

THE LONDON
FILM SCHOOL
— lfs.org.uk —

in partnership with



MA Screenwriting

Validated by the University of Warwick, United Kingdom

Academic Year 2016/17

Student Handbook

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1. Welcome

Welcome to the London Film School, I hope your time here will be inspiring and productive.

Located at the LFS in Shelton Street you will enter a world full of Filmmaking history. Here Michael Mann, Mike Leigh, Ann Hui, Duncan Jones, Brad Anderson and many others made their early films and honed their craft. Not only this, the LFS continues to produce award winning and critically acclaimed students. In 2016, LFS MA Screenwriting alumnus Benjamin Cleary won an Academy Award for Best Live Action Short for his film 'Stutterer' which he both wrote and directed. At this year's Cannes Film Festival, Hamid Ahmadi's 'In The Hills' won the Cinéfondation Second Prize, followed shortly by a North American premiere at the Toronto International Film Festival. LFS graduate Simon Mesa Soto's film 'Leidi' followed its Palme D'or success in 2014 by winning the CILECT (International Film Schools Association) Fiction Film Award in 2015 and his new short, 'Madre', screened in Competition this year in Cannes. Graduates Petros Silvestros and Nikos Andritsakis made history at the Berlinale. Having won the Crystal Bear in 2014 with their film 'Mike' (the first UK film to do so), they won again in 2015 with 'A Confession'. Our graduates are proving to be leaders in international screen culture.

During your time here you will have access to some of the most innovative and exciting thinkers and practitioners of the filmmaking world: the LFS can boast a highly regarded teaching staff drawing on national and international experience and, as one of only a handful of Creative Skillset Film Academies, we are judged by our industry peers as delivering the best in Filmmaking education. You will be at the centre of a lively film culture with production houses, edit suites and screening rooms on every corner.

As an international cohort of students you will have the experience of learning more about each other's national cinemas and you will forge new relationships that will change the way you think about your own work. Students at LFS are resilient, collaborative, imaginative people who learn through doing; they are people who have the courage and energy to develop their ideas to the limit. The rounded education that you will receive here at the School will develop your ability to be creative with the filmmaking process, and will allow for true innovation. LFS graduates are inventing the cinema and television of the future, and we are very glad that you have chosen to be part of this.

I wish you all the best on your journey and look forward to meeting you here at the London Film School.

Jane Roscoe

j.roscoe@lfs.org.uk

LFS Director

2. About This Handbook

This handbook is designed to provide you with information about your programme of study, the London Film School (LFS) and the University of Warwick. Please read it carefully, and keep it safely as you will need to refer to it throughout your studies. Information provided is as accurate as possible at the date of production and the School will ensure you are informed of major changes to the information contained in this handbook in a timely manner.

The handbook should be read in conjunction with relevant policies and regulations from The London Film School and the University of Warwick.

This information can be accessed here:

- [LFS Moodle](#)
- [University of Warwick – My Warwick](#)
- [University of Warwick – Taught Postgraduate](#)

If you have any comments on how this handbook could be improved, please contact Philip Ramge at p.ramge@lfs.org.uk.

3. Introduction to The London Film School

The London Film School is one of a small group of exceptional internationally recognised film schools. The skills it teaches are at professional industry standards and its graduates are known across the world as leading directors, directors of photography, editors and so on. The course is intense and exciting.

The School is the oldest film school in the United Kingdom and one of the pioneers of film education in the world. The MA Screenwriting course is aimed at developing screenwriting skills in the context of a filmmaking community where writing is an everyday practice and a collaborative process involving actors, directors, musicians, editors and producers. At LFS we explore the boundaries between writing and directing and stimulate debate through classes in film history, cross-cultural approaches to dramaturgy and script readings with professional actors. Regular screenings of classic and contemporary films in our own film theatre and visits by contemporary filmmakers complement the core practical work of developing a feature screenplay.

4. Introduction to the University of Warwick

The University of Warwick prides itself on excellence, innovation and ambition. These qualities have earned Warwick an international reputation for exceptional academic and research standards.

In 2015 Warwick was The Times and The Sunday Times University of the Year, and it rose in every significant academic league table. The QS World University Rankings ranked Warwick as one of the top 50 universities in the world. It was named third fastest rising young university in the world by the Times Higher Education Young Universities Summit, and the fastest rising university in the UK.

5. Quality Assurance

The London Film School has undergone an educational oversight monitoring visit by the Quality Assurance Agency for Higher Education (QAA) and have received its final report, which is available in full at:

QAA Reviewed

Quality Assurance Agency
for Higher Education

www.qaa.ac.uk/reviews-and-reports/provider?UKPRN=10004036

The monitoring visit resulted in the following outcome:

The QAA monitoring team has concluded that The London Film School is making commendable progress in implementing the action plan from the Review for Educational Oversight.

6. Orientation, Induction and Enrolment

6.1. Orientation

The Orientation day is normally held on the Friday before course start. It is an informal introduction to The London Film School and an opportunity for incoming students to meet each other.

During Orientation, advice on accommodation, Student Oyster cards, health and insurance matters, and any other matters relating to your experience are covered.

6.2. Enrolment

All new students have to enrol prior to attending classes. The programme of study of a student who fails to enrol is deemed to have lapsed. No student shall be entitled to enrol unless the prescribed fees have been paid or satisfactory arrangements made to ensure that they would be paid. No student may be enrolled simultaneously on more than one full-time taught programme of study at The London Film School and/or the University of Warwick.

For any queries regarding the enrolment process, contact Student Services.

If you are an international student, please ensure you have received your student visa before enrolling.

Once you have enrolled with The London Film School, you will also be required to enrol with the University of Warwick.

This can be done online at: <http://www2.warwick.ac.uk/study/welcome>

6.2.1. Documents to Bring to Enrolment

- 1) Original Photographic ID, which must be one of the following documents:
UK / EU Students
 - ID Card
 - Driving Licence (photo card only)
 - Home Office Immigration Status Document

International Students

- Passport
- Your Visa. This may be in your passport or a separate biometrics card.
- A clear copy of your visa, showing the stamp issued when you arrived in the country. We need this for our records.

- 2) Your original certificates/qualifications, as proof of entry requirements

6.3. Induction

In the weeks leading up to the start of your studies at The London Film School, you will be invited to attend one or more Induction Events. During Induction, you will be introduced to LFS, the programme, staff and student services. We will also take this opportunity to complete Enrolment (see chapter 6.2).

7. Introduction to the Course

The MA Screenwriting is a one-year postgraduate taught programme, administered and taught by The London Film School and validated by the University of Warwick.

7.1. Credit Points and Awards

The Masters award has a total credit point value of 180 points at level 7. This represents a total volume of 1800 notional learning hours associated with the award, where 1 credit point is equivalent to 10 learning hours.

Students who do not complete the full Masters programme may be provided with a record of their studies, including any information about modules that were completed. In some cases, exit awards of the Postgraduate Certificate or Postgraduate Diploma may be made where the requirements for the award have been met.

The full list of awards and their requirements in terms of credit points and modules passed at level 7 is as follows:

| Award | Credit Points at Level 7 | Modules Required |
|---------------------------------|---------------------------------|-------------------------|
| Master of Arts | 180 | 1, 2 and 3 |
| Postgraduate Diploma | 120 | 1 and 2 |
| Postgraduate Certificate | 60 | 1 |

7.2. Language of Instruction

The language of Instruction at The London Film School is English. Activities at the school are normally delivered in English and students are expected to submit their written coursework in English.

Foreign language films must include English subtitles in line with the requirements outlines in Moodle.

7.3. The Course

This is an outline of what your experience throughout the course will be like. Further down in the handbook you will find more details of what is required of you in, for example, assessment. Reference is made to other documents which contain more detail, for example on the material requirements and limitations of the exercises you will have to write.

The course is very intense. There is a heavy schedule of classes many of which are compulsory. Working on written assignments is also compulsory and most of these are tightly scheduled as well. Weekly schedules are posted via email and the school's online learning site and you need to refer to these constantly. In your unscheduled time you are expected to

work on your Journal, to develop your projects for future exercises and continue with your own reading and viewing programs.

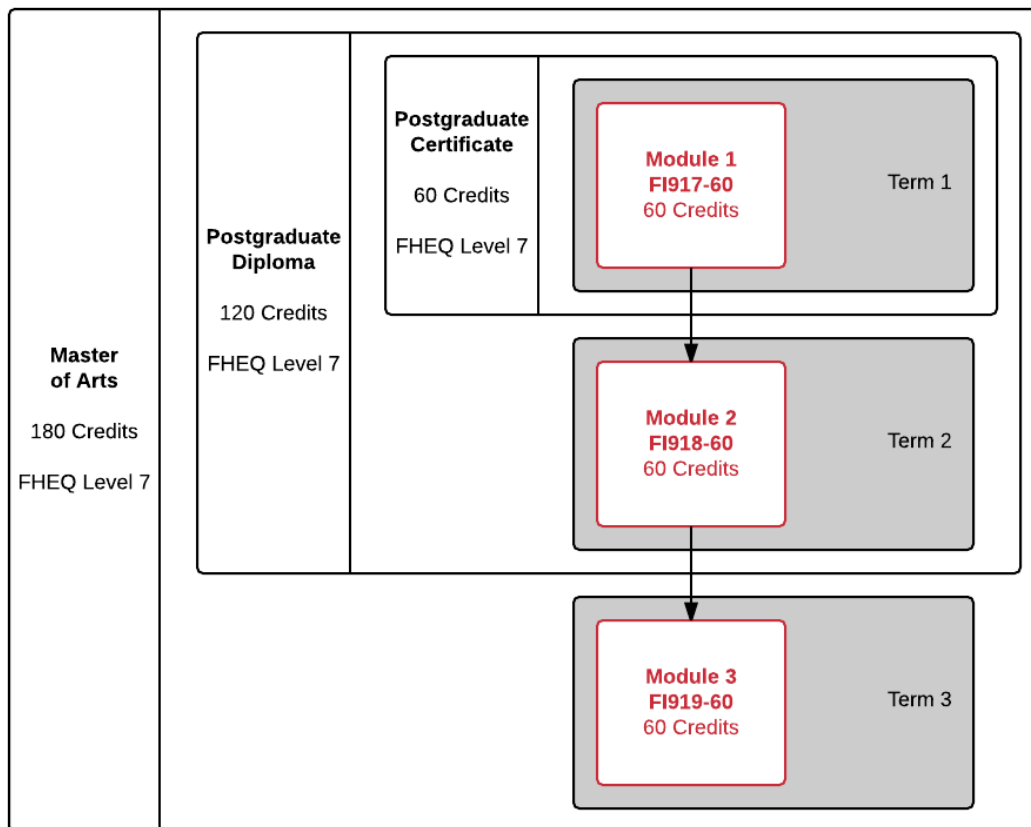
The establishment of a specialist MA in Screenwriting is a part of the continuing academic and professional development at LFS. The MA Screenwriting course is unique in the UK, offering writers the opportunity to work within a filmmaking community in collaboration with directors and other writers. The course is aimed at those who are excited by filmmaking and cinema – who are keen to understand what is distinctive about the screenwriter’s role in that process – and equally keen to work professionally within the film and television industries, either in the UK or their country of origin.

