

WORKSHOPPING

10:00 – 10:15 INTRO
10:15 – 10:30 KSENIIA
10:30 – 10:45 LOIS
10:45 - 11:00 ENFYS
11:00 – 11:15 PREECE
11:15 – 11:30 BREAK
11:30 – 11:45 KIMIQUE
11:45 – 12:00 OPHELIA
12:00 – 12:15 RICHARD S
12:15 – 12:30 HARVEY
12:30 – 12:45 RICHARD T-P



NEXT WEEK:

**MONDAY – GUIDANCE ON THE
REFLECTIVE ESSAY / PITCHING**

TUESDAY: WRITERS' ROOM

THURSDAY: WRITERS' ROOM

FRIDAY: WORKSHOP



**LOOKING
AHEAD...**

HOMework

Next week, we are going to run our own Writers' Room. Everyone will have an opportunity to pitch ideas and to write part of the final script or screenplay.

On Monday, you must arrive with a top-line pitch for the project. Please come prepared with the following:

- A suggested form e.g. 60 minute TV drama / 45 minute radio drama / 30 minute sit-com
- A character breakdown for your central protagonist
- A setting: time and place (e.g. Contemporary Paris / A space station in 2069)
- A genre: Comedy / Drama / Sci-fi / Historical Romance etc.
- A one-line pitch: e.g. When Amy discovers that her husband, Nick is going to leave her for another woman, she vanishes and frames Nick for her murder.

HOW TO GIVE FEEDBACK

Be constructive! Your feedback should help the writer **BUILD** on what they already have.

It is totally unhelpful to say “**Yes its good, I liked it.**” **WHAT** do you mean by ‘like’? Did the piece resonate with you on an emotional level? **If so, how? Why?** Can you identify the specific words or phrases that worked on you?

Which parts were less effective and why? **How could they be improved?** What suggestions can you offer to the writer?

Focus on the craft of writing rather than your own personal preferences. If you don’t like the genre, focus on the effectiveness of the writing in terms of structure, pace, characterisation, plot.

Focus also on what the writer was trying to achieve. We need to know the criteria against which we are measuring the work. If it is meant to be a horror but it reads like a mystery, then the work is not functioning as the writer intended.

Offer suggestions for improving the piece – in the writer’s terms – rather than your own.

