

BAA - Script Writing 12

District Name: Kamloops Thompson

District Number: 73

Developed by: Jody Oetter

Date Developed: January 2012

School Name: Beattie School of the Arts

Principal's Name: Barb Hamblett

Board/Authority Approval Date:

Board/Authority Signature:

Course Name: Script Writing 12

Grade Level of Course: 12

Number of Course Credits: 2

Number of Hours of Instruction: 60

Prerequisite(s): Introduction to Script Writing 10 and/or Script Writing 11

Course Synopsis: *Script Writing 12* builds on the writing skills developed in *Script Writing 11* and *Introduction to Script Writing 10*. Finding one's voice, both in terms of believable dialogue and writing to empower and educate, is the focus in this senior course. Students will be expected to write about controversial subject matter in a manner that demonstrates understanding of the topic and awareness and respect for the audience. As in previous Script Writing courses, students will compile a portfolio, elements of which they may choose to include in their Juried Portfolio presentation. Coordination with the Drama department will work to see as many scripts as possible brought to the stage.

Rationale: The course is being created for use within a School of the Arts. In order to complement and extend the learning taking place in the current arts disciplines, script writing courses will offer performance opportunities that are wholly created by students. Scripts produced by the students in this class may be used to enhance both performance and technical theatre classes.

Organizational Structure:

Unit/Topic	Title	Time
Unit 1	Script Play Development	20 hrs
Unit 2	Genre and Style	10
Unit 3	Character and Dialogue	20
Unit 4	Plot and Setting	10
Total Hours		60

Unit/Topic/Module Descriptions:

Unit 1: Overview of Script Play Development

TIME: 20 hours

Students are expected to:

- (a) Demonstrate a working knowledge of various literary techniques used in the creative process of script writing.
- (b) Research topics and draw upon and combine a variety of written forms (eg. news articles, essays, historical documents, etc..., to create scripts that educate the audience about controversial topics (eg. climate control, gender inclusion, mandatory exams, driving age, etc...)
- (c) Review and write scripts that deliberately include bias and contrast these with scripts that have the opposite bias and those that present a more balanced view.
- (d) Use course developed skills on both individual and group projects, some of which may be developed and completed for rehearsal/production by Drama students.

Curriculum Organizers and Learning Outcomes

It is expected that students will:

- Demonstrate a working vocabulary of common literary techniques used in play writing
- Plan and execute effective script writing
- Identify bias in a variety of written forms (eg. news articles, essays, scripts, historical documents, etc...)
- Discuss and make conclusions regarding the effective use of bias.
- Choose 2 (or more) sensitive or controversial topics. Research each topic thoroughly and create an original script for the stage that is designed for a specific audience, and includes a clear, well-defined message/purpose.
- Discuss, recognize, and analyze the elements of a successful script that has been turned into a stage production

Unit 2: Overview of Genre and Style

TIME: 10 hours

Students will be expected to:

- (a) Write in a voice and style that is appropriate to the audience and purpose of the script
- (b) Evaluate the relative effectiveness of one genre vs. another as a vehicle for conveying a specific message to a specific audience.
- (c) Produce scripts in at least two distinct genres.

Curriculum Organizers and Learning Outcomes

It is expected that students will:

- Identify key style components of well-liked scripts and how and why does the writing speak to them
- Be able to explain/describe what aspects of a particular genre appeal to them and why
- Be able to discuss/defend their positions regarding the relative merit of one genre versus another.
- Use appropriate vocabulary when discussing writing and writing techniques

Unit 3: Overview of Character and Dialogue

TIME: 20 hours

It is expected that students will:

- (a) Identify how a playwright uses dialogue and movement to create a character and project bias (influence the reader's or audience's response to the character).
- (b) Demonstrate the ability to manipulate character development in order to "sell an idea." ie. Intentionally create a seemingly flat character, one the audience is likely to either dislike, or underestimate.
- (c) Demonstrate a working knowledge of the vocabulary specific to character development.
- (d) Engage in a variety of skill development activities and use those skills on individual and group projects

Curriculum Organizers and Learning Outcomes

It is expected that students will:

- Analyze aspects of characterization both on screen and in script
- Use pre-writing strategies to generate ideas and develop voice
- Research to ensure characters have the skills/knowledge and background appropriate to the play
- Employ precise language to communicate ideas clearly and concisely when developing character and dialogue
- Use script writing to develop realistic characters and dialogue.
- Develop and refine drafts of scripts for a specific audience, and purpose.
- Recognize how other writers have represented and revealed their cultures and their traditions through characters

Unit 4: Overview of Plot and Setting

TIME: 10 hours

It is expected that students will:

- (a) Demonstrate an understanding of the vocabulary associated with plot development
- (b) Demonstrate an understanding of plot-lines by developing and resolving them (or not) within the confines of a two or three-act script
- (c) Produce detailed "director notes," and, if time allows, work with Drama students to take the script through to production.

Curriculum Organizers and Learning Outcomes

It is expected that students will:

- Analyze relevance of setting and time frame to the plot's meaning
- Write detailed plot lines in order to focus and refine writing to include sufficient detail to make scripts believable
- Analyze and discuss the merits of the three-act plot structure. Identify other vehicles for effective "story telling."
- Include detailed director notes, and, when possible, work with Sr. Drama students to help stage the script and to evaluate whether or not, the "notes" provided sufficient information to ensure that the production matched the playwright's vision.

Instructional Components:

- Direct and independent instruction
- Independent instruction
- Brainstorming
- Group work
- Analysis of own and peer work
- Free writing

Assessment Components:

Sixty percent (60%) of the grade will be based on the processes required to create workable scripts. This grade reflects the student's willingness to take risks artistically, to receive and attempt to apply newly learned writing concepts, and to demonstrate growth and skill acquisition.

Forty percent (40%) of the grade will be based upon the completion of specific writing projects and the completion and presentation of a portfolio.

Type of Assessment	Category	Details	Weighting (%)
Formative (60%)	Script Development	Assignments/Exercises	20%
	Character/Dialogue	Assignments/Exercises	20%
	Genre & Style	Assignments/Exercises	10%
	Plot & Setting	Assignments/Exercises	10%
Summative (40%)	Completed Scripts	Self/Teacher Evaluation	30%
	Portfolio Presentation	Self/Teacher Evaluation	10%
		TOTAL	100%

Learning Resources: will include, but are not limited to:

- Script Writing manuals
- Assorted play scripts, and DVDs of movies and TV shows
- Articles, resources regarding script writing that are available on the Internet
- Books:
 - * *How to Write Plays, Monologues, or Skits From Life Stories, Social Issues or Current Events*, by Anne Hart. ISBN: 9780595318xxx. Available through Bookland.
 - * *Young Playwrights 101*, by Jonathan Dorf. Available through Pioneer Drama Services, on-line.

Additional Information: This course has been developed to allow students to explore the range of personal and social expression offered by the medium of writing for the stage.