

SCRIPT SPECIALISTS



***WRITING
FOR SCREEN***

A COURSE FOR DEVELOPING
SCREENWRITERS

PILOT: NOVEMBER 5TH 2024



**GUIDANCE, SCHEME OF WORK AND
ADDITIONAL RESOURCES**



The Film & TV
Educators Network

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THE COURSE

PURPOSE

This course is designed to introduce students to script writing, and to hone their skills of building and advancing ideas, developing characters and characterisation, structuring narrative, writing beat sheets and writing and redrafting in script format. Across this course, students will work on their own screenplay for a short film (2-5 minutes of film). Students will also learn how to correctly format a script, and learn key terminology of script writing.

How to use this course:

This scheme of work is designed to be used either as a standalone 10 session course, or as the skeleton for a bigger course. It is designed with Key Stage 4 and 5 students in mind, but with some adaptation would also be suitable for KS3 or HE students. It could be used as a 10 week extra-curricula club, as a short course within a wider scheme of work on film or creative writing, or be developed beyond the 10 sessions into a full script writing scheme of work in itself. Sessions are written with suggested structure and activities and example resources are provided; these can be used as they are, and turned straight into deliverable sessions, or used as a loose guide and re-worked.

Who this is course for and what prior knowledge/skills is required?

This course is for any students who are interested in writing a screenplay. No prior experience, knowledge or skills are required.

Who should deliver this course and what prior knowledge do they need?

This course can be delivered by anyone! All sessions can be fully adapted, developed or altered, or taught as they are. If teachers have a background in Media Studies, Film, or English, they might find they have useful prior knowledge in writing or story development, but it's also fine if not.



THE COURSE

THE OUTCOME

Over the 10 weeks, students will develop, hone and refine a single piece of work, taking a story they want to tell from an early idea through to redrafted script for a short (2-5 minute) film. Their script will be 2-5 pages long, formatted following screenplay conventions, and contain no more than 4 characters.

The course is 10 sessions long, and takes students through three phases of a creative process to write their screenplay for a short film. The first four sessions allow students to ideate and then test and develop their early ideas, before they spend three weeks exploring the shape of their narrative, and then the final three weeks drafting and redrafting their script.

Whilst we call these 10 sessions, it may be that a single session becomes 2 or 3 sessions in your school or club, as something needs more time for exploration, or greater practice built in. The [ideas for stimuli](#) and [further resources](#) at the end of this document could be used to develop additional sessions.

Week	Phase	Session
1	Developing ideas	What is a screenplay?
2		Finding an idea
3		Finding a character
4		How does character drive story?
5	Defining the narrative	What is structure?
6		Beating out the beats
7		The outline
8	Drafting and redrafting	The first draft
9		The writers room
10		The second draft



FAQS

Q: DO I NEED TO BE A SCREEN WRITER TO TEACH THIS?

A: Definitely not - this course is deliverable by anyone, and sessions are designed to not rely on expertise. If you do have any experience in teaching film, media studies or English, you may find you have some handy experience you can draw on though.

Q: WOULD THIS WORK FOR KEY STAGE 4 OR 5?

A: Yes - this course is specifically designed for KS4 or 5 students, either within their curriculum, or as an extra-curricular club, and is designed to appeal to older teens with appropriate content and challenge.

Q: WHAT ABOUT KEY STAGE 3 OR HIGHER EDUCATION?

A: With some adaptation, this can definitely work for KS3 or HE students as well. There are some texts and resources that may need replacing though, and additional structure may be beneficial for KS3.

Q: ARE THESE FULLY RESOURCED LESSONS THAT I CAN PICK UP AND TEACH?

A: No - this course is designed to be fleshed out by teachers in ways that work for them and their students. Sessions are structured with suggested activities and resources, but it's up to you and your school how closely you follow this, and how you implement session plans in practice.

Q: CAN I CHANGE THE COURSE, OR ADD TO IT?

