

Negotiated Project

Research and Development Portfolio

Script Development and Mentoring

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1. Introduction:

During the process of the Negotiated Project Module, various students opted to engage in Script Mentoring to gain more experience editing, guiding and managing a writing group focused on producing a three-part TV series.

The group assigned to me, working on an unnamed *Eco-City* Drama, spent a lot of time building up their idea and premise and therefore required a lot of streamlining when it came to writing a synopsis and defining character.

Unfortunately, the group dynamics of the group also began to deteriorate around week 2 of the module due to unforeseen circumstances, slightly restricting and greatly changing the development process.

2. Group Management and Dynamics:

In the middle of working upon the 'signing off' of the group's synopses, I was informed that my group would become split between two people due to an event outside of the academic process of Script Mentoring. This meant that each separated group would have their own unique synopses for the intended deadline instead of a united synopsis for their unified three-part TV series, greatly changing the structure of the mentoring process.

The differences of opinion, related to the story, that existed within the group became viable for each member of the group: if they wanted to present their view on the story then they could through their own synopses, regardless of the other member's opinions.

This presented a very unique challenge, requiring for variations of each synopsis to be analysed for each group member, with only one member's ultimately being presented to an Industry Professional.^{1 2 3}

While showing a singular version of the synopsis, written by a single member of the group, did make the other members feel slightly ostracised from their project, ultimately a method was implemented to help ease the dispersion within the group. During the session that took place on the 12th of December, it was suggested to two of the three members that instead of attempting to create a three-part series with one episode missing, that they should instead focus on converting their story into a two-part series. This would allow for a cohesive story structure with a clear beginning, middle and end, and would also allow the other individual, unable to work with the other two due to circumstance, to be free to write any episode of their synopses and outline for the TV series.

This idea was well accepted by all members of the group and the individual members, not only helping them but also helping to streamline the mentoring process: instead of three variations of story and structure, there would now only be two, allowing for efficient management of each group and story.

Ultimately then, while the group dynamics did falter throughout the module, the groups have now ended up in a clearer position with each working on their own intentions for the story, whilst also circumventing the circumstances requiring the members to be kept apart.

3. Feedback:

Throughout the process of mentoring, the exchange of feedback between the groups and their mentor fluctuated. At first, during the introduction and pitching of their story premise, the

¹ Dominic Parry, *Biscuit Tin – World and Characters*, (18/11/2020)

² Freya Barker, *SYNOPSIS DRAFT 2*, (19/11/2020)

³ Samuel Ross, *Synopsis Sam*, (15/11/2020)

group's engagement with feedback was relatively high, throughout the weeks, however, this engagement was hindered by stubbornness or refusal to change the story premise in any way.

It is key to note that the primary form of Mentoring was through note taking and meetings through Microsoft Teams due to the restrictions of Covid-19.

During the first week of meeting and beginning the mentoring sessions, and before the group splitting, each member of the group pitched what they thought their story was. Frantic notes were made in response to the three-story variations presented, but all in all, each premise more or less lined up.⁴ Issues arose however when certain discrepancies within the overall premise were suggested to be addressed.

To be specific, the character of 'RUBY' seemed radical and more villainous than the antagonist even though the intention for the character was for the audience to empathise with her, therefore questions were posed to the group: 'Ruby fakes being sad', 'Ruby kills Roger, but Roger was saving Karen?', 'Ruby manipulates Stevie, to me she is more the antagonist?'.⁵ In response, it was suggested to make *Ruby's* life appear more radically constricted by the *Eco-City* setting to justify her actions.⁶ The group were torn: most believed that a constricting setting would be a good inclusion, but a lone individual blocked this idea stating it to be too 'unrealistic'. Therefore, during the introductory phases of feedback, while the initial meetings flowed well, when it came to tweaking character and story, a stubbornness prevented the group from coming to a unified decision.

This reluctance to adapt and accept new ideas continued into the synopsis preparation phase of giving feedback. With half the group agreeing that more radical social circumstances needed to be affecting the characters within the script. Therefore, when it was required to 'sign off' on their synopsis, the same issues were raised over and over: 'Issue: Ruby's motivation to kill her Father – Needs to be addressed.'⁷ This changed however once the group was forced apart by outside circumstances, providing an opportunity to focus on each member individually, meaning that the members who wished to adapt their own synopses to accommodate for the feedback given could do so. Moreover, due to the deadline of the synopsis completion, only one member's synopsis was ultimately presented, giving the specific student more freedom to adapt and change their synopsis, for the better.

