

Unit outline for HSW150.8 Writing for Performance & Screens

Name of unit
Writing for Performance & Screens (HSW150.8)

Unit description
In this unit students will develop writing skills that will enable them to create usable stage scripts and screenplays that conform to recognised conventions. This unit will also assist students in finding and developing ideas, character development and portrayal, handling verbal and non-verbal communication and making effective use of images, sounds, action and dialogue in their writing. Critical analysis of their own and other students' writing is facilitated through writing workshops, while issues of copyright, censorship, ethics and artistic freedom will be also discussed as students investigate and pursue avenues for publication or development.

SECTION 1 – GENERAL INFORMATION (CORE)

Administrative details

Associated higher education awards (for example, Bachelor, Diploma)	Duration (for example, one semester, full year)	Level (for example, introductory, intermediate, advanced level, 1st year, 2nd year, 3rd year)	Unit coordinator
Graduate Certificate Graduate Diploma Masters	one semester	Intermediate	Peter Court

Core or elective unit

Indicate if the unit is a:

core unit

elective unit

other (please specify below):

--

Unit weighting

Using the table below, indicate the credit point weighting of this unit and the credit point total for the course of study (for example, 10 credit points for the unit and 320 credit points for the course of study).

Unit credit points Example: 10 credit points	Total course credit points Example: 320 credit points
6	24cpts (Grad Cert) 48cpts (Grad Dip) 96cpts (Masters)

Student workload

Using the table below, indicate the expected student workload per week for this unit.

No. timetabled hours per week (1)	No. personal study hours per week (2)	Total workload hours per week (3)
3	6	9

(1) Total time spent per week at lectures, tutorials, clinical and other placements, etc.

(2) Total time students are expected to spend per week in studying, completing assignments, etc.

(3) Sum of (1) and (2) equals workload hours.

For those students requiring additional English language support, how many additional hours per week is it expected that they will undertake?

Additional English language support: 0 hours per week

Prerequisites and co-requisites

Are students required to have undertaken a prerequisite or co-requisite unit for this unit?

Yes No

SECTION 2 – ACADEMIC DETAILS (CORE)

Learning outcomes for the unit On successful completion of this unit students will be able to:
1. Apply advanced knowledge of established conventions of writing for stage and screen
2. Establish and build detailed characters, plots, settings, and narratives for stage and screen within an understanding of potential markets for their work
3. Critically appraise their own work and that of their peers in a professional way and as informed by contemporary theory
4. Critically evaluate their writing in the context of their own spirituality as well as contemporary culture and potential commercial engagement.

Topics included in the unit	
21 st Century TV; Birth of the Hollywood blockbuster; Movies around the world; Live and street performance; Standing up on stage;	Making stage magic; Musical joy; Adaptation, why and how; How to sell your show

Assessment tasks			
Type (1) (see examples noted below this table)	When assessed – year, session and week (for example, year 1, semester 1, week 1)	Weighting (% of total marks for unit)	Cross reference to learning outcomes
Creative Adaptation (3000 words) Take an existing text, or part thereof, that you are passionate about and recreate it, reimagine it, reform it for another medium. 2500 words of the creative written content (The script) and 500 words explaining the reasoning behind the creative choices made.	Week 14	50%	
Production Plan With the adaptation exercise as a foundation product, students will research and develop a process for getting their material into the marketplace (1000 words or Equivalent)	Week 14	20%	
Tutorial Presentation (1500 words) Pick a topic of personal interest relevant to screen culture and formulate an explanation of why it is the way it is and how it may change. This will be presented as an in-class tutorial presentation (20 min)	Throughout course	30%	

(1) Examples of types of assessment tasks include: assignments; examinations; group projects; online quizzes/tests; presentations; work-based projects; and reflective journals. Ensure that details of the types of assessment tasks are included such as specific topics, duration/length/word limit of assessment and any specific formats.

2.1 Prescribed and recommended reading

Provide below, in formal reference format, a list of the prescribed and recommended reading for the unit.

Required Reference Text

Dunne, W. (2009). *The Dramatic Writer's Companion: tools to develop character, cause scenes, and build stories.* Chicago, IL: University of Chicago Press.

Recommended Reading

Baxter, C. (2007). *The Art of Subtext: Beyond Plot.* St. Paul, MN: Graywolf Press.

Bell, J. S. (2004). *Plot & Structure: Techniques And Exercises For Crafting A Plot That Grips Readers From Start To Finish.* Cincinnati, OK: Writer's Digest Books.

Bown, L. (2007). *Teach Yourself Writing a Play.* Durban, Ireland: Clearway Logistics.

Chitlik, P. (2008). *Rewrite: A Step-by-Step Guide to Strengthen Structure, Characters, and Drama in your Screenplay.* Studio City, CA: Michael Wiese productions.

Clark, J. T. (2007). *The Bare Bones Book of Screenwriting,* WBC Publishing.

Indick, W. (2004). *Psychology for Screenwriters: Building Conflict in Your Script.* Studio City, CA: Michael Wiese productions.

Rosenfeld, J. (2007). *Make a Scene: Crafting a Powerful Story One Scene at a Time.* Cincinnati, OH: Writer's Digest Books.

Schellhardt, L. (2008). *Screenwriting For Dummies.* Hoboken, NJ: Wiley Publishing Inc.

Smith, P.J. (2008). *The Power of the Dark Side: Creating Great Villains, Dangerous Situations, & Dramatic Conflict.* Studio City, CA: Michael Wiese Productions.

Snyder, B. (2005). *Save The Cat! The Last Book on Screenwriting You'll Ever Need.* Studio City, CA: Michael Wiese Productions.

Stempel, T. (2008). *Understanding Screenwriting: Learning from Good, Not-Quite-So-Good, and Bad Screenplays.* New York, NY: Continuum International Publishing Group.

Tobin, R. (2011). *The Screenwriting Formula: Why It Works and How To Use It (2nd Ed).* Blue Ash, OK: FW Media.

Trottier, D. (2010). *The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script(3rd Ed).* Los Angeles, CA: Silman-James Press.

Wandor, M. (2009). *Art of Writing Drama.* New York, NY: Methuen Drama.

Yanno, D. (2006). *The 3rd Act: Writing a Great Ending to Your Screenplay.* New York, NY: Continuum International Publishing Group.