A: Yes, absolutely! This is the first draft of this course, and we're excited for it to develop, grow and improve. We'd love to see and hear what you do with it too, so please [share with us!](#)

“Eighty percent of a movie is writing, the other twenty percent is execution” (Billy Wilder)

SESSION 1

WHAT'S IN A SCREENPLAY?

Session Objective	Questions to consider	Key terminology	Suggested texts
To gain an understanding of what constitutes a screenplay and explore what lies behind the stories we tell.	<ul style="list-style-type: none"> What is the role of conflict in storytelling? How do we convey interior life of character? What are the conventions of a screenplay? 	<ul style="list-style-type: none"> conflict dialogue action scene heading INT & EXT character 	<ul style="list-style-type: none"> <i>White Dwarf</i> (dir. Rachael Walsh, 2020) Script example Annotated script example
Session Plan			By the end of this session...
<p>Hook: Tell students a story of your morning <i>e.g. waking up and getting dressed; breakfast; walking to the bus etc</i>, but omitting any conflict. This should involve some detail but with everything going smoothly. As they listen, students divide your story into scenes (bedroom, bathroom, kitchen, bus-stop, bus, workplace). Ask what students think of the story and what they think it is missing.</p> <p>Rationale: Set up course ahead timeline and the outcome of the short film project (SFP) in which every student will develop and write their own 2-5 page short film screenplay.</p> <p>Explore: Ask groups to add conflict to the story you just told by inserting things that might have gone wrong – <i>the shower's too hot, the alarm battery was flat, etc</i>. Students retell the stories with added conflict. Discuss what the added conflict has done for the characterisation of the protagonist. Pose the idea that drama emerges out of conflict, and so character (and their interior life) emerges out of how the protagonist in the story engages with these conflicts, or obstacles.</p> <p>Apply: Use a short film example to observe this in practice. Show a short film (e.g. <i>White Dwarf</i>) and ask students discuss in pairs:</p> <ul style="list-style-type: none"> What happens in this short film? Where does the drama of this film stem from? What 'conflict' is present? What do we learn about the protagonist, Kat? How does Kat engage with obstacles she faces? <p>Share the script of this film. Ask students to find conflict in the script - where do we see it emerging, where do we see Kat engaging with it, and where, if at all, is it resolved?</p> <p>Reflect: Ask students what they notice about this written script and what surprises them. They may notice the conventions (the scene heading, dialogue and parentheticals) and the economy of action and words. They may notice that screenplays can use only what is seen and what is heard - the interior life of the character is implied through dialogue and action, not explicitly spelt out. Point out the importance of this in developing their own script ideas.</p>			<p>Students will have an understanding of the role of character and conflict in storytelling, and will recognise the conventions of a screenplay</p>
			Optional additional study
			<p>Provide students with a short list of scenes from films or short films (here are some ideas for stimuli) - students to select some to watch, and identify: the protagonist, central conflict of the scene, how the conflict plays out and how is it resolved?</p>

"The story is daring you to be the one to draw it out into existence" (Michaela Coel)