The course fills a full calendar year and is aimed at writers committed to working intensively and at speed on projects that are full-time rather than part-time endeavours.

7.4. Course Philosophy

- To encourage writing as a state of mind and everyday practice;
- To stimulate a reflective and critical approach to practice;
- To provide an historical background to filmmaking;
- To place the screenplay in the context of a collaborative filmmaking process;
- To explore the boundaries between writing, directing and producing;
- To stimulate alternative approaches to screenwriting through awareness of different dramaturgical traditions;
- To take on writers who are capable of developing a mentoring relationship with a working professional;
- To focus on the development of each writer’s individual voice and vision, in tandem with the development of key skills necessary to the craft of writing for cinema;
- To create a context in which the writer works with others involved in the filmmaking community – directors, actors, musicians, designers, producers – not only as a writer but potentially in other roles in the development and production process.

7.5. Course Structure



7.6. Your Timetable

You will receive information on the teaching timetable and receive their schedule of classes at the beginning of their course or module. The teaching timetable can be viewed electronically via CELCAT. You must regularly check it for updated versions of the timetable.

You can choose between two methods to access your timetable:

- 1) Subscribe to a Calendar Feed
- 2) View the timetable online via our Calendar Website

Instructions for both methods can be found on [Moodle](#).

7.7. Term Dates Academic Year 2016/17

Autumn Term 2016

Term Start: Monday, 19th September 2016

Term End: Friday, 9th December 2016

Spring Term 2017

Term Start: Monday, 9th January 2017

Term End: Friday, 31st March 2017

Summer Term 2017

Term Start: Tuesday, 2nd May 2017

Term End: Friday, 21st July 2017

Term dates are also available from our website: <http://lfs.org.uk/full-time-study/term-dates>

7.8. Holidays Academic Year 2016/17

7.8.1. School Holidays

Autumn Term 2016: Monday, 12th December 2016 – Friday, 6th January 2017

Summer Term 2017: Monday, 3rd April 2017 - Friday, 28th April 2017

Summer Term 2017: Monday, 24th July 2017 - Friday, 15th September 2017

Details about holidays, including exact dates and times of closures, will be sent to students via email towards the end of each term.

7.8.2. Public Holidays

| | |
|------------------------|--|
| Boxing Day | Monday, 26 th December 2016 |
| Christmas Day | Tuesday, 27 th December 2016 (substitute day) |
| New Year's Day | Monday, 2 nd January 2017 (substitute day) |
| Good Friday | Friday, 14 th April 2017 |
| Easter Monday | Monday, 17 th April 2017 |
| Early May bank holiday | Monday, 1 st May 2017 |
| Spring bank holiday | Monday, 20 th May 2017 |
| Summer bank holiday | Monday, 28 th August 2017 |

Holidays are also available from our website: <http://lfs.org.uk/full-time-study/term-dates>

7.9. Deadlines

Deadlines by which all written work must be submitted are communicated to students via our Virtual Learning Environment, [Moodle](#).

You must ensure that your work is submitted by the stipulated deadline, following the instructions published on [Moodle](#) closely.

Late submissions will not be accepted unless mitigating circumstances apply and are approved. Where no mitigating circumstances apply or if a request for mitigating circumstances is not approved, you will be awarded a Fail grade.

You should retain a copy of your assessment as well as a receipt or confirmation that your work has been submitted (e.g. a screen shot of the relevant Moodle page). You may be required to produce such a confirmation or receipt as proof of submission where there is no evidence of the coursework having been submitted. If you are unable to produce this evidence, you may be awarded a Fail grade.

7.9.1. Work and Research Journals

Work and Research Journals are normally due to be submitted via Moodle by 12pm on Fridays of week 12. Exact deadlines are published via Moodle.

7.9.2. Short and Feature Film Project

Summative assessments in the form of scripts are normally due as follows:

Term 1

- Short Film: week 10
- Feature film portfolio: week 11

Terms 2 and 3

- Feature film, draft: week 11
- Feature film, polish: week 11

Scripts components are normally due to be submitted via Moodle by 12pm on Fridays of aforementioned week. Exact deadlines are published via Moodle.

7.9.3. Formative Work

Throughout the term, students are given a series of formative assessments tasks, often in preparation for upcoming lectures. These formative assessments are developmental in nature and enable students with the completion of their summative assessments. Details, including deadlines are published on Moodle.

8. Teaching, Learning and Assessment

The London Film School is a non-profit organisation dedicated to the education of filmmakers from around the world. It offers MA, PhD, and part-time workshop programmes focused on aesthetic achievement, craft excellence, creative collaboration and artistic freedom.

The London Film School provides an environment within which students can extend their creative practice, take full advantage of all learning opportunities and develop their own unique voice.

8.1. Teaching and Learning Methods

Teaching and learning at the London Film School is built on the conviction that practice based learning is the most successful route to achieving these outcomes with practical exercises allowing students to deal with the complex and often unpredictable problems that actual filmmaking presents.

Teaching in the context of the preparation and execution of practical exercises gains immediate relevance, and creates opportunities for students to recognise knowledge as critical engagement, and to connect teaching and practice to industry norms.

8.1.1. Lectures, Seminars and Workshops

Teaching involves lectures, seminars and workshops taught by in-house tutors and visiting professionals, incorporating:

- An emphasis on student-centred learning, which enables writers to develop transferable skills, knowledge and competence through active participation in the teaching and learning processes of each unit
- An expectation that students will take a high level of responsibility for their own learning and development
- An emphasis on the practice of writing in a collaborative and professional context

- The integration of specialist areas of screenwriting alongside regular contact with industry professionals

Using these guidelines, a range of teaching and learning methods will be employed, such as::

- Lectures with hand-outs and other aids, including video/DVD, to provide a systematic introduction to key issues
- Lectures and practice-based seminars by visiting practitioners
- Screenings of classic and contemporary short and feature films followed by analysis and discussion to deepen the understanding of film history and context. Many of these take place with students from the MA Filmmaking, thus creating an opportunity for communication between the course, as well as potential collaboration.
- A series of writing workshops with regular practical exercises complementing the assessed projects
- Student-led seminar discussions on topics raised in lectures where students can develop creative and critical skills
- Case-studies to develop student understanding of professional practice, filmmaking traditions, and their own skills in analysis and communication
- Filmmaking exercises involving professionals and students from other filmmaking disciplines to enhance the writers' practical understanding of how others involved in making movies work with the screenwriter's text
- Individual tutorial sessions to provide specialised guidance and feedback
- Individual mentoring by practicing professionals to support the development of the major writing project, a feature film screenplay (term three only)

8.1.2. Mentoring

Monitoring of a student's progress and mentoring throughout the course will come first and foremost from the course leader in consultation with course tutors. Each student will also be assigned a personal tutor, who will schedule one-to-one consultations, at the beginning and end of each term to discuss progress on the Work & Research Journal, the short film and the feature project. Meetings with Personal Tutors are also an opportunity to discuss related issues and development in relationship to individual aims.

In the third term, each writer will be given the opportunity to meet three times with a mentor to discuss their feature project and future career plans.

Mentors will be chosen by the course leader in consultation with the development tutors, who have been working with the writers in Term 2. A key element of mentoring is the matching of the feature project and the student writer's background with a practising professional, most likely a writer or development executive, though possibly a director or producer.

8.1.3. Collaboration with MA Filmmaking Students

Students on the MA Screenwriting course will attend classes in film history and analysis with students on the MA Filmmaking course. At these times and others – both scheduled and impromptu – screenwriting students will have opportunities to develop the creative relationships that lead to productive collaboration. The collaboration can range from exchanging ideas to developing scripts and working on student films.

It is expected that many of these relationships will develop outside the curriculum and beyond the completion of the course. It should be made clear, however, that while these opportunities

exist there is no guarantee that scripts written by MA Screenwriting students will be produced by students on the MA Filmmaking course. It is just as valuable for writers to be part of the development of other people's scripts as to see their own stories on the screen.

8.1.4. Screen Studies: Directing Strategies

During the course you will have the opportunity to view a considerable number of films accompanied by lectures and detailed shot by shot analyses. Booklists will be distributed in these classes. These classes will cover such areas as the history of style, the strategies of individual directors and relevant theory elements. Together with your reading they are intended to give you an understanding of the history of cinema, the history of style in cinema, central aesthetic issues as they appear in films or are used by filmmakers, and give you a repertoire of concepts with which to analyse and evaluate your own work, and that of others, in the context of the history and culture of cinema.

These courses are not examined as such, nor do you have to write essays or dissertations. Instead you are expected to show your understanding of your work in the light of the concepts and contexts you have learned through these classes, your reading and viewing, in your Work and Research Journal.

8.2. Assessment Methods

Assessment is an important feature of academic study at postgraduate level. Detailed assessment requirements are set out in the module narratives, together with learning outcomes which specify the key forms of achievement or performance required.

