Limited attempt at critical evaluation and analysis of concepts and principles, tending towards description. Some evidence to support arguments and judgements but these may be underdeveloped, with a little inconsistency / mis-interpretation or failure to	Some critical evaluation and analysis of concepts and principles, though descriptive in parts. An emerging awareness the limits of their knowledge and ability to use evidence to support the argument though with some tendency to assert/state opinion rather than argue on the basis of reason and	Sound critical evaluation and analysis of concepts. Is selective in the range of evidence used and synthesises rather than describes. Ability to devise arguments that show awareness of different stances, and use evidence convincingly, to support appropriate and valid judgements.	Excellent critical evaluation and analysis of concepts and principles leading to logical, evidence-based, reasoned arguments and judgements. Explicit recognition of other stances and a strong awareness of the limits of their knowledge. A capacity for independent thought and ability to 'see	Outstanding critical evaluation and analysis of concepts and principles. Uses evidence exceptionally well to connect ideas, and support highly logical and persuasive, arguments and judgements. Evidence of independent thought and ability to 'see beyond the question', suggesting a

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
		Ideas sometimes illogical and contradictory.	fully recognise limits of knowledge.	evidence. Mostly valid arguments and logical judgements.		beyond the question', suggesting some grasp of the broader field and wider concepts.	clear grasp of the broader field and wider concepts. Perceptive recognition of the limits of their knowledge, and how this influences their analyses and interpretations.
Practical skills (Apply underlying concepts and principles more widely outside the context in which they were first studied; use a range of established techniques; propose solutions to problems arising from analysis.)	Limited or no use of established methods, materials, tools and/or techniques. Little or no appreciation of the context of the application. Limited	Rudimentary application of established methods, materials, tools and/or techniques but without consideration and competence. Flawed appreciation	An adequate awareness and mostly appropriate application of established methods, materials, tools and/or techniques. Basic appreciation of the context	A good and appropriate application of established methods, materials, tools and/or techniques. Clear appreciation of the context of the application.	A very good application of a range of established methods, materials, tools and/or techniques. Very good consideration of the context of the application,	An advanced application of a range of established methods, materials, tools and/or techniques. The context of the application is well considered,	Exceptional levels of application and deployment skills using established methods, materials, tools and/or techniques. Consistent, accurate and

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
	understanding of the application of theory to practice or making appropriate links between the two. Very weak problem-solving skills outside the context in which they were first studied.	of the context of the application. Weak understanding of the application of theory to practice, with only occasional evidence of making appropriate links between the two. Weak problem-solving skills outside the context in which they were first studied.	of the application. Theoretical knowledge and understanding applied in practice, but not always making logical links between the two. Can identify problems and propose basic solutions outside the context in which they were first studied.	Mainly consistent, accurate and logical application of theory to practice, making appropriate links between the two. Can identify problems and propose mostly appropriate solutions outside the context in which they were first studied.	with perceptive insights. Consistent, accurate and logical application of theory to practice, making appropriate links between the two. Can identify problems and propose appropriate solutions outside the context in which they were first studied. Evidence of some creativity.	and insightful. Consistent, accurate and logical application of theory to practice, making well-developed links between the two. Can identify problems and propose excellent, creative solutions outside the context in which they were first studied.	logical application of theory to practice, making highly developed links between the two. Can identify routine and non-routine problems and propose quite sophisticated, creative solutions outside the context in which they were first studied.
Transferable skills for life and	Communication medium is inappropriate	Communication medium is poorly	Can communicate in a suitable	Can communicate effectively in	Can communicate well,	Can communicate professionally	Can communicate with an

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
professional practice (Effectively communicate in a variety of forms to specialist and non-specialist audiences; the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making.)	or misapplied. Work is poorly structured, disorganised and/or confusingly expressed. Very weak use of language and/or very inappropriate style. Failure to work effectively as part of a group. Little or no evidence of the skills for employment requiring the exercise of personal responsibility and decision-making.	designed and/or not suitable for the audience. Work is poorly presented in a disjointed manner. It is loosely, and at times incoherently, structured, with information and ideas often poorly expressed. Weak use of language and/or inappropriate style. Flawed approach to group work, meeting only partial obligations to others.	medium for the audience but with some room for improvement. Mostly ordered presentation and structure in which relevant ideas / concepts are reasonably expressed. Work may lack coherence in places. Can work as part of a group, meeting most obligations to others but perhaps with limited involvement in group activities. Demonstrates	a suitable medium for the audience, but may have minor errors. Mostly coherent, organised work, in a suitable structure and is for the most part clearly expressed. Can work effectively independently and/or as part of a team, with clear contribution to group activities. Demonstrates the skills for employment requiring the exercise of personal	confidently and consistently in a suitable medium for the audience. Work is coherent, fluent, well-structured and organised. Can work very well autonomously and/or as part of a team, with very good contribution to group activities. Demonstrates very good skills for employment requiring the exercise of personal	confidently and consistently in a suitable medium for the audience. Work is coherent, very fluent and is presented proficiently. Can work autonomously with initiative. Where relevant can work professionally within a team, showing leadership skills as appropriate, and meeting obligations. Demonstrates excellent skills for	exceptionally high level of professionalism, highly suitable for the audience. Work is exceptionally coherent, very fluent and is presented professionally. Can work exceptionally well within a team, showing leadership skills. Demonstrates exceptional skills for employment requiring the exercise of personal responsibility and decision-

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
		Limited evidence of the skills for employment requiring the exercise of personal responsibility and decision-making.	the basic skills for employment requiring the exercise of personal responsibility and decision-making, with some areas of minor weakness.	responsibility and decision-making, with some areas of strength and some of minor weakness.	responsibility and decision-making, with just occasional minor weakness.	employment requiring the exercise of personal responsibility and decision-making and an appetite for further development.	making and an appetite for further development.

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.

You will have an opportunity to discuss your feedback with your tutor.

Feedback will be returned on assessed work within four weeks of submission.