SESSION 2

FINDING AN IDEA

Session Objective	Questions to consider	Key terminology	Suggested texts
To generate ideas for a story via exploring characters	<ul style="list-style-type: none"> Whose stories could I tell? What makes a story? Why is this important? What do I want to tell about? 	<ul style="list-style-type: none"> Narrative Protagonist Inciting incident 	<ul style="list-style-type: none"> n/a
Session Plan <i>FOR THIS SESSION, ASK THE STUDENTS TO BRING WITH THEM TWO OBJECTS: ONE EVERY-DAY AND ONE UNUSUAL</i>			By the end of this session...
<p>Hook: Ask students to think about where inspiration for stories comes from:</p> <ul style="list-style-type: none"> do they tend to start with character or with plot/conflict? are they particularly drawn to one more than the other? do they think this matters? <p>Rationale: Remind students of the course ahead, and the eventual end product - their own short film script. Today is all about idea generation, and finding ideas for a basis for their story.</p> <p>Create: Set up the space in a circle. Two or three randomly selected objects (from the ones students brought) are placed in the middle of the circle. Ask students as a group: <i>who is this?</i> Students will associate an object with a profession or backstory; this is a starting point. From here ask further questions, such as: <i>what's their name? Where do they work? How do they feel about their work? Life? Where specifically do they live? What's their flat like?</i> etc. The questions should be both specific and open. Whenever the answers dry up, place another object in the middle and see what it suggests. The aim is to build up a character and idea that feels real and three dimensional. When there are contradictions, try to probe these and discover where the contradiction means, to discover something conflicting. Run this several times to generate group ideas.</p> <p>Bring all the objects now into the circle, and run the same task again, but now with each student working independently in response to your questions to 'discover' their own character in the objects. Students select any 2 objects individually to begin with and note their answers to your questions.</p> <p>Share and probe: Invite students to share their ideas - encourage them to talk about them as if they were someone they knew.</p> <p>Review: Using today's characterisation activity as a basis, come up with three-five ideas for the short film project script – however fragmented or basic. Students to think back through the ideas can be inspired by a person, a location, an incident, a moment or event.</p>			<p>Students will have 3-5 possible ideas for their short film project script.</p>
			Optional additional study
			<p>Start a notebook. It's a useful thing for students to have a notebook as a basis for them to gather ideas, draft, capture thoughts, doodle and capture thoughts. One of the key things to learn on this course is that writing is a messy, stumbling, frustrating, untidy process. The more they understand that mistakes, wrong turns and bad ideas are all part of writing process, the better.</p>

“What a person does is what he is, not what he says” (Syd Field)

SESSION 3

FINDING A CHARACTER

Session Objective	Questions to consider	Key terminology	Suggested texts
To explore the role of character in storytelling and narrow ideas to a single idea for the short film project, with a character at the centre of this.	<ul style="list-style-type: none">Whose stories should I tell?Whose story will I tell?What do I want to tell about?Who will my character be?What do I want people to know about them?	<ul style="list-style-type: none">characterisationround and flat characters	<ul style="list-style-type: none"><i>Salt and Sauce</i> + scriptE. M Forster on character<i>The Incredibles</i> (dir. Brad Bird, 2004)
Session Plan			By the end of this session...
<p>Hook and rationale: Ask students to recall their 3 ideas and prepare to pitch them shortly - today, we will narrow these to one, and then begin shaping their protagonist.</p> <p>Pitch and critique: In small groups, the students pitch their three rough ideas for their SFP, describing what appeals to them about each idea. Other students are invited to ask open questions about each idea, such as:</p> <ul style="list-style-type: none"><i>Where does the idea come from? What interests you about each idea? Who do you think might be the protagonist?</i> <p>Based on their feedback, students choose one of their ideas to go forward with. Spend some time solidifying this idea.</p> <p>Explore: Now shift the focus to protagonist. Show a short film (e.g. <i>Salt and Sauce</i>) to explore how a scriptwriter can create depth behind a character. Pose talking point for engagement with this short film:</p> <ul style="list-style-type: none"><i>without a character we root* for, a story won't work. (*this doesn't mean they have to be good or likeable)</i><i>true characters must be flawed.</i><i>a character that changes is more real than a character that doesn't</i> <p>Ask students to reflect on what makes a character relatable in a story. In <i>Salt and Sauce</i> for example, was there anything that made us align with Tammy?</p> <p>Deepen: Share E.M Forster's thinking characters with students. You may want to use a well known film to illustrate this (e.g. <i>The Incredibles</i>). Pose the following questions:</p> <ul style="list-style-type: none"><i>Do stories require both round and flat characters?</i><i>What can a writer do to make their characters round or dynamic?</i><i>How could a flat character perpetuate harmful or reductive stereotypes?</i> <p>Review: Students undertake a solo reflection on their own protagonist idea, using the thinking from this session to consider what would make their character round or dynamic, and how this would be central to the plot/action.</p>			<p>Students will have narrowed down to the one idea that their SFP script will be around.</p> <p><i>Note: once the student chooses one of their ideas to develop, it's important that they commit to it for the rest of course – however difficult it becomes or however much it changes.</i></p>
			Optional additional study
			<p>Start to research and gather any info, inspiration or references that come to mind for the story and characters – pictures, thoughts, references.</p>



“Every character should want something, even if it is only a glass of water” (Kurt Vonnegut)

SESSION 4

HOW DOES CHARACTER DRIVE STORY?