These indicate the main areas of subject knowledge and skills to be assessed and they provide a focus for your studies. Completion of your films and journals is crucial to your achievement of your award at the end of the course.

It is important that you understand clearly the expectations and deadlines for the various forms of assessment on each module.

8.2.1. Scripts

The core practical work of MAS is the writing of a short script and a feature length screenplay. The craft skills studied and developed in other classes are applied in small group and one to one discussions and throughout the continuous process of feedback and re-writing.

The script workshops are where the student demonstrates their developing understanding of storytelling for the screen and their ability to analyse, discuss and reflect upon possible solutions to script problems. Scripts are developed with feedback not only from peers and professional tutors but also through actors readings and outside mentoring.

The short script is used as the basis for possible future collaboration with MA Filmmaking students. The final assessable work of the MA is the submission of a feature screenplay developed to a second draft polish and supported by a mentoring programme.

8.2.2. Work and Research Journal

Students are required to keep a Work and Research Journal, which will be used to record their critical reflections on the theoretical and practical elements of the course, as well as critical and creative responses to related experiences and reflections on their own work-in-progress.

The Work and Research Journal should be developed and written in the context of the course objectives and the individual writer's aims and ambitions. At the beginning of the year and for each subsequent term, students are expected to write down their aims and also describe how they will assess their personal development in relation to these aims. At the end of the unit, they are expected to comment in writing on their success and shortfalls as measured by their own assessment. This offers students the opportunity to present their goals for the unit, formulate their own criteria for self-assessment and reflect on their progress as measured by these criteria.

The Work and Research Journal should be considered both as a valuable future resource for the writer as well as a means of monitoring and assessing the work towards the MA in Screenwriting. The approach should be balanced and rigorous, encompassing the writer's creative and critical, artistic and analytical, intellectual and imaginative encounters with his/her own work and other's at LFS and beyond.

8.2.2.1. Work and Research Journal Word Count

The work count for the Work and Research Journal on the MA Filmmaking programme is set at 4,000 words with a 10% tolerance.

The following will be included in the word count:

- a) Main body
- b) Footnotes
- c) Quotations
- d) In-text references

The following will not be included in the word count:

- a) Bibliography
- b) Appendices

Students are responsible for including an accurate word count on the cover page of their written assignment.

Not including a word count or stating an incorrect word count is considered an academic misconduct.

Where the word count exceeds the specified word limit, assessors will not consider any work after the maximum word limit has been reached when allocating a grade.

This means that students may be penalised for failing to be concise and concluding their work within the specified word limit.

Failing to meet the specified word count may also result in a lower grade based on the quality of the work because necessary information may be missing and learning outcomes may not have been met.

8.3. Evening Screenings

There is a full program of evening screenings in the School's two cinemas. Practitioners from the film industry come in to show and discuss their work with the students; this keeps the students alert to new technical and craft developments. Screenings are also aimed at developing a lively and critical sense of film culture. There is an active film society whose main purpose is to represent the students' film interest, but which also co-operates with teaching programs to supplement day-time showings.

8.4. Supervision Arrangements

Students' Feature tutor is responsible for supervising your film project for the term, and their Personal Tutor will oversee their journal.

8.5. Submitting Coursework

All written coursework is submitted via Moodle by the stipulated deadline.

8.6. Return of Assessment

Assessment is an integral part of the learning process and students will receive continuous verbal feedback on their specific work, both practical and written, and their roles in student film productions throughout their studies.

Provisional module grades are published on [Moodle](#). Students should note that grades may not have been ratified (confirmed) by the Board of Examiners by the time they are published on Moodle.

Grades are only confirmed once they have been considered by the Board of Examiners.

In line with the Code of Practice on Assessment (available on Moodle), feedback is provided to students by their Personal Tutor and/or in writing. Feedback on films is provided throughout the term and during the end of term screenings.

8.7. Re-assessment

Students are entitled to one reassessment in the case of failure of a module. Students are normally required to resubmit their work at the next available opportunity as published on Moodle (normally at the end of the following term).

Second reassessments are normally not permitted. The Board of Examiners may exercise discretion to allow an exceptional second reassessment attempt.

Students who fail a reassessment may not continue with their studies, unless a claim for mitigating circumstances is submitted and approved, but may be eligible for the award of a Postgraduate Certificate (60 Credit Points at Level 7) or a Postgraduate Diploma (120 Credit Points at Level 7).

Compensation for a failed module will not be considered.

8.8. Board of Examiners

The Board of Examiners considers all students' module grades and any factors that may have affected a student's performance. It normally consists of the Chair, a member of staff of the University of Warwick, one or more External Examiners (see section 8.9 below), teaching staff and, if required, other senior staff from either the University of Warwick or The London Film School. Final decisions about membership lie with the Chair.

The Board of Examiners will make its decisions in line with the University of Warwick's regulations ([Regulation 37](#)).

8.9. External Examiners

External Examiners are one way we assure the academic quality of your programme. They are subject experts who help assure that your award is comparable to that at other UK universities by reviewing and giving advice on academic standards, the curriculum, assessments and learning resources. They may also give advice on good practice and quality enhancement opportunities.

Among other things they attend the Board of Examiners and write a report at the end of the year. This report is discussed at the Boards of Study and the Board of Graduate Studies. You can also obtain a copy by contacting your Academic Registry.

The External Examiners' details can be found on [Moodle](#).

IMPORTANT: It is inappropriate for you or any other student to make direct contact with an External Examiner. The appeal and complaints systems exist to allow you to express any concerns you have, including the marks you have been given for your performance.

8.10. Assessment Feedback

Students will receive feedback which clearly reflects the, professional, academic and creative standards we wish to them to achieve. Feedback will also indicate and guide students towards those goals.

Verbal feedback is provided by Personal Tutors and teaching staff throughout the term for both your Work and Research Journal and script exercises.

More information on assessment and assessment feedback can be found in the LFS Code of Practice on Assessment available on Moodle.

8.11. Your Grades

To be considered for an award, all summative assessments components must be completed successful (minimum grade of Pass).

Summative coursework is graded as follows:

Modules 1 and 2

- Script component: Pass/Fail
- Work and Research Journal: Merit/Pass/Fail

Module 3

- Script component: Distinction/Pass/Fail
- Work and Research Journal: Merit/Pass/Fail

Students who are awarded a 'Distinction' for their Feature Film script may be considered for the award of the MA with Distinction by the Board of Examiners.

8.12. Transcripts and Certificates

When you graduate, your final qualification certificate and transcript will be issued by the University of Warwick.

More information can be found on the university's website:

- [Transcripts](#)
- [Certificates](#)

Students who have not yet completed their course and require an interim statement of marks should contact Academic Registry at The London Film School.

9. Office Hours, Contact Details and Communication

9.1. Office Hours

Our building on Shelton Street is normally open to students Monday to Sunday, 7am to 11:30pm during term time. The facilities on Long Acre are often open to students during those times as well, but access may change depending on school activities.

Staff are available from Monday to Friday between 9:30am and 5:30pm.

9.2. Contact Details

The course is taught at The London Film School:

24 Shelton Street
London

WC2H 9UB

Phone: +44 (0) 20 7836 9642

Email: info@lfs.org.uk

33 Long Acre
London

WC2E 9LA

Other facilities nearby are employed when necessary.

Contact details for staff can be found on in the [Staff Directory on Moodle](#).

9.3. Communication

Your lecturers, Heads of Department, Term Tutors, and other campus staff will communicate with you via email and you must check your email regularly. Changes to class schedules or specific information about your programme of study will be sent to you using your email account.

The London Film School operates an 'Open Door Policy' and encourages students to stop by whenever they feel the need to meet and ask questions, and address problems and concerns. Bear in mind, however, that teaching staff have a number of teaching and assessment commitments and that they may not always be able to see you right away. In such cases, you can send an email to arrange for a personal meeting.

9.3.1. Virtual Learning Environment

Students of The London Film School have access to [Moodle](#), a Virtual Learning Environment.

You will find information about the course, classes, the shooting schedule and other course-related matters, but also about policies and regulations, insurance, health and safety, etc.

Moodle is also used to communicate with students and to make announcements.

At the beginning of the course, you will have an opportunity to attend an induction session where we will introduce you to Moodle, the navigation and its content.

Moodle is also where you'll be submitting your written coursework. More information can be found in section 8.4 of this handbook.

Please bear in mind that information and resources available on Moodle are not a substitute for attendance in class.

9.3.2. LFS Student Email

All LFS students are provided with an LFS email account, hosted by Google Apps for Education¹. In addition to unlimited emails, calendar and contacts, students also get “unlimited” storage on Google Drive (Google defines 1TB as unlimited), and unlimited storage for photos using Google Photos app.

The Google+ App is also available for students to use.

All students are assigned to a unique mailing list group related to their programme of study and course number. This is used primarily by staff members to email students on a programme of study or in a specific cohort.

Students are also automatically added to the Job Board and Film Festival Information groups. A digest of posts is sent out to all students. (Student can choose to opt out of these groups.)

Students can also use their account to create a website using Google Sites. This is very useful as a collaboration tools prior to and during production, for example to share images and documents with other students.

The LFS student email address allocated to each student is the de facto official email address that staff member will use to contact students. All emails relating to your studies at LFS should be sent using your LFS student email address. This will also enable the LFS to investigate email delivery issues with Google.

9.3.3. University of Warwick Student Email

Students will also receive a Warwick email account which will be the primary means for the University to contact them.

We recommend that you set up an automatic forward to your LFS Google account to ensure that you receive all emails.

Moshe Nitzani (m.nitzani@lfs.org.uk) or Chi Yu (c.yu@lfs.org.uk) will be able to help you set this up.

9.3.4. Your Contact and Personal Details

You must notify Student Services immediately of any changes in your name and/ or address by emailing Student Services. It is your responsibility to ensure that your most current contact information is available on your student record – LFS cannot be responsible for any issues that you may face regarding your studies on account of staff members not being able to contact you.

Students must provide a valid local phone number in order for LFS to be able to contact them as and when required.