Therefore, at this stage of the mentoring process, feedback on the synopses was focused on the individual student's more fine-tuned and edited version.⁸

As of present, both groups are focused on the completion of their proposals, and an in-class mock presentation was given to highlight some of the easy shortcomings and strategies for attaining a higher quality required for a proposal.⁹

Overall, the feedback process to date has varied in success due to a lack of response from the students themselves. The process of giving feedback, however, remained constant and ultimately ended up convincing each member of the group, post the group being split: with this serving as a wake-up call to some. Therefore, the process of giving feedback is proceeding with a consistently high amount of engagement from each group.

4. Mock Teaching Session:

For the session carried out on the 2nd of December, a mock teaching session was produced and dictated to the Second Year Students with the goal of providing useful insights into the proposal writing process.

⁴ Joshua Free, *Script Development Meeting*, (11/11/20)

⁵ Joshua Free, *Script Development – Eco City*, (15/11/20), p.2

⁶ Joshua Free, *Script Development – Eco City*, (15/11/20), p.4

⁷ Joshua Free, *Script Development Synopsis*, (19/11/20), p.2

⁸ Joshua Free, *Freya Synopsis Notes*, (19/11/20)

⁹ Ethan Couldrey, Joshua Free, *Proposal: The Do's and Don'ts*, (02/12/2020)

Working with another Mentor, our teaching session was entitled: 'Proposal: The Do's and Don'ts' and focused upon the creative elements of the proposal assignment as well as the need to know your story inside-out.¹⁰ With these points, there were also two key tasks created for the Second Years to complete during the session.

The first of these tasks focused around knowing the core premise and tone of your intended story and asked: '...to come up with a world/story premise combining two well-known Films or TV series' in order to highlight the visceral tones and stories you can convey through the pre-existing and well-known mediums. The class interaction with the task was very high with people suggesting: 'The Titanic and The Office' and things of the like, but more vitally some groups even pitched what classic films or T.V series their story would emulate, giving them a clearer and more unified grasp on tone throughout their scriptwriting group. Therefore, while some of the suggested combinations may have not aligned with their own story, they highlighted the instant feel for tone combinations can provide and even helped some groups define their own story premise.

The second of the tasks carried out solely focused on the proposal assignment and how a creative frame can make the proposal appear more appealing to producers as well as being a useful tool to convey story elements. To do this we provided two examples of the same proposal: one before a creative frame was added and one after.¹¹ The one without a creative element appeared as a simple word document that contained all that was needed for the assignment but appeared dull and generic. Therefore, once the creatively framed version was presented the document itself appeared more vibrant and eye-catching as well as using the frame to convey a story element from the T.V series: in this case, the dystopian London the series was set in. After presenting each version of the proposal the Second Years were asked: 'Can you think of any way to creatively present your Proposal?' Once again, the class response to this task was quite high, with many groups presenting each creative frame to the rest of the class with one group suggesting a 'prisoner report' as their character breakdowns, showing them to have completely grasped the idea of making a proposal interesting whilst also conveying the story.

Overall, the process of producing and delivering a mock teaching session worked very well: the students were engaged and some even gained sufficient insights into their own TV series through either nailing its tonal inspirations or coming up with a creative frame. However, due to the restrictions of Covid-19, the session itself was greatly held back by the mentors being unable to attend the session in person. Therefore, the session was delivered through Blackboard, and whilst it still managed to function relatively smoothly, connection and audio issues plagued the session and made the engagement of the mentors very restricted.

Ultimately though, despite the Covid-19 drawbacks, the session was a success, though hopefully through the relaxing of Covid-19 restrictions future sessions can run more efficiently.

5. Key Skills:

Throughout the process of mentoring the Second Year Students through their TV Scriptwriting, various key skills have been utilised to help ease the interactions between mentor and student. These skills will be evaluated to determine the overall success, and ease, of the mentoring process. It is also important to note that in the prior academic year these skills were also utilised while acting as an editor for First-Year Students during their production a thirty-page script. Therefore, whilst analysing how successful the application of each skill has been for the Second Year's mentoring, each skill will also be analysed next to how well they compare with the prior year's application during the editing process.