Session Objective	Questions to consider	Key terminology	Suggested texts
To consider the role of character in story telling and how story emerges from character.	<ul style="list-style-type: none">• What is characterisation?• How does character drive story?• Who will my character be?• What does my protagonist want? Need?	<ul style="list-style-type: none">• characterisation• protagonist	<ul style="list-style-type: none">• <i>E.T.</i> (dir. Steven Spielberg, 1982)• <i>Jaws</i> (dir. Steven Spielberg, 1975)• <i>Rye Lane</i> (dir. Raine Allen Miller, 2023)
Session Plan			By the end of this session...
<p>Hook: Pose the idea that stories are driven by the protagonist's desire. Share some protagonists from well known stories and ask students to identify their 'heart's desire' or deepest want, and how this drives the story.</p> <p>Rationale: Remind of the outcome (their own 2-5 page short film script) and the timeline of the sessions ahead. Today is all about developing character and today they will invest time in discovering who their protagonist is and what they want.</p> <p>Explore: Begin by getting into their protagonist's head and building their character through a range of probing questions. This could be done as a solo reflective task (with the students making notes as the teacher reveals the prompt questions in turn) or as a hot-seating task, where students answer in role as the character. The emphasis is on answering intuitively – there are no mistakes. Questions might include;</p> <ul style="list-style-type: none">• Where do you live? Which specific street?• What brings you joy?• Tell me about your best friend and what they enjoy doing?• When was the last time you cried? Why?• What's his greatest fear? <p>Deepen: Ask students to collate their thoughts into two lists for their character; what they want vs what they need. What a character 'wants' and 'needs' might refer to both the internal stakes (what do they want/need existentially/psychologically) and/or external stakes (what are they practically trying to do in the world).</p> <p>Review: Students synthesise their characters wants/needs down into a core desire - the single point that drives the action: this should be stated as clearly as possible and should entail a binary outcome e.g. <i>To help ET get home, Elliot has to get him to the spaceship in time (he will or he won't); police chief Brody must capture and kill Jaws (he will or he won't); In Rye Lane, will Dom and Yas end up together? Yes or no.</i> Students to frame their character's want in this way, along with the question their story poses. Share.</p>			<p>Students will have defined the wants, needs and core desire of their protagonist, and worked out the binary question their story will pose.</p>
			Optional additional study
			<p>Students to consider similar wants and needs for any secondary characters in their story (up to 5 max). Try to identify:</p> <ul style="list-style-type: none">• Who is the protagonist of their story?• What is the problem they face?• What do they want to achieve?

"I always think: When is the breaking point? Sometimes you've got to go beyond the breaking point, and then you catch it"
(Steve McQueen)

SESSION 5

WHAT IS STRUCTURE?