¹ LFS is committed to providing students with an email address, but reserves the right to change the service provider used. Changes to the services provider may also result in a change to the exact services available.

10. Policies and Regulations

Students enrolled on the MA Filmmaking agree to abide by, and submit to the procedures of, The London School and University of Warwick's policies and regulations.

The London Film School's policies and regulations can be found on [Moodle](#).

Relevant policies and regulations from The University of Warwick can be accessed here: [Reg. 37 Regulations Governing Taught Postgraduate Courses](#)

Important documents include:

The London Film School

- Code of Assessment Practice
- Student Complaints Procedure
- LFS Student Charter

The University of Warwick

- Appeals Policy and Procedure
- Plagiarism and Good Academic Conduct

10.1. Student Complaints

The LFS Student Complaints Procedure aims to ensure that complaints against the London Film School made by students are treated seriously and fairly in order to ensure students' interests are protected and the London Film School's high quality standards maintained.

We operate a Three-Stage Complaints Procedure. Stage 1 and 2 are normally dealt with by The London Film School. Stage 3 will, depending on the nature of the complaint, be dealt with by the University of Warwick or The London Film School.

Both the University and The London Film School are members of the Office of the Independent Adjudicator (OIA) and students who are not satisfied with the School or University's final decision can ask the OIA to review their case.

The full procedure can be found on [Moodle](#).

10.2. Appeals

Appeals are dealt with in line the University of Warwick's policy and procedure which can be found here: [Reg. 37 Regulations Governing Taught Postgraduate Courses](#)

The form for appeals can be found here: [Forms, Policies and Procedures Library](#)

11. Your Student Journey at LFS

11.1. Studying

You will find the course an exciting and intense experience. In order to make the best of it here are some things to bear in mind.

You will very naturally regard your filmmaking activity as the centre of your learning and you will want your film work to be at the highest level possible. You should, however, not forget that the exercises are primarily a teaching project and you should make sure that you are getting the best from them in that light.

They are part of a programme that unites lectures, practicals, consultations, workshops and private study and creative work. You should aim to achieve an appropriate balance between

all these elements. The work you do on the films will speak for itself, but it develops and improves as part of a complete program. The course does not aim just to teach you skills, but to enable you to enter a life long process of developing your own knowledge, skills and creativity.

This is achieved through a process of assessing your own work against a context of other practices and practitioners: the work of your colleagues, teachers and the professionals who set the standards in the world of realised films. Understanding your own work against a clear and critical understanding of this context is what makes your own development possible.

To achieve this, you need to plan your time and productivity between film work, class work and private creative work and study carefully. The course can be very demanding and you need to balance the different aspects that it offers to get the most out of it. Time management can become a serious issue if you do not plan properly. You cannot simultaneously beat end of term deadlines, write up your work and research journal and finish a script for next term in the last few days of term.

You are expected to:

- Attend all your practicals without exception
- Make sure you go to the full range of lectures
- Plan your scripts for the terms ahead
- Use your Journal as you go to integrate your experience on the course
- Consult your Term Tutor and Personal Tutor regularly with your work and research journal in hand.

11.2. A Two-Way Contract

As a student you should:

- Follow the regulations as you agreed at enrolment
- Attend all the classes on your timetable
- Adhere to deadlines
- Provide documentation when requested
- Check your schedules and email account regularly

The School will:

- Monitor its standards and procedures to provide a quality service
- Ensure that every student is treated with equity and fairness
- Provide access to administrative areas at agreed times
- Answer queries and provide timely, accurate and clear information

The School has a Student Charter that has been agreed between the staff and students at the School. You can access it on Moodle:

- [Student Charter: The School](#)
- [Student Charter: Students](#)

11.3. Mobile Phones

Please be respectful of the learning environment and remember to switch off your mobile phone before entering all classes and study areas.

12. Attendance

The London Film School regards attendance as a fundamental part of the student college agreement and an important prerequisite for the highest levels of achievement.

You are expected to attend the various lectures, seminars and other classes that make up your course. Regular attendance is a formal requirement and an important factor in your successful completion of the course. Most subjects are progressive in their content with sessions building upon each other, so if you do miss sessions you will need to catch up with any work that you have missed. You should inform your Course Leader and lecturer if you are going to be unable to attend your course for some time, other than the occasional unavoidable absence. You should also refer to section 13 on Mitigating Circumstances.

Regular attendance is a formal mandatory requirement and an important factor in your successful completion of the course. In terms 1 to 5 students are expected to attend 80% of scheduled classes, practicals, conferences, consultations and other classes during each term, unless they have a valid reason for their absence. Details about which classes, practicals, etc. are mandatory can be found in the relevant section on Moodle. You will find that often classes or practicals are mandatory to ensure that you learn how operate the equipment safely and properly. If you have not been to a practical you may not be allowed to operate the relevant equipment. If you are not able to attend please let us know immediately; wherever possible we will arrange for you to have a replacement class.

Attendance requirement is detailed on Moodle under this heading for each class. These are intended to be supportive to your education and your unit film. All departments must be consistently transparent about these requirements and state any specific [consequences for absence](#)

Class registers are taken for all classes. Students are marked as Present, Late, Excused or Absent. If you have a problem, let your term tutor or relevant department know as soon as possible. If something happens on the day phone, text or email to let the school know

Lateness and the 10-Minute Rule: be on time - you should attend all your classes on time. A student arriving more than ten minutes after the scheduled start of a class without a valid reason will be deemed to have missed the class and may be excluded from it: refer to absence and the use of equipment and your role. Students who are persistently late, or without an acceptable excuse, or where appropriate the supporting documentation - such as medical certificates-, may be subject to disciplinary action.

Moodle: access to information on Moodle, Powerpoints, etc. prior to the class does not replace class attendance.

Failure to attend a suitable proportion of lectures and classes may result in failure in the module.

12.1. Attendance and Employment

If you are self-supporting financially and a full-time student we recognise that you may need to undertake some part-time work, although we strongly advise you not to take employment of more than 15 hours a week. If you are a Tier 4 visa student, please check carefully whether or not you are allowed under the conditions of your visa.

12.2. Tier 4 Visa and Attendance

As a UKVI Sponsor, we are required to report international students who have received a visa and not attended, withdrawn, deferred or missed 10 expected key contact points.

13. Mitigating Circumstances

Mitigating Circumstances are unforeseen events or circumstances which have a significant negative impact on your ability to successfully complete, or study effectively in preparation for, summative assessment tasks such as essays, written or oral examinations, assessed presentations or assessed laboratory work. If you want any such events or circumstances to

be considered by the relevant Board of Examiners, you are required to communicate formally (normally in writing) with LFS about them. Please note that while it is acknowledged that cultural attitudes to the disclosure of personal information may vary, students are expected to fully disclose all matters they wish to have taken into consideration by the Board of Examiners.

If you are unsure whether something that has happened to you, or to someone close to you, is eligible to be considered as a Mitigating Circumstance, it is likely to be eligible if it was unforeseeable or beyond your control and if it also had a significant impact on your ability to prepare for or complete the assessment in question. If you are in any doubt about whether something that has happened to you or someone close to you is eligible for consideration, then you should consult your Personal Tutor or Student Services or one of the representatives of the Students' Union. Even if the event or circumstance is not eligible for consideration in this way it may nevertheless be something for which you should seek support and the tables below indicate, in their final column, where to go to access that support.

Mitigating Circumstances can never result in the changing of marks for individual modules or assessments; however, they may affect your overall degree classification. For further information on the possible effects of your Mitigating Circumstances claim being accepted please see 'Mitigating Circumstances Process and Procedures' online (https://warwick.ac.uk/quality/categories/examinations/policies/u_mitigatingcircumstances/).

The two tables below provide more detailed guidance on, and examples of, types of circumstance which are normally considered eligible (Table 1) and types which are not normally eligible (Table 2).

If you think you do have an eligible Mitigating Circumstance you should complete and submit a Declaration Form to Academic Registry and submit it as soon as possible after the circumstance arises along with appropriate supporting documentation of the sort outlined in the 'Supporting Documentation' column of Table 1, below. LFS recognises that it may be difficult to obtain supporting documentation in a timely fashion; however, you should still register the circumstance pending supply of supporting documentation.

Table 1: Circumstances normally eligible for consideration

| Circumstance | Examples | Supporting Documentation | Sources of support you can access |
|--|--|---|--|
| Serious illness or accident of the student (physical or mental health) | Illness, accident or severe trauma at the time of an assessment, or during preparation for it earlier in the academic year. It should be a serious illness or an unanticipated deterioration in an ongoing illness or chronic medical condition. | Doctor's note or letter confirming the illness or accident and attesting to its impact on the student.* If you are a victim of an assault, you should provide a crime number or Police report | <ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • SU |

| | | | |
|--|---|--|--|
| Bereavement of someone close to the student | Bereavement at assessment time or in preparation for it earlier in the academic year. 'Someone close' can mean parents or guardians, children, siblings, a spouse or partner. It may include friends, in-laws, grandparents and grandchildren, if it can be demonstrated that the relationship was close | Copy of the death certificate and evidence of closeness (e.g. statement from Personal Tutor, Student Support or counsellor*). | <ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • External Counselling Service • SU |
| Serious illness or accident of someone close to the student (mental or physical health) | Issue arising at assessment time or in preparation for it earlier in the academic year. 'Someone close' can mean parents or guardians, children, siblings, a spouse or partner. It may include friends, in-laws, grandparents and grandchildren if it can be demonstrated that the relationship was close | Doctor's note or letter confirming the illness or accident* and statement by Personal Tutor or Student Support attesting to closeness and impact on the student. | <ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • External Counselling Service • SU |
| Abrupt change in personal circumstances of the student or other serious unforeseen event | Divorce; fire or burglary; the requirement to appear in Court at or near the time of the relevant assessment; acute accommodation issues; serious and unforeseeable transport disruptions (for example road closure due to fatal road traffic accident) | Statement by Personal Tutor or Student Support and/or copies of relevant documentation (e.g. Court summons). | <ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • External Counselling Service • SU |
| Significant change in employment circumstances beyond control of student affected | For part-time students only. | Copy of letter from employer and statement attesting to impact on student by Personal Tutor or Student Support. | <ul style="list-style-type: none"> • Personal Tutor • Student Support • SU |
| Diagnosis of Specific Learning Difference | Only eligible when diagnosis is obtained too late for reasonable adjustments to be made by way of Special Exam Arrangements or in other ways. | Copy of diagnosis letter and confirmation from Department that it was submitted too late for reasonable adjustments to be made in other ways. | <ul style="list-style-type: none"> • Personal Tutor • Student Support • Disability Services • SU |

| | | | |
|---|--|--|---|
| Deterioration of a permanent condition you have already told us about (physical or mental health) | Where this permanent condition has already been adequately adjusted for through Special Exam arrangements or other reasonable adjustments <i>only the deterioration</i> counts as a Mitigating Circumstance. | Copy of letter from Disability Services, Student Support, GP or consultant or counsellor.* | <ul style="list-style-type: none"> • Personal Tutor • Student Services • Disability Services • SU |
| Bullying, harassment, victimization, assault or threatening behaviour | Only eligible if student is victim or alleged victim. It can also be an assault of which the student is victim | Report from Personal Tutor or Student Support Services Copies of emails or screenshots from social media platforms or other communications or police report | <ul style="list-style-type: none"> • Personal Tutor • SU • Student Services |