The first of these skills is defined as editorial judgement. This refers to the ability of the mentor to be able to make succinct and meaningful decisions regarding a script, story and potential changes. During the mentoring process, various editorial decisions were made, some, however, were

¹⁰ Ethan Couldrey, Joshua Free, *Proposal: The Do's and Don'ts*, (02/12/2020)

¹¹ Ethan Couldrey, Joshua Free, *Proposal: The Do's and Don'ts* (02/12/2020) p. 7, p.8

disregarded by members of the scriptwriting group. This is presented through the production of the group's synopses, specifically through the overall tone and structure of the synopses seeming listicle rather than entertaining.¹² Lines such as: '*Ruby* kills *Roger* which is witnessed by *Stevie*' and '*Ruby* misunderstands and murders *Roger*' not only had no context for the harsh actions taken by the characters, but the process of one-character murdering another reads the same as other listicle features. Therefore, the editorial decision was made to expand upon the more drama and tension driven moments in the synopses to ensure they read as drama and tension filled moments. For example, the suggested line: '*Ruby*, fearing for her family and friends, stabs *Roger* with his fountain pen'. Furthermore, it was suggested to the group that *Ruby's* family's role in the *Eco-City* should be explored further with an emphasis on how the *Eco-City* isn't as utopian as it seems with a clear dystopia running underneath its porcelain exterior, pushing *Ruby* to kill *Roger*. While these editorial decisions were accepted generally by the group, a particular member thought the underlining dystopia and dramatic synopsis moments to be 'unrealistic', but perhaps due to a faltering in the skill of influencing and persuading, after the group were split, the member came round to the idea and each synopsis ended up incorporating this underlying dystopia plot element to *Ruby's* character. This eventual unified incorporation of an editorial decision highlights an effective utilisation of the skill during the mentoring process.

When comparing the use of editorial judgement for the Second Years to the past academic year and the First Years, it is clear that during the Second Years mentoring, editorial judgements were made in a more confident and influential manner. During the First Year's editing, some editorial judgement was merely suggested, this created space for the writers to ignore the decision even if it was believed to be vital. This year during the mentoring process, while the suggested plot changes were ignored, the overall issues highlighted for characters like *Ruby* were made abundantly clear in their need for improvement and ultimately each member of the group acted to correct and adapt the character. Therefore, through experience and learning from the passive judgements made for the First Years, the skill of editorial judgement improved and was utilised more effectively for the Second Years.

Another key skill utilised during the mentoring process, as well as the past First Year editing, is imaginative and creative thinking. Specifically, this refers to the ability to be able to produce intriguing and story-benefitting suggestions to the character, plot and structure to the development of the TV series. Throughout the mentoring of the Second Years, this skill was utilised in a reasonably effective way, with most suggestions triggering a response from the writing group and challenging the conception of their story. For instance, the setting of the story, at first, had little implication and pull on the three main character's and therefore it was suggested to expand upon certain characters to account for 'uncanny factors' that would cause the audience to question the Utopia of the *Eco-City*.¹³ To be specific, the characters of the '*CEO*', the intended antagonist, and '*Homeless Man*' were suggested to be turned into a story point of corporate rivalry: with the *CEO* ousting the *Homeless Man* from the early production stages of the *Eco-City* because of his greed. This would outline the *Homeless Man's* motivations within the story to be that of revenge against the *CEO* and due to his role of guiding the main character's through the plot, would also justify why he knows so much about the city itself. This would then outline the underlying greed the *Eco-City* was built upon as well as providing context for the *Homeless Man* who prior to the suggestion had none at all. This presents an example of effective utilisation of creative and imaginative thinking as the plot thread created would serve the needed 'uncanny factors' as well as tie loose plot threads more tightly to the three main characters.

To compare the utilisation of imaginative and creative thinking during the mentoring process of this year to that of the past editing process: some ground has been made in terms of the cohesive nature of suggestions but issues with applying the idea still remain. This is because, due to the nature of a writing group, it can be difficult to reach a unified decision on a new plot idea or change

¹² J. Free, *Eco-City* (15/11/20)

¹³ J. Free *Script Development Synopsis*, (19/11/20), p.2

to a script and while suggestions were generally accepted some issues remained in applying the suggestions to a synopsis or draft. Therefore, this could be further evidence to suggest a lack of ability within the skill of influencing and persuading.