Session Objective	Questions to consider	Key terminology	Suggested texts
To consider the role of structure in storytelling	<ul style="list-style-type: none"> What is structure? How can a story be structured? How does structure relate to genre? What can I do to influence the audience's experience? 	<ul style="list-style-type: none"> three act structure beats synopsis outline 	<ul style="list-style-type: none"> Pixar storytelling model Into The Woods by John Yorke (chapter 2) Wildlife clip
Session Plan			By the end of this session...
<p>Hook: Share a short story (e.g. The Hand) and ask students to justify that this is a story. If needed, prompt them to find elements of a story within it (protagonist, antagonist, inciting incident, desire, crisis, climax, resolution).</p> <p>Rationale: The purpose of this session is to think about how stories are structured, in order to structure our own stories purposefully.</p> <p>Explore: Share with students that there are many different theories and models for structuring stories, but that today they will look at <u>just two</u> and play with them as a way of shaping the telling of their stories:</p> <ul style="list-style-type: none"> Version 1: Share the basic PIXAR model - as a group, tell the story of The Hand in this model Version 2: Share John Yorke's 3 act structure- as a group tell the story of The Hand in this model. <p>Apply: Pair students and provide students with a short film (e.g. from a wildlife doc) and ask them to work together to retell this story using first the PIXAR model and then John Yorke's 3 act structure. Students to decide:</p> <ul style="list-style-type: none"> Which they feel helps them tell this story most effectively? Who are the characters? What does the protagonist want? How might the story be 'improved'? What if you move elements of it around? <p>Review: Students to sketch a very loose outline for their own SFP story – in single sentences of action, unembellished by detail or dialogue - using either the PIXAR model or John Yorke's 3 act structure.</p>			<p>Students will have an understanding of two different story structures, and have used one to map their story in a simple structure.</p>
			Optional additional study
			<p>Set students a storytelling task using the three act structure - e.g. students to map their journey to school one day as a three act story. You could start the next session with some storytelling in this format.</p>

'Any time you get two people in a room who disagree about anything, the time of day, there is a scene to be written. That's what I look for.' (Aaron Sorkin)

SESSION 6

BEATING OUT THE BEATS

Session Objective	Questions to consider	Key terminology	Suggested texts
To mark out the beats of the story, and to consider how the structure helps convey the story itself.	<ul style="list-style-type: none"> • What is a story beat? • How does this story 'turn'? • What are the scenes? • How do I mark the beats of my story, and why? • What shape will my story take? 	<ul style="list-style-type: none"> • beats & turns • beat sheet • outline • inciting incident • protagonist 	<ul style="list-style-type: none"> • A Single Life • Beat sheet example • Outline example
Session Plan			By the end of this session...
<p>Hook: Show short film (e.g. A Single Life) and ask students to discuss the following questions:</p> <ul style="list-style-type: none"> • What was the inciting incident? • What big decision did the protagonist have to make? • What obstacle did the protagonist have to overcome? • How was the story resolved? <p>Rationale: Building on understanding from the last session of how stories are structured, today, students will be mapping out a beat sheet for their own short film, and writing an outline of the story.</p> <p>Define: Define what we mean by 'beats' of a story. Within the bigger structure that we mapped last session, these are the 'turns' in a story; the key moments/events that drive the story forward.</p> <p>Model: The teacher will show a completed beat sheet and model the process of writing a beat sheet for the short film used above. Re-show the film as you go to map this out.</p> <p>Draft: The students will draft their own beat-sheets, writing each beat or scene summary on a separate index card or strip of paper. The teacher can assist students by posing questions such as: <i>Is the action consequential? One thing leading to the next? Are there beats that add nothing? Is the action driven by the protagonist trying to get what they want?</i> Look out for students mapping in too much detail. When happy, get students to photograph their ordered cards - this is their beat sheet.</p> <p>Redraft: Having established the order of events, students now write an outline of their SFP. Show students a model outline to support.</p> <p>Review: Paired reflections on students' own story shape. Provide stems such as <i>'something I'm happy with...'</i>, <i>'a moment I might change is...'</i>, <i>'I want to rethink...'</i></p>			<p>Students will have their story written as an outline, and a full beat sheet.</p>
			Optional additional study
			<p>Students should have their beat sheet and outline for their SFP written up before the next session, where they will be pitching these ideas; this may require some independent work.</p>

"I endlessly chart and re-chart a movie. Before I write, I have all the scenes listed, what happens in each scene." (Paul Schrader)