* Where your Mitigating Circumstances relate to physical or mental health conditions or issues for which you have sought support you should provide documentation from a medical practitioner or a practitioner who is registered with an appropriate professional body such as the British Association for Counselling and Psychotherapy, the UK Council for Psychotherapy, the British Psychological Society, or an appropriately qualified Student Support professional. Medical practitioners in the UK should be members of a recognised professional body such as the General Medical Council, Nursing and Midwifery Council, General Chiropractic Council, General Dental Council, General Optical Council, General Osteopathic Council, General Pharmaceutical Council, Health Professions Council or Pharmaceutical Society of Northern Ireland. If you have sought medical attention abroad the certifier must be licensed to practise in the country in question. If the letter or note is in a language other than English, you must provide both a copy of the original note and a certified translation into English. LFS may seek to verify the accuracy of the translation provided.

Table 2: Circumstances not normally eligible for consideration

| Circumstance | Examples | Sources of support |
|--|---|---|
| A permanent condition which you have already told us about unless you can provide appropriate evidence that there has been a worsening of your condition during the assessment period (see Table 1). | An ongoing mental or physical health condition, or Specific Learning Difference or disability. You should tell the University, (Disability Services) and your Personal Tutor about any disability, Specific Learning Difference, or ongoing mental or physical health condition as soon as possible in your University career so that appropriate adjustments can be made to support you. If in doubt speak to your Personal Tutor. | <ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • Disability Services • SU |
| Minor illnesses or ailments | Aches and pains, colds, sore throats and coughs where these are not symptoms of a more serious medical condition. However, if you feel that your ailments are impacting on your ability to study you should seek medical attention and notify your Personal Tutor. | <ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • SU |

| | | |
|--|---|--|
| Examination stress and worry | Exams and other University assessments are tests of your performance and inevitably involve a certain amount of stress. Having feelings of stress or worry at such times does not necessarily mean you are unwell or have an eligible Mitigating Circumstance. <i>However, if you experience a more acute form of anxiety (a 'panic attack' or 'anxiety attack') it may be eligible and you should seek medical or professional attention, as well as notify your Personal Tutor.</i> | <ul style="list-style-type: none"> • GP or hospital • Student Services • Personal Tutor • SU |
| Computer, printer or other IT failure | Failure to keep adequate back-ups; computer 'crash'. However, theft of computer equipment may be eligible if you have reported it to the police and can provide a crime number. | <ul style="list-style-type: none"> • Personal Tutor • IT Services |
| Pressure of academic workload | Essay deadlines falling on the same day or in close proximity. However, this may be eligible as an aggravating factor if you also have a diagnosis of a relevant medical condition (see Table 1 above) | <ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • SU |
| Non-academic activities and foreseeable events | Holidays, weddings, rites of passage ceremonies whether religious or secular, sporting fixtures or training in preparation for them and other similarly foreseeable events. | |
| Temporary self-induced conditions | Hangovers; ill-effects from the use of recreational or performance-enhancing drugs, whether legal (e.g. caffeine, energy drinks) or illegal. If in doubt please consult one of the sources of support in the box immediately to the right. | <ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • SU |

14. Deferring Your Studies

Circumstances may arise where a student may wish to apply to defer their studies. This allows students to temporarily halt their studies for one or more terms, and re-join their programme of study at a later date. Applications for deferment are normally only considered at the end of a term and requests must be submitted in writing by the stipulated deadline. Please note that students who have started term 6 will no longer be able to defer their studies (unless mitigating circumstances apply).

The LFS Deferment Policy is available on Moodle.

15. Withdrawal

We understand that everyone experiences difficulties at times that impact on their ability to study. If this happens to you, we hope that you do not decide to withdraw from or stop attending your course without talking to your Personal Tutor, the Head of Studies or Student Services first. There may be alternatives available.

If you still wish to withdraw, you can find the full details and requirements on Moodle.

16. Student Services and Support

16.1. Academic Support

Academic support is available to all students by their Personal Tutor. Each student is assigned a Personal Tutor who becomes their first point of contact if they have any problems, questions, or concerns regarding their studies.

The Head of Studies is an additional source of academic support.

16.2. Student Services and Academic Registry

Student Services can assist you with any administrative queries, including, but not limited to, your enrolment, status confirmation letters, your tuition fees, accommodation and Student Oyster cards.

16.3. Students with Disabilities

LFS is committed to making “reasonable adjustments” wherever it is practicable to do so, so that students with disabilities are not knowingly placed at a disadvantage. Our current buildings are not fully accessible but plans are underway for new improved facilities and in the meantime we endeavour to support our learners in every way we can. Sometimes this is with collaboration with specialist support agencies.

If you have a long-term medical condition or physical difficulty that you feel could impact on your studies and would like information about support provision that can be made available, please contact Student Services.

Please note there are some aspects of course assessment that cannot be changed. These are known as ‘competence criteria’. To be identified as ‘competence criteria’ the assessed items must be essential to the course and all students must be able to fulfil these criteria. Although in such situations it may not be possible to alter the format of the assessment, you may still be entitled to adjustments (e.g. extra time).

You are encouraged to make your situation known at the earliest opportunity to ensure due provision is made. Support can include advice on programme-related study needs and arranging special provision for examinations. Confidentiality will be respected and relevant details will only be disclosed with your permission. Documentary evidence is required.

If you believe that you will require support when completing your assessments due to a disability, medical issue or injury you should contact Student Services so that your needs can be reviewed and discussed.

You will be asked to submit evidence of your condition and a statement from a qualified assessor (for example, in the case of dyslexia a copy of your psychologist's report) that outlines the exact needs. Once a decision is made, you will receive a notification from Student Services to confirm the details. All students must confirm that the provisions made are as agreed.

The deadline for contacting Student Services for this provision is six weeks prior to any deadline or end of term. It may not be possible to provide the support you require, should a request for additional facilities be submitted after the deadline.

17. Student Engagement

17.1. Personal Tutors

Personal Tutors are an important aspect of student engagement and support at The London Film School. Each student is assigned a Personal Tutor who becomes their first point of contact if they have any problems, questions, or suggestions. Personal Tutors are available to discuss matters of both an academic and personal nature. In addition to ad-hoc meetings, the School schedules two 'Tutee Days' days per term where all students meet with their Personal Tutors.

Personal Tutor meetings are not only used by students to raise personal matters, they are also used to engage with the School on behalf of a group of students, a unit or an entire cohort.

17.2. Students' Union

All LFS students are members of the LFS Students' Union which is affiliated with the National Union of Students.

17.3. Feedback from Students

As well as talking to staff of The London Film School about any issues, there are also other ways you can feed back and help enhance the quality of your programme.

17.3.1. Student Feedback Surveys

Student feedback surveys are conducted at various points throughout your studies at LFS and are completely anonymous. This survey seeks your views on your programme experience including comments on the organization, management and quality of the programme or individual modules, academic support, learning resources, student services and your personal development. You can expect to receive updates on any issues that have been identified and the measures taken to resolve any problems.

Feedback survey results will be an item for discussion during Boards of Study and will, where necessary, be reported upon during the quality and annual monitoring process.

17.3.2. Other Surveys

From time to time LFS will distribute surveys to elicit your views on the quality of the services offered by LFS and your student experience on areas other than your programme of study. These surveys will be completely anonymous. We will try not to send you too many surveys, but if you do receive one then please remember that your responses do count and they do make a difference.

17.3.3. Student Representatives

Student representative are the key point of contact between staff, students and the Students' Union. They are important as they represent the views and interest of students on their course, both formally and informally.

There is normally a student representative for each term of the MA Filmmaking and 2 student representatives for MA Screenwriting. They are elected by the students in their cohort and would normally remain in post for the Academic Year unless they are unable to do so (in which case the cohort would elect a new student representative).

Most day-to-day issues at the School get resolved quickly and informally with the staff directly involved. If, however, an issue cannot be resolved as easily or quickly, it may need to be raised more formally through the student representative or possibly in a meeting of a suitable committee.

As a student rep, you are a member of one or more committees where you are given the opportunity to present a report (normally in writing) and share students' views and concerns.

At the Boards of Study, student representatives have an opportunity to review and discuss External Examiner and Annual Monitoring Reports.

Formal minutes are kept of the discussion and decisions of each Board meeting. The minutes are an important part of the quality and annual monitoring processes and are considered by other school committees.

17.3.4. Boards of Study

The purpose of the Board of Study is to provide a forum for discussion between you and the staff members involved in all aspects of your programme of study. Meetings are normally held every term, giving student representative the opportunity to provide feedback on a regular basis.

17.4. Committees

The London Film School has a number of committees and boards. The purpose of the academic committee structure at The London Film School is to enable shared responsibility for organisational decision-making and policy formation. It is intended to allow opportunity for wide consultation, ensuring that expertise from different areas of the School participate in the decision making processes. Each of the main committees has specific terms of reference and membership.