During the group issues mentioned prior, with the group ultimately splitting, a keen ability with the skill of decision making was required. This refers to the ability to be able to structure and filter the necessary and unnecessary changes required for a synopsis, proposal or draft, and push through the changes. Decision making was utilised to great effect during the splitting of the writing group due to external circumstance. This is shown by the handling of the group consisting of two Second Year Students because they were having to leave a singular episode of the three-part TV series unwritten due to a lack of a third writer. Therefore, with a consultation with the producer, or the lecturer, the decision was made to reduce their TV series from three episodes to two. This reflects an effective utilisation of decision making and a required change because having two episodes allows for each writer to choose to write the beginning and the end of the TV series, allowing for a complete story outline and structure that would've been missing from the planned three-episode outline. This decision also helped streamline the mentoring and Script Development process due to both groups now handling a complete story in terms of episodes: one student will produce an introductory episode and the other two will produce a complete two-episode series. Ultimately then, decision making was utilised effectively during the mentoring process and was essential to the stability of the TV series development after the members of the writing room were separated.

In terms of how the skill of decision making has changed and adapted from the past First Year Student editing to the current Second Year mentoring, the process of insisting upon the required decision has improved. In the prior editing, certain key decisions regarding character or structure would have been suggested but not insisted upon, whereas now, with mentoring, required structural changes were insisted upon in an assertive but not forceful way due to the urgency of deadlines and the decision to split the writer's room, ensuring that improvements were implemented.

As mentioned prior, certain members of the writing group were more willing to compromise and accept new ideas than others, in this regard the skill of influencing and persuading became highly important. This refers to the ability to persuade others and convince them of an alternative perspective. Influencing and persuading was utilised effectively but to varying success. To present this, some examples of how influencing and persuading was utilised is shown by requested edits and character work; some mentioned prior. For instance, the decision to reduce one of the group's TV series from three to two episodes and the need to create a capitalistic undertone to the function of the *Eco-City* to reflect the theme were both initially rejected by both writing groups. Only after it was dictated to the group that committing to a three-part series with only two writers would ultimately create a story lacking in structure, with character arcs becoming more difficult to define, and that a theme must come through with character within a synopsis did the group eventually agree to the advice. Therefore, due to succinct and structure relevant criticism and patience on the mentor's side, the skill of influencing and persuading can be seen as being utilised effectively.

Due to the unprecedented circumstances created by the Covid-19 pandemic, the skill of planning and organisation became vital in order to keep the process of mentoring consistent and unaffected by the lack of in-person contact caused by the pandemic. Because of this, the implementation of planning and organisation greatly improved from the past to the current Second Year sessions. This is shown by the consistent availability on both the mentor's part and the student, with Microsoft Teams meetings occurring every four days with high attendance from most of the members of the writing room. In addition to this, the availability of Microsoft Teams allowed for impromptu meetings with individual group members if needed and these sporadic more individual meetings also occurred frequently. Therefore, due to the ready availability of Microsoft Teams and a clear structure for meetings, planning and organisation continued to be effective through the Covid-19 pandemic.

However, when comparing the utilisation of planning and organisation to that of the prior First-year Students editing sessions, the lack of in-person contacts during mentoring did limit the depth of each meeting: instead of being able to go through each specific note with the student, the only method this year was to dictate the note to them through an online meeting. This meant that while the utilisation of planning and organisation circumvented covid-19 the effectiveness of the sessions themselves may have become limited.

Similarly, another key skill affected by the Covid-19 pandemic is communication. This refers to the ability to maintain a sense of clarity and consistency when presenting ideas and thoughts as well as ensuring the group's communication is also efficient. While this skill was limited by the group's relationships and teamwork, it was carried out as effectively as possible. This is presented by the fact a constant dialogue was engaged with throughout the entirety of the sessions, with emails and individual Teams meetings manifesting when needed and at the request of students. However, due to the circumstantial separation of the writing room, the communication between students became purposefully obsolete, with two members refusing to communicate with one another, though both individuals remained in consistent contact with their mentor. In this way, despite the needed lack of communication between students, the rapport between mentor and student remained consistent and clear throughout showing that the core necessity of the required skill to be utilised effectively.