SESSION 7

THE OUTLINE

Session Objective	Questions to consider	Key terminology	Suggested texts
To write an outline and to share and receive feedback on the shape of the story.	<ul style="list-style-type: none"> • Are all my scenes necessary? • What is my SFP in logline form? • What is working and not working in the shape of my story? 	<ul style="list-style-type: none"> • logline • synopsis • outline • treatment • pitch 	<ul style="list-style-type: none"> • n/a
Session Plan			By the end of this session...
<p>Hook: Share a series of loglines from famous films. Ask students what the loglines give us, and what they notice about style. Co-construct success criteria for writing loglines.</p> <p>Rationale: In this session, students will be gathering early feedback on their SFP draft. This will be a pitching session, where students will pitch their SFP and gather feedback on it ahead of beginning drafting next session.</p> <p>Craft: Students to craft a logline for their own SFP film. It may be useful to group write a logline for last session's short film (<i>A Single Life</i>) as an example first.</p> <p>Pitch and critique: In groups (around 4 students), the students will pitch their SFP to each other. A suggested protocol would be a 3 minute pitch, followed by 7 minutes of discussion and feedback. In their pitch, students will verbally present their logline, and their outline, and give out copies of their beat sheet.</p> <p>Their pitch should cover:</p> <ul style="list-style-type: none"> • Who is the protagonist? • What's the problem they face? • What does the protagonist want? • What are the obstacles in their way? • How do they overcome the obstacles? <p>In the feedback and discussion, students to give warm and cool feedback on what they heard, before specific focus on the question '<i>is every scene necessary?</i>' to help students here, provide guidance on what makes a scene necessary (e.g. <i>does it move the story forward? Does one scene lead on from another? Do the scenes connect?</i>)</p> <p>Review: Students to summarise their feedback down into actions under KEEP (things people likes that should stay), LOSE (things they need to let go of or change) and INTRODUCE (new ideas that emerged).</p>			<p>Students will have written a log line for their SFP and gathered actionable feedback on their story</p>
			Optional additional study
			<p>Students could write a full treatment for their screenplay. Share useful article to support students in this.</p>



“The purpose of the first draft is not to get it right, but to get it written.” (John Dufresne)

SESSION 8

THE FIRST DRAFT: JUST GET IT DOWN

Session Objective	Questions to consider	Key terminology	Suggested texts
To understand the basic elements of writing directions and dialogue. And the importance of ‘getting it down’.	<ul style="list-style-type: none">• How do I get a draft out?• What is good redrafting?• What directions should/shouldn’t I be writing?• How do I write realistic dialogue?	<ul style="list-style-type: none">• dialogue• directions	<ul style="list-style-type: none">• Annotated model page of formatted script
Session Plan			By the end of this session...
<p>Hook: Get students to engage with the idea of showing/revealing ideas through writing, rather than just explaining them overtly. This could be via engagement with talking points (e.g. “Bad writing explains; good writing shows” - John Yorke) or via comparison of 2-3 different versions of a short script opening.</p> <p>Rationale: Remind students of the timeline and where we are at in the process of crafting their own 2-5 minute short film screen play. By the end of today, students will have a first draft of their script written, and next session they will take this to a writers’ room for feedback.</p> <p>Recap: it might be useful at this point to remind students of the conventions of a screenplay from session 1, and show a model page for layout etc.</p> <p>Explore: Students to work from their outline and beat sheet and write their first draft. Remind them to action the feedback they got from the pitching session last week in their drafting today. Encourage the idea that we’re not aiming for perfection here - just getting a first draft down of their full 2-5 pages of script.</p> <p>You could encourage students making active decisions as they draft around what to have spoken, and what to have acted (reminding them that action is what we see and dialogue is what we hear.) You may want to work in some time for exercises in writing dialogue (e.g. going on a listening exercise to capture live dialogue around the school or community and explore what natural conversation looks and sounds like, or using first drafts of sections of student dialogue for whole group dissection and reworking to really get a feel for what does and doesn’t sound natural/work on the page.)</p> <p>Review: This is a good moment to get students to review this draft and notice bits they like or are happy with - get them to highlight these, or just notice and celebrate their early successes.</p>			<p>Students will have a first draft of their 2-5 page script fully drafted and formatted with the expected conventions of a screenplay.</p>
			Optional additional study
			<p>Students could be encouraged to rework their first draft ahead of the table read next session.</p> <p>Students may read this interview about the role of table reads or this article on the practicalities of table reads.</p>