Students are represented on a wide range of our committees either by their student representative(s) or the Students' Union.

18. Health and Safety

All LFS students and staff have a responsibility to maintain and comply with all aspects of the Health and Safety Code of Practice.

This code of practice is applicable to

- All study and filmmaking activities;
- All places and spaces, both on LFS premises and on location
- During all classroom-based and other teaching activities;
- During any unsupervised filmmaking activity

When shooting in units, all unit members are responsible to maintain Health and Safety Standard with their visitors and volunteers (actors and crew), tools, materials, equipment and rubbish.

It is the overall responsibility of the unit producer to ensure that all unit members and crew maintain this code of practice throughout their production.

More information on Health and Safety is available on [Moodle](#).

19. Disclaimers

Whilst every attempt is made to ensure that information is accurate and up-to-date, some information is subject to change.

We regularly review and update our courses to ensure that they remain up-to-date and relevant and continue to meet the changing needs of the industry so that our students are prepared for successful careers. Changes to any of the School's courses will be communicated to all affected applicants or students, in writing, at the earliest opportunity.

Changes to active courses are only made if unavoidable or in consultation with the Students' Union.

20. Data Protection Information

Any personal data that we may ask you to provide on any of our web pages will be held and processed in accordance with the requirements of the 1998 Data Protection Act. If you subsequently choose to submit any personal data, you are thereby giving your consent for that data to be held and processed for the stated purpose(s).

21. Appendix A: Course Information

21.1. Preliminary Information

| | |
|------------------------|--|
| Name of Highest Award: | MA Screenwriting |
| Level: | Postgraduate |
| FHEQ: | Level 7 |
| Other Exit Awards: | Postgraduate Diploma Postgraduate Certificate |
| Level: | Postgraduate, Level 7 |
| Mode: | Full-time |
| Teaching Location: | The London Film School |
| Course Leader: | Brian Dunnigan b.dunnigan@lfs.org.uk |

21.2. Entry Requirements

- Bachelor's degree with Honours; *or*
- Equivalent (international) or higher qualification; *or*
- Equivalent professional qualification; *or*
- Substantial professional experience in film or a related area.

Students whose first language is not English will need to provide proof of proficiency in English. The London Film School accepts a number of language tests from applicants from the EU/EEA. The preferred language test is IELTS with an overall score of 6.0 and a minimum of 5.5 in each component.

Most international applicants would be expected to provide proof of proficiency in English in the form an IELTS Test Report with an overall score of 6.0 and a minimum of 5.5 in each component.

21.3. Course Aims

- To encourage screenwriting as a continuous practice;
- To stimulate reflective and critical approaches to their work;
- To provide a specific historical background to film narrative, genres, and dramaturgy.

21.4. Subject Knowledge and Understanding

| Learning Outcome | Learning and Teaching Methods |
|--|--|
| <ul style="list-style-type: none">• To demonstrate a systematic understanding of advanced conceptual paradigms and concepts appropriate to dramatic storytelling for the screen• A comprehensive understanding of how the visual and aural elements as well as editing techniques contribute to the dramatic narrative in a screenplay and their own original work.• A conceptual understanding that enables students to evaluate critically the range of advanced screenwriting theories and techniques they have | <ul style="list-style-type: none">• Lectures• Screenings• Small group discussions on work• Individual supervisions of their work• Writing work |

| | |
|--|--|
| <p>learned over the year and summarise their practical application</p> <ul style="list-style-type: none"> • Illustrate the role of the screenwriter in the industrial context of filmmaking | |
| <p>Summative Assessment Methods</p> <ul style="list-style-type: none"> • Work and Research Journal • Screenplays: short film, and feature film drafts | <p>Formative Assessment Methods</p> <ul style="list-style-type: none"> • Individual supervisions • Presentations of work to fellow students |

21.5. Cognitive Skills

| | |
|--|--|
| <p>Learning Outcome</p> <ul style="list-style-type: none"> • Critically analyse a screenplay, to produce creative notes on its future development • Originality in the application of feedback to the development of their own work • Ability to demonstrate how their communicative skills and their ability to give and take feedback have contributed to the development of their screenplay • Self-direction and the ability to act autonomously in tackling problems and in planning and taking forward their work at a professional level | <p>Learning and Teaching Methods</p> <ul style="list-style-type: none"> • Lectures • Screenings • Small group discussions on work • Individual supervisions of their work • Writing work |
| <p>Summative Assessment Methods</p> <ul style="list-style-type: none"> • Work and Research Journal • Screenplays: short film and feature film drafts | <p>Formative Assessment Methods</p> <ul style="list-style-type: none"> • Individual supervisions • Presentations of work to fellow students |

21.6. Subject-specific/Professional Skills

| | |
|---|--|
| <p>Learning Outcome</p> <ul style="list-style-type: none"> • Write and submit a first draft feature screenplay and critically analyse the process of development from outline to delivery • Plan, produce, revise and critically evaluate a second draft feature length screenplay ready for professional presentation • Appraise the validity and usefulness of particular theoretical approaches to screenwriting and filmmaking. • Demonstrate the ability to plan a career in the professional world as a screenwriter and to select the industry contacts appropriate to their projects and interests | <p>Learning and Teaching Methods</p> <ul style="list-style-type: none"> • Lectures • Screenings • Small group discussions on work • Individual supervisions of their work • Writing work |
| <p>Summative Assessment Methods</p> <ul style="list-style-type: none"> • Work and Research Journal • Screenplays: short film and feature film drafts | <p>Formative Assessment Methods</p> <ul style="list-style-type: none"> • Individual supervisions • Presentations of work to fellow students |

21.7. Key Skills

| | |
|---|--|
| <p>Learning Outcome</p> <p>To demonstrate:</p> <ul style="list-style-type: none"> • Writing skills • Collaboration skills • Ability to reflect critically and creatively • Ability to exercise initiative and personal responsibility • Independent learning ability required for continuing professional development | <p>Learning and Teaching Methods</p> <ul style="list-style-type: none"> • Small group discussions on work • Individual supervisions of their work • Writing work |
| <p>Summative Assessment Methods</p> <ul style="list-style-type: none"> • Work and Research Journal • Screenplays: short film and feature film drafts | <p>Formative Assessment Methods</p> <ul style="list-style-type: none"> • Individual supervisions • Presentations of work to fellow students |

21.8. Additional Information

21.8.1. Personal Development and Planning

Students are allocated to a personal tutor. They have two scheduled meetings a term, but can easily access their tutors at other times.

21.8.2. Additional Learning Opportunities

Apart from their own assignments students have many opportunities to work on each others' productions.

The school arranges many evening events such as Q&As with showings and discussions of new films with directors, writers, cinematographers, production designers, etc.

22. Appendix B: Module Information

22.1. Module FI917-60: The Screenwriters' Craft

22.1.1. Preliminary Information

| | |
|---------------------------|--|
| Lead Department: | Film and TV Studies, University of Warwick |
| Teaching Institution: | The London Film School |
| Module Leader: | Brian Dunnigan |
| Level: | Postgraduate, Level 7 |
| Qualification: | Master of Arts |
| Credit Value: | 60 |
| Study Year: | 1 |
| Pre-requisite Module(s): | None |
| Post-requisite Module(s): | FI918-60: The Screenwriter's Practice |
| Module Duration: | 12 weeks |

22.1.2. Principal Module Aims

This is the Introductory module for the MA in Screenwriting at the London Film School.

The module aims to encourage writing as a state of mind and everyday practice through the encouragement of creativity and the development of an original voice.

The module also aims to stimulate a reflective and critical approach to that practice through the exploration of the key concepts and the craft skills involved in script editing, script development and writing for the screen.

The module aims to encourage the student to develop the confidence and analytical skills to apply those concepts in the analysis of their own and others' project work and to develop the ability to give and take feedback in seminars and tutorials.

The module aims to provide a theoretical framework for the writing of a short film script, a TV Series proposal and a feature film portfolio as well preparation for collaboration with MA Filmmakers.

Finally, the module aims to provide the student with an introduction to the work and context of the professional screenwriter through practical workshops with visiting practitioners.

22.1.3. Principal Learning Outcomes

At the end of the module the student should be able to:

- Analyse a screenplay, to produce creative notes on its future development and to apply feedback to their own work in development
- Research, plan and outline projects that are visualised for the screen.
- Demonstrate an understanding of important conceptual paradigms and concepts appropriate to dramatic storytelling for the screen
- Appraise the validity and usefulness of particular theoretical approaches to screenwriting and filmmaking

22.1.4. Timetabled Teaching Activities (Summary)

This module comprises a series of interactive classes around the theory and practice of screenwriting:

- Elements of Dramatic Writing
- Directing Strategies
- Writers' Gym – writing exercises

- Script Editing and Development
- Adapting for the screen
- Genre writing
- TV Series development
- Short Film Workshops
- Feature Film Development workshops
- Actors readings of short scripts
- Collaboration with MA filmmaking students
- Guest professionals
- Personal tutor meetings

22.1.5. Assessment Methods (Summary)

Assessment for this module is by consideration of:

- (1) A ten-minute Short Film Screenplay
- (2) A Feature Film Portfolio (which includes a story outline, character descriptions, sample scenes, story world, visual references and the meaning and context of the project)
- (3) A Work and Research Journal presenting critical reflection on their work and its relations to film culture

22.1.6. Teaching and Learning Activities

Lectures, seminars, tutorials, and other activities such as practical classes/workshops.

22.1.7. Assessment Method (Standard)

| | |
|---|------|
| Short Screenplay Feature Film Portfolio Work and Research Journal | 100% |
|---|------|

22.1.8. Methods for Providing Feedback on Assessment

Detailed and written feedback on all work based on assessment criteria.

22.1.9. Outline Syllabus

This unit provides an introductory and theoretical framework for the practical work with an emphasis on the writer's personal development. It includes an overview of dramatic principles as applied to a distinctively cinematic approach to storytelling. It also encourages a critical evaluation of those principles in relation to the creative process and the development of original work for the screen.