Unlike planning and organisation, it could be argued that the Covid-19 pandemic helped the key skill of communication. While the pandemic limited in-person communication it prioritised online-communication and because of this made far more efficient and accessible means of communication the main form for every member of the writing room. This meant that when it came to consistent forms of communication there was always a method available: whether it be email or Microsoft Teams. Therefore, when comparing the mentoring process to the editing process of the past, mentoring prioritised a far more accessible means of communication allowing for more meetings, while the editing process was limited to in-person availability.

As previously mentioned, the mentoring process was affected by situational factors forcing the group apart: a lack of willingness to compromise ideas and difficulty accepting editing recommendations, therefore the skill of relationships and teamwork was enacted to varying success. This is shown by the aforementioned issues between the members of the group, with interpersonal issues forcing them apart and there being limited cohesion when it came to story and character. However, once the groups were split and the reality of deadlines set in a cohesive effort was made by the group producing a two-episode series to compromise with each other's ideas. Even more so, with the other group, the relationship became solely orientated on mentor and student and a constructive rapport was formed that enabled the student to feel comfortable producing their own version of the story regardless of the other group's previous decisions. Therefore, whilst the process of forming constructive writing relationships and teamwork was disruptive during the first few sessions, by the time of the synopsis deadline most of these issues had been resolved or at the very least were bettered. Through this improvement, the skill of forming relationships and teamwork can be seen as being performed effectively.

When compared to the past editing process for the First-year Students, the skill of forming relationships and encouraging teamwork has improved though only due to the difficulties encountered. While editing the First-years most of the time, the skill of relationships and teamwork encountered no issues with each student feeling comfortable with both the recommendations and their willingness to compromise ideas. This year, however, due to the difficulties mentioned, the mentoring process was forced to accommodate for unforeseen circumstances and writing relationship difficulties, therefore improving the application and knowledge of the skill through circumventing these difficulties.

As well as this, another key skill utilised during the mentoring process is flexibility. This skill was vital during the more challenging moments of the sessions and the process as a whole was conducted relatively well. To be specific, the ability to accommodate for change, was essential in the

immediate aftereffects of the writer's room splitting. While this period utilised and affected most of the key skills if it were not for the mentor's ability to be flexible most of the skills would've had far more detrimental results. Planning and organisation, for instance, required flexibility within this time as the pre-established timetable became split between two groups, if it were not for the willingness of the mentor to spend extra time with each group to ensure each received enough mentorship, the students may have received less advice and guidance throughout the sessions. Therefore, the ability to be flexible was essential during this period of change and was conducted as efficiently as possible to ensure the sufficient application of other key skills.

The final key skill utilised during the mentoring process was resilience, and much like with flexibility this skill helped enable other skills as well as maintain a friendly rapport between student and mentor. To be specific, resilience was utilised well and affected all parts of the mentoring process. Whether it was the patience required to put up with Covid-19 related restrictions, showing resilience in decision making to push through an essential change, or simply being resilient in more challenging interactions; groups splitting and students unwilling to compromise: resilience was essential. Due to this, not only were skills like decision making and relationships and teamwork supplemented, but the overall mentoring process became streamlined with the perseverance maintained honing in on straying factors of the process and ultimately correcting them. Therefore, the skill of resilience was utilised effectively throughout the mentoring process.

6. Conclusion:

To conclude, the script development and mentoring process have been a successful endeavour utilising various key skills to attempt to ensure a sufficient level of tutorage, though it was not without its challenges. During the past First-Year Student editing, these skills were also implemented but the entire process itself was unaffected by circumstantial obstacles. Whereas with the Second-Year Student's mentoring, many situational factors demanded there to be various adaptations to the structure of the entire process, as well as the ever-looming restrictions of Covid-19. Therefore, though these forced adaptations, the process of utilising key skills greatly improved, with a new structure being imposed and various relationship problems being subverted. Ultimately then, the process so far has been highly productive for both mentor and student and this will hopefully be carried through into the coming sessions and weeks.