“When you have a cast of twenty this means you have twenty other imaginations in the room with you. Use them.” (Sam Mendes)

SESSION 9

THE TABLE READ

Session Objective	Questions to consider	Key terminology	Suggested texts
To hear the script being read and performed and to gather critique and feedback from actors.	<ul style="list-style-type: none"> • What can I learn from a table read? • How does the dialogue flow? • Are there things that can be acted rather than spoken? • Do the characters come alive? 	<ul style="list-style-type: none"> • Table read 	<ul style="list-style-type: none"> • n/a
Session Plan			By the end of this session...
<p><i>*if you can, gather a group of actors to run this table read (or could use the drama students from your school). If not, this could be run with any group of critiquers.</i></p> <p>Hook: To set up the table read, ask students to draft 1-3 questions on their own script - it could be useful to provide some model questions, or suggestions on things they may want to ask about/want to rework such as <i>‘is this story believable?’ ‘Does this character’s behaviour here feel realistic?’ ‘Does this story hold your attention?’ ‘is every scene necessary?’</i></p> <p>Rationale: introduce the purpose of the table read and it’s role in the redrafting process. Explain how the session will work, and how time will be used. Reiterate to your student writers that they are aiming to gain feedback on their questions, but also be open to hearing feedback and notes on other areas.</p> <p>Critique: Run the table read. Split the group into smaller groups, each with 5 actors and a few writers. Manage the timings so that each script is read and discussed. Each student will hear their script read by the assembled actors, and listen to a time-framed discussion between the actors following the reading. Students are encouraged to take notes on a hard copy of their script to capture ALL feedback and ideas (they can decide what to action later) and use their questions to prompt conversation.</p> <p>Review: Give some reflection time for students to take in their feedback. You could frame this with prompts such as <i>‘It was useful to hear...’ ‘Something I’m not comfortable hearing is...’ ‘I’m not sure what to do about...’ ‘I know I now need to...’</i></p>			<p>Students will have a rich bank of feedback on their first draft.</p>
			Optional additional study
			<p>Students could read this article about reworking scripts.</p>

“as long as you’re revising, the project isn’t dead.” (Nora Ephron)

SESSION 10

THE SECOND DRAFT: SCULPTING BEGINS

Session Objective	Questions to consider	Key terminology	Suggested texts
To redraft your script and be able to point to tangible improvements in how the story is being told.	<ul style="list-style-type: none">• What did I hear from the writer’s room?• What might improve my screenplay?• What does redrafting look like?• Why am I making changes and how are they improving my storytelling?	<ul style="list-style-type: none">• Re-draft	<ul style="list-style-type: none">• n/a
Session Plan			By the end of this session...
<p>Hook: Begin the session by asking students to return to their feedback from the writers’ room, to refresh their memory of what was said, along with their reflection from the end of last session. Ask students to pull together their feedback into an action list, perhaps under the headings: <i>I will... I might...</i></p> <p>Rationale: Reiterate the importance of seeing writing as a process; a nice way to think of a first draft is creating the lump of marble out of which the subsequent drafts will be fashioned. The analogy can be made with Michelangelo’s David: once you have found your block of marble, all you need to do is remove all the bits that aren’t David! Share that today, students will be working to redraft their scripts in the light of the writers’ room feedback.</p> <p>Drafting: For the majority of this session, students should be independently working on their redrafting. During this time, the teacher could run a series of 1-1s, supporting students with their redraft, or bring in small groups with similar areas for improvement to share ideas on what they might do next. It might be useful to set up a sharing point within the drafting session for students to test some of their reworked sections on others in the group, hear some parts read out, or invite feedback.</p> <p>Review: Invite students to synthesise their redrafting today into headlines via reflective questions, e.g:</p> <ol style="list-style-type: none">1. what did you work on and why?2. where in the script can we see your redrafting?3. which parts are you particularly happy with now, and why?4. which parts would you like to seek further opinion on?			<p>Students should have a complete second draft of their script.</p>
			Optional additional study
			<p>You could have another round of critique, feedback and redrafting. This could be through paired peers, teacher critique of sharing the work with an external reader for comments.</p>