Workshops on storytelling and film language, characterization, scene writing and step outlines, the development of original ideas for the screen and adapting material from another medium are based around practical writing exercises. Visiting professional screenwriters discuss their methods of working with practical examples of past and present work.

22.1.10. Tentative Topics

- Aristotle's Poetics
- Genre
- Script Development
- Script Editing
- The Short Film Script
- Adaptation (1)

- Structure
- Character
- Scene Writing
- Writing Dialogue
- Actors Reading
- Feature Film Portfolio
- TV Series Writing (1)
- Collaboration (1)
- World Cinema

A more comprehensive overview can be found on Moodle.

22.1.11. Illustrative Bibliography

Screenwriting

Baker, G P. *Dramatic Technique*.

Bicat, T. & Macnabb, T. *Creative Screenwriting: A Practical Guide*. The Crowood Press, 2002.

Brady, J. *The Craft of the Screenwriter: Interviews with Six Celebrated Screenwriters*. NY: Simon and Schuster, 1982.

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Chion, M. *Ecrire un Scenarion*. Paris: Cahiers du Cinema, 1985.

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Focal Press, 2000.

Davis, R. *Developing Characters for Scriptwriting*. London: A&C Black, 2001.

Dethridge, L. *Writing Your Screenplay*. Sydney. Allen and Unwin, 2003

Egril, L. *The Art of Dramatic Writing*. NY; Simon and Schuster, 1960.

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Halperin, M. *Writing Great Characters: The Psychology of Character Development in Screenplays*. Los Angeles: Lone Eagle Publishing. 1996.

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Portnoy, K. *Screen Adaptation: A Scriptwriting Handbook. (2nd Edition)*. Focal Press, 2000.

Raphael, F. *Eyes Wide Open*. Orion Media, 1999.

Seeger, L. *The Art of Adaptation*. NY. Henry Holt, 1992.

Stanislavski, C. *Building a Character*. NY: Theatre Books, 1949

Swain, DV. & Swain JR. *Creating Characters*. Cincinnati: Writers Digest Books, 1990.

Short Screenplay Texts

Beariristo, Ric. *The Tyranny of Story: Audience Expectations and the Short Screenplay*. Vancouver: Vancouver Film School, 1998

Cooper, P & Dancyger, K. *Writing the Short Film*. Boston: Focal Press, 1994.

Cowgill, L. *Writing Short Film*. Lone Eagle, 1997.

Eisenstein, S. *The Short Film Scenario*. Seagull Books, 1984.

Johnson, Claudia H. *Crafting Short Screenplays That Connect*. Boston: Focal Press, 2000.

Lewis, I. *How to Make Great Short Feature Films*. Focal Press, 2003.

Levy, E. *Making a Winning Short: How to Write, Edit and Produce a Short Film*. New York: Henry Holt, 1994

Phillips, W. *Writing Short Scripts*. NY: Syracuse U.P., 1991.

Raskin, R. *The Art of the Short Fiction Film: A Shot by Shot Study of Nine Modern Classics*. London: McFarland & company, 2003.

22.1.12. Learning Outcomes

| By the end of the module the student should be able to.... | Which teaching and learning methods enable students to achieve this learning outcome? | Which summative assessment method(s) will measure the achievement of this learning outcome? |
|--|---|--|
| Analyse a screenplay, to produce creative notes on its future development and to apply feedback to their own work in development | <ul style="list-style-type: none"> • Screenings • Lectures • Seminars • Small group workshops | <ul style="list-style-type: none"> • Short Film Screenplay |
| Research, plan and outline projects that are visualised for the screen. | <ul style="list-style-type: none"> • Seminars • Workshops • Tutorials | <ul style="list-style-type: none"> • Feature Film Portfolio |
| Demonstrate an understanding of important conceptual paradigms and concepts appropriate to dramatic storytelling for the screen | <ul style="list-style-type: none"> • Screenings • Lectures • Workshops • Tutorials | <ul style="list-style-type: none"> • Work and Research Journal • Short Film Screenplay • Feature Film Portfolio |
| Appraise the validity and usefulness of particular theoretical approaches to screenwriting and filmmaking. | <ul style="list-style-type: none"> • Screenings • Lectures • Workshops | <ul style="list-style-type: none"> • Work and Research Journal |

22.2. Module FI918-60: The Screenwriter's Practice

22.2.1. Preliminary Information

| | |
|---------------------------|--|
| Lead Department: | Film and TV Studies, University of Warwick |
| Teaching Institution: | The London Film School |
| Module Leader: | Brian Dunnigan |
| Level: | Postgraduate, Level 7 |
| Qualification: | Master of Arts |
| Credit Value: | 60 |
| Study Year: | 1 |
| Pre-requisite Module(s): | FI917-60: The Screenwriters' Craft |
| Post-requisite Module(s): | FI919-60: Writing the Feature Film |
| Module Duration: | 12 weeks |

22.2.2. Principal Module Aims

The aim of this module is to give the student the development skills of giving and taking feedback and applying notes to the rewriting process at a professional level

The aim of this module is to prepare the student for the delivery of a second draft (polish) screenplay to a professional standard recognized by the industry and to evaluate the outcome of decisions made in the process of revision

The aim of this module is encourage the student to evaluate and discriminate between different approaches and techniques of dramatic theory as they apply to the rewriting process and to the practical development of a feature screenplay

The aim of this module is also to give the student career advice and support and prepare them for developing a writing career after the completion of their MA.

A core aim of the module is to prepare them for the professional world by linking them to an industry mentor.

22.2.3. Principal Learning Outcomes

By the end of the module the student should be able to:

- Evaluate the feedback given in the development tutorials and be able to apply with discrimination to the rewriting process at a professional level;
- Justify decisions taken in the rewriting process and to appraise the outcome of those decisions;
- Plan, produce, revise and critically evaluate a second draft feature length screenplay ready for professional presentation
- Compare and contrast the range of screenwriting theories and techniques they have learned over the year and summarise their practical application;
- Plan a career in the professional world as a screenwriter and to select the industry contacts appropriate to their projects and interests.

22.2.4. Timetabled Teaching Activities (Summary)

- Elements of Dramatic Writing
- Writers Gym
- Directing Strategies
- Script Editing and Development
- Adaptation
- Creative rewriting

- Career development
- Pitching Workshop
- TV Series writing workshop
- Actors' Readings
- Writer-Producer Relationship

22.2.5. Assessment Methods (Summary)

Assessment for this module is by consideration of:

- (1) A work and research journal presenting critical reflection on their work and its relations to film culture
- (2) A second draft feature-length screenplay that shows a clear understanding of dramaturgical and screenwriting principles, as well as integrity and originality

22.2.6. Teaching and Learning Activities

Lectures, seminars, tutorials, and other activities such as practical classes/workshops.

22.2.7. Assessment Method (Standard)

| | |
|--|------|
| Draft feature length screenplay Work and Research Journal | 100% |
|--|------|

22.2.8. Methods for Providing Feedback on Assessment

Detailed and written feedback on all work based on assessment criteria.

22.2.9. Outline Syllabus

The main focus of this unit is the development of a First Draft Feature Screenplay through small group feedback and one-to-one Mentoring. This unit continues to place screenwriting within the context of craft skills, film style and the filmmaking process. It also introduces the economic and industrial context for film production, distribution and exhibition and the role of the writer and the screenplay within that context.

22.2.10. Tentative Topics

- Comedy/Tragedy
- Beginnings and Ends
- Theme
- Character Arc
- Plotting
- Sequences
- Ensemble structure
- Flashback Structure
- Visualization/Storyboarding
- ABC Storylines
- Directing Actors
- Editing and Screenwriting
- Screenplay Text
- Playwriting
- Writing for Animation
- TV Series Pitch Document (2)
- Script Reports
- Distribution and Exhibition

- Adaptation (2)
- Collaboration (2)
- World Cinema

A more comprehensive overview can be found on Moodle.

22.2.11. Illustrative Bibliography

Armes, R. *The Ambiguous Image: Narrative Style in Modern European Cinema*. London: Seeker and Warburg, 1976.

Blacker, I. *The Elements of Screenwriting*. NY: Macmillan, 1986.

Blum, R. *Television and Screenwriting*. Focal Press, 2000.

Cox, K. & Wolff, J. *Successful Scriptwriting*. Writer's Digest Press, 1988.

Dancyger, K. & Rush, J. *Alternative Scriptwriting*. Boston: Focal, 1995.

Field, S. *The Screenwriter's Workbook*. NY: Dell, 1984.

Finney, A. (ed) *The Rise and Fall of Palace Pictures*. London: Heinemann, 1996.

Fleischer, J. *Writing the Feature Film*. Sources/Media II, 1995.

Friedman, J. *How to Make Money Scriptwriting*. London: Intellect, 2000.

Francke, L. *Script Girls: Women Screenwriters in Hollywood*. London: BFI, 1994.

Froug, W. *Screenwriting Tricks of the Trade*. Silman-James, 2000.

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King, V. *How to Write a Movie in 21 Days*. New York: Harper Perennial, 1988.

Hauge, M. *Writing Screenplays That Sell*. London: Elm Tree Books, 1991.

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Harris, E. *African-American Screenwriters Now: Conversations with Hollywood's Black Pack*. Silman-James, 2000.

Hillis R. C. & Hagg, J.H. *The Complete Guide to Standard Script Formats*

Howard, D. & Mabley, E. *The Tools of Screenwriting*. NY: Griffin, 1995.

Horton, A. *Writing the Character-centred Screenplay*. Samuel French, 1994.

Johnson, C & Stevens, M. *Script Partners: What makes TV and Film Writing Teams Work*. Focal Press, 2003.

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Lee, L. *A Poetics for Screenwriters*. University of Texas, 2001.

McCreadie, M. *The Women who write the Movies: from Francis Marion to Nora Ephron*. NJ: Carol Publishing Group, 1994.

McGrath, D. & Macdermott, F. *Screencraft: Screenwriting Interviews*. Rotovision, 2003.

Miller, W. *Screenwriting Narrative for Film and TV*. Columbus Books, 1990.