7. Log of Work:

11/11/2020	2 Hours - Microsoft Teams	5. Free, Joshua Script Development Meeting, (11/11/20)
15/11/2020	1-2 Hours – Microsoft Teams	6. Free, Joshua Script Development – Eco City, (15/11/20)
18/11/2020	1 Hour – Microsoft Teams	Development: Synopses notes and feedback
19/11/2020	2 Hours – Microsoft Teams	9. Free, Joshua Freya Synopsis Notes, (19/11/20) Signing off on Synopses
25/11/2020	1 Hours – Split Groups via Microsoft Teams 1 -2 Hours – Split Groups via Microsoft Teams Meeting with Mog	Discussion: Synopses reflection and establishing the new group dynamic. Synopses presentation to an Industry Professional.
02/12/2020	30 Minute Presentation – Live audience via Blackboard	10. Couldrey Ethan, Free Joshua, Proposal: The Do's and Don'ts, (02/12/20)
03/12/2020	30-1 Hour – Microsoft Teams (Single Group)	Reflection: Comments on the prior presentation as well as Proposal QnA.
07/12/2020	1 Hour – Microsoft Teams (Single Group)	Discussion: Assignment preparation and Proposal QnA.

8. Appendix:

Synopses:

- 1. Barker, Freya, *SYNOPSIS DRAFT 2*, (19/11/20)
- 2. Parry, Dominic, *Biscuit Tin – World and Character’s*, (18/11/20)
- 3. Ross, Samuel, *Synopsis Sam*, (15/11/20)

1.

ROGER (49, CEO of E. Co. and father of RUBY) sneaks up on KAREN (44, E. Co. Head scientist, mother of TATE) in her office. He kisses her but she acts on edge. She reveals she has invented artificial 'super trees' – a potential strategy to entirely reverse global warming. She tells him not to talk.

Roger heads to a corporate party. Already at the party, is RUBY (18, infatuated by Tate) about to kiss TATE (also 18, but without feelings for her best friend) – who pulls away. The two girls leave. Roger also leaves the party and calls a meeting with DR ENDSLEIGH, the founder of E.Co. Roger tells the founder about Karen's plans – and the two joke it'll push them out of the job. Arrogance fading to fear, the laughter ends. Dr Endsleigh asks Roger for a serious favour.

Roger drives Karen to a desolate site on the outskirts of the Eco City. He insists on showing her some abandoned garbage – suddenly there's an explosion, and Roger flees – and police quickly intercept – catching Karen 'red-handed'. They arrest her on suspicion of crimes against the environment.

The teenagers find out about Karen's arrest – there is drone footage of her running from the explosion all over the news. Tate instantly suspects foul play, and interrogates Roger, who tries to console them. Tate storms off and, in her vulnerability, talks to SOL: a seemingly homeless person. He tells her he has suspicions about her mother's arrest and wants to help investigate.

Meanwhile Ruby destroys her father's office, convinced that it's the fault of her father's corporation, and she needs to get justice for Karen and Tate. An embarrassed Roger finds out the next morning, and has words with Ruby, who retaliates. He sends her to therapy where she admits she's in love with someone. The therapist tells her she needs to confess her love in less violent ways – so Ruby confesses to Tate – who rejects her. Dejected, Ruby promises to stand by her side regardless.

After finding out about Roger and Karen's affair, E. Co. set a hit on Roger as they believe his feelings for Karen presents a potential divide of loyalty. Ruby arrives home and shoves her father, only for him to fall over: revealing he is already fatally wounded. She is haunted by her unintentional murder.

The two girls arrive at the prison to visit Karen, she tells them that Roger must have betrayed her, and she needs to get him back on her side. As they leave, it's announced that Roger's body has been found, and the city has gone into lockdown until the murderer is found. Ruby can't tell anyone about that evening, and decides to craft an alibi for the police, whilst also planning to escape the city alone.

Following the death of the CEO, the company's value plummets. The company faces financial cuts: residents lose their jobs and riot. People no longer feel safe within the city – but cannot escape.

Tate arrives home to find Sol has ransacked the house; stealing valuables including Karen's wallet. Following police interviews, the two decide to explore the offices using Roger's stolen key. They approach Sol in the offices, who insists he was searching for "evidence". He explains with the CEO's card he can access the surveillance centre: and the three find a room full of docked drones.