SCREENPLAY

the script for film or scripted TV, which includes dialogue, movements and actions

DIALOGUE

exchange of words between one or more characters, to be spoken

NARRATIVE

the story told as a connected sequence of events

PROTAGONIST

the main character, whose want/desire the action centres around

INCITING INCIDENT

the moment, event or decision that thrusts the main character into the action of the story

BEATS

the 'turns' in a story; the key moments/events that drive the story forward

BEAT SHEET

a document setting out the beats of the story, in simple detail

LOGLINE

a one-sentence script summary that distills the story down to its essential elements

OUTLINE

sets out a roadmap of the story, describing briefly what happens scene by scene

TREATMENT

a detailed scene-by-scene breakdown of the film's whole story, written in narrative prose

TABLE READ

a structured read-through of a script by actors that allows the writer to hear their work aloud

KEY TERMINOLOGY USED THROUGHOUT THIS COURSE

GLOSSARY





IDEAS FOR STIMULI

AT LSA, ONE OF OUR PRINCIPLES OF TEACHING AND LEARNING IS TO REPRESENT A DIVERSE RANGE OF STORYTELLERS. THIS PAGE OFFERS A STARTING POINT FOR THINKING ABOUT THIS WITHIN YOUR OWN SCHOOL CONTEXT. ALL EXAMPLE TEXTS IN THE SESSION PLANS ABOVE CAN BE REPLACED WITH ANY TEXTS MORE RELEVANT TO YOUR SETTING.

Short film collections:

[BBC iPlayer - Short Films, New Talent](#)

[BFI - Backed by BFI Shorts](#)

[BFI - Film Academy Shorts](#)

[BFI - London Film Festival Shorts](#)

[Film4 - Shorts](#)

[Films Short - UK shorts](#)

Individual UK filmmakers:

[Precious Alabi](#) [Shehroze Khan](#)

[Stephané Alexandre](#)

[Jason Bradbury](#) [Tracey Lopes](#)

[Caleb Femi](#) [Sam McGrath](#)

[Alia Ghafar](#) [James Quinn](#)

[Sarah Grant](#) [Tulsi Shivaanand](#)



FURTHER RESOURCES

ADDITIONAL LINKS TO SUPPORT WITH YOUR DELIVERY OF THIS COURSE, OR TO SHARE WITH STUDENTS AS ADDITIONAL STUDY

BBC scriptwriting essentials resources

BFI resources on writing for film and TV

Masterclass article on screenplay formatting

No Film School's screenwriting resources

Pixar's rules of storytelling

Producer's Playbook glossary of key terms

Feedback Padlet - if you use this scheme of work, please let us know.

Want to explore more? You might be interested in reading...

- Christopher Booker. (2005). *The Seven Basic Plots*. London; NY: Continuum.
- Lucy V. Hay (2017). *Writing Diverse Characters for Fiction, TV or Film*. Harpenden: Kamera Books.
- Will Storr (2019). *The Science of Storytelling*. London: William Collins.
- John Yorke (2013). *Into the Woods: A Five Act Journey Into Structure*. NY: Abrams Press.

With thanks to: The Tanagra Foundation & Rupert Jones (London Film School)



SCRIPT SPECIALISTS



The Film & TV
Educators Network

SCRIPT SPECIALISTS: WRITING FOR SCREEN
A COURSE FOR DEVELOPING SCREENWRITERS