Neale, S. *Genre and Hollywood*. London and New York: Routledge, 2000.

Owen, A. *Interviews with British Screenwriters*. London: Bloomsbury, 2003.

Obst, L. *Hello He Lied*. Little Brown and Co. 1996

Potter, C. *Image, Sound and Story*. Weidenfield, 1991.

Portnoy, K. *Screen Adaptation*. Boston: Focal Press, 1998.

Thompson, K. *Storytelling in the New Hollywood: understanding classical narrative technique*. Harvard University Press, 2002.

Seger, L. *Making a Good Script Great*. Samuel French, 1987.

Swain, D.V. *Film Scriptwriting: A Practical Manual*. Focal Press, 1998.

Vogler, C. *The Writer's Journey*. LA: Michael Wiese, 2001.

Voytilla, S & Petri, S. *Writing the Comedy Film*. Focal Press, 2003

22.2.12. Learning Outcomes

| By the end of the module the student should be able to.... | Which teaching and learning methods enable students to achieve this learning outcome? | Which summative assessment method(s) will measure the achievement of this learning outcome? |
|--|--|---|
| Evaluate the feedback given in the development tutorials and be able to apply with discrimination to the rewriting process at a professional level | <ul style="list-style-type: none"> • Screenings • Lectures • Workshops • Tutorials | <ul style="list-style-type: none"> • Feature Film Screenplay • Self-assessment • Work and Research Journal |
| Justify decisions taken in the rewriting process and to appraise the outcome of those decisions | <ul style="list-style-type: none"> • Screenings • Seminars • Tutorials • Lectures | <ul style="list-style-type: none"> • Feature Film Screenplay • Self-Assessment of Feature screenplay • Work and Research Journal |
| Plan, produce, revise and critically evaluate a second draft feature length screenplay ready for professional presentation | <ul style="list-style-type: none"> • Lectures • Seminars • Tutorials | <ul style="list-style-type: none"> • Second draft (polish) Feature Film Screenplay • Self-assessment • Work and Research Journal |

| | | |
|--|---|---|
| <p>Compare and contrast the range of screenwriting theories and techniques they have learned over the year and summarise their practical application</p> | <ul style="list-style-type: none"> • Screenings • Lectures • Seminars • Workshops | <ul style="list-style-type: none"> • Work and Research Journal |
| <p>Plan a career in the professional world as a screenwriter and to select the industry contacts appropriate to their projects and interests</p> | <ul style="list-style-type: none"> • Workshops • Seminars • Individual Mentoring | <ul style="list-style-type: none"> • Work and Research Journal |

22.3. Module FI919-60: Writing the Feature Film

22.3.1. Preliminary Information

| | |
|---------------------------|--|
| Lead Department: | Film and TV Studies, University of Warwick |
| Teaching Institution: | The London Film School |
| Module Leader: | Brian Dunnigan |
| Level: | Postgraduate, Level 7 |
| Qualification: | Master of Arts |
| Credit Value: | 60 |
| Study Year: | 1 |
| Pre-requisite Module(s): | FI918-60: The Screenwriter's Practice |
| Post-requisite Module(s): | None |
| Module Duration: | 12 weeks |

22.3.2. Principal Module Aims

The principle focus of this module is on the key practical work of the Master's programme – the writing and development of a Feature Film project through two further drafts – supported by a professional writing mentor and sessions that prepare the writer for the professional world.

The aim of this module is to give the student the development skills of giving and taking feedback and applying notes to the rewriting process at a professional level

The aim of this module is to prepare the student for the delivery of a second draft (polish) screenplay to a professional standard recognized by the industry and to evaluate the outcome of decisions made in the process of revision

The aim of this module is encourage the student to evaluate and discriminate between different approaches and techniques of dramatic theory as they apply to the rewriting process and to the practical development of a feature screenplay

The aim of this module is also to give the student career advice and support and prepare them for developing a writing career after the completion of their MA.

A core aim of the module is to prepare them for the professional world by linking them to an industry mentor.

22.3.3. Principal Learning Outcomes

By the end of the module the student should be able to:

- Evaluate the feedback given in the development tutorials and be able to apply with discrimination to the rewriting process at a professional level
- Justify decisions taken in the rewriting process and to appraise the outcome of those decisions
- Plan, produce, revise and critically evaluate a second draft feature length screenplay ready for professional presentation
- Compare and contrast the range of screenwriting theories and techniques they have learned over the year and summarise their practical application
- Plan a career in the professional world as a screenwriter and to select the industry contacts appropriate to their projects and interests

22.3.4. Timetabled Teaching Activities (Summary)

- Elements of Dramatic Writing
- Writers Gym
- Directing Strategies
- Script Editing and Development
- Adaptation
- Creative rewriting
- Career development
- Pitching Workshop
- TV Series writing workshop
- Actors' Readings
- Writer-Producer Relationship

22.3.5. Assessment Methods (Summary)

Assessment for this module is by consideration of:

- (1) A work and research journal presenting critical reflection on their work and its relations to film culture
- (2) A second draft feature-length screenplay that shows a clear understanding of dramaturgical and screenwriting principles, as well as integrity and originality

22.3.6. Teaching and Learning Activities

Lectures, seminars, tutorials, and other activities such as practical classes/workshops.

22.3.7. Assessment Method (Standard)

| | |
|--|-----|
| Draft feature length screenplay Work and Research Journal | 50% |
|--|-----|

22.3.8. Methods for Providing Feedback on Assessment

Detailed and written feedback on all work based on assessment criteria.

22.3.9. Outline Syllabus

The principle focus of this unit is on the key practical work of the Masters programme - the writing and development of a Feature Film project through two further drafts - supported by a professional writing Mentor. The final screenplay along with an outline of project development and the Work and Research Journal complete the assessable work for the MA programme.

This unit continues the series of lectures on the history of cinema with evening screenings built around debate and contact with contemporary filmmakers. Visiting writers, producers and agents with specialist workshops on television writing and adaptation provides the industrial context.

22.3.10. Tentative Topics

- Rewriting
- Outlines and Treatments
- Genre
- Voice-Over Narration
- Alternative Structures
- Multi-Protagonist
- Deep Structure

- Sub-plots + Subtext
- Myth and Fairy Tales
- Poetry and Screenwriting
- Painting and Cinema
- Music and Film
- Writer/Director relationship
- Writer/Producer relationship
- Career Preparation
- Presentation skills
- Pitching
- Agents
- Mentoring
- TV Series Writing (3)
- World Cinema

A more comprehensive overview can be found on Moodle.

22.3.11. Illustrative Bibliography

Armes, R. *The Ambiguous Image: Narrative Style in Modern European Cinema*. London: Seeker and Warburg, 1976.

Blacker, I. *The Elements of Screenwriting*. NY: Macmillan, 1986.

Blum, R. *Television and Screenwriting*. Focal Press, 2000.

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Harris, E. *African-American Screenwriters Now: Conversations with Hollywood's Black Pack*. Silman-James, 2000.

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- Howard, D. & Mabley, E. *The Tools of Screenwriting*. NY: Griffin, 1995.
- Horton, A. *Writing the Character-centred Screenplay*. Samuel French, 1994.
- Johnson, C & Stevens, M. *Script Partners: What makes TV and Film Writing Teams Work*. Focal Press, 2003.
- Lawson, JH. *The Theory and Technique of Playwriting and Screenwriting*. NY. G.P. Puttnam, 1949.
- Lee, L. *A Poetics for Screenwriters*. University of Texas, 2001.
- McCreadie, M. *The Women who write the Movies: from Francis Marion to Nora Ephron*. NJ: Carol Publishing Group, 1994.
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- Neale, S. *Genre and Hollywood*. London and New York: Routledge, 2000.
- Owen, A. *Interviews with British Screenwriters*. London: Bloomsbury, 2003.
- Obst, L. *Hello He Lied*. Little Brown and Co. 1996
- Potter, C. *Image, Sound and Story*. Weidenfield, 1991.
- Portnoy, K. *Screen Adaptation*. Boston: Focal Press, 1998.
- Thompson, K. *Storytelling in the New Hollywood: understanding classical narrative technique*. Harvard University Press, 2002.
- Seger, L. *Making a Good Script Great*. Samuel French, 1987.
- Swain, D.V. *Film Scriptwriting: A Practical Manual*. Focal Press, 1998.
- Vogler, C. *The Writer's Journey*. LA: Michael Wiese, 2001.
- Voytilla, S & Petri, S. *Writing the Comedy Film*. Focal Press, 2003

22.3.12. Learning Outcomes

| By the end of the module the student should be able to.... | Which teaching and learning methods enable students to achieve this learning outcome? | Which summative assessment method(s) will measure the achievement of this learning outcome? |
|---|--|--|
| Evaluate the feedback given in the development tutorials and be able to apply with discrimination to the rewriting process at a professional level. | <ul style="list-style-type: none"> • Screenings • Lectures • Workshops • Tutorials | <ul style="list-style-type: none"> • Feature film screenplay • Self-assessment • Work and Research Journal |
| Justify decisions taken in the rewriting process and to appraise the outcome of those decisions. | <ul style="list-style-type: none"> • Screenings • Seminars • Tutorials • Lectures | <ul style="list-style-type: none"> • Feature film screenplay • Self-Assessment of Feature screenplay • Work and Research Journal |
| Plan, produce, revise and critically evaluate a second draft feature length screenplay ready for professional presentation. | <ul style="list-style-type: none"> • Lectures • Seminars • Tutorials | <ul style="list-style-type: none"> • Second draft (polish) Feature film screenplay • Self- Assessment • Work and research journal |
| Compare and contrast the range of screenwriting theories and techniques they have learned over the year and summarise their practical application. | <ul style="list-style-type: none"> • Screenings • Lectures • Seminars • Workshops | <ul style="list-style-type: none"> • Work and Research Journal |
| Plan a career in the professional world as a screenwriter and to select the industry contacts appropriate to their projects and interests. | <ul style="list-style-type: none"> • Workshops • Seminars • Individual Mentoring | <ul style="list-style-type: none"> • Work and Research Journal |