Sol inspects the drones, finding one without a hard drive: Someone is holding onto footage. The trio head to Karen's office – just to find her computer wiped. The room is a mess – someone was looking for something. On her desk is a biscuit tin: inside are the blueprints for the "artificial trees". Sol realises what happened to Karen and reveals his past – made homeless by E.Co. for speaking up.

They confront Endsleigh – locking him in his office. Dr. Endsleigh recognises Sol and presses the panic button. Ruby threatens him with violence whilst Tate finds the raw footage from the drone: revealing the truth. She uploads the footage online – just as security enter and arrest them.

Sol falsely confesses to Ruby's crime: allowing her time to plan her escape. Ruby tells Tate, who decides to join her – as her girlfriend – to leave the city and change the world with Karen's invention.

2.

ROGER (49, almost devilishly handsome, father of RUBY and new CEO of E.co) hands KAREN (44, Shortish and timidly powerful, mother of TATE and head scientist at E.co) a cigarette before kissing her, as he walks away, she lights it setting off the fire alarms. Roger arrives at an event where he is named as the CEO of E.co, in the audience RUBY (18, tall and ruthlessly emotional, infatuated by Tate, Emotionally Nihilistic) and STEVIE (18, short with a mask of confidence, infatuated by Ruby) are interrupted by TATE (18, Determined, Driven and unstoppable, Focused on Climate Crisis) they leave the event and go to smoke and rant on a hill outside of the city, from the hill, Eco-Bourneville can be seen in its glory stretching almost as far as the eye can see, a beacon of change. The group return to the event to find that Karen has been arrested, Tate goes to confront Roger who comforts her which makes her suspicious, she storms off upset going back to the hill where she bumps into HARRY (45, Homeless looking with an air of sadness, Tate's absentee father) he tells her he's looking for his daughter who lives in the city so she offers to sneak him in to her house. Ruby leads Stevie to Roger's office, she looks through some things showing 'Artificial Trees' before smashing up the room. Tate leads Harry into the city through a hole in the wall as they sneak to her house, they see something burning in the distance. The next day Roger confronts Ruby and sends her to therapy before going to talk to Stevie, he gives Stevie a job as a gardener. Ruby confesses her love for Tate to the therapist before heading to Tate, she tells her about the office which disgusts Tate. Ruby, wanting to do better, goes to Roger's private garden, she murders him but unbeknownst to her Stevie saw it all. The next day the trio go to the prison to see Karen, she reveals that Roger will get her out.

Roger's body is found by security who send out an alert. Back at the prison the trio interrogate Karen but get nothing, as they leave the visitor section a news report plays revealing Roger's death. Tate gives her sympathy to Ruby before heading home, she finds that it has been ransacked and a number of items are missing including Karen's key card. Stevie tells Ruby she knows, and they decide to create an alibi before she returns home. Stevie goes to work where he finds his job has been cut after a share crash. The trio are interviewed by police with Tate having no alibi. Later that day the trio meet on the hill and discuss Harry and Roger, Ruby suggests they go and search the labs. The trio search the labs but find nothing, as they go to leave, they are confronted by Harry, he hands Tate the key card.

The group search the office, finding suspicious notes and blueprints of the 'Artificial Trees' Tate goes to speak to Karen about it, Stevie and Ruby discuss running away before Ruby goes after Tate, Stevie goes to follow her but is stopped by Harry who tries to talk sense into him, Stevie ignores him and leaves. Harry pulls out a picture of him with Karen. In the prison Karen tells Tate that she needs to hide the documents. Outside the prison Ruby is waiting, Stevie comes up to her and tells her that they need to leave now. Tate goes to grab the documents but is surprised to find Harry there alone, he tells her that she's his daughter which she doesn't believe, he shows her the picture before saying that Ruby and Stevie are running away. Tate and Harry rush out of the city. Stevie hesitates to leave, which causes them to miss the bus. Tate and Harry arrive and ask why they ran, Stevie confesses to Tate which shocks her, they tell her that she needs to hand herself in, but she refuses. Tate asks her 'dad' to help and they forcefully take Ruby to the prison and hand her in. A few months later Karen is released, she talks to Tate, Stevie, and Harry about leaving the city with the documents.

3.

A tearful Karen is handed a cigarette by her lover Roger, she uses this cigarette to set off the smoking alarm. Cut to a CEO launch party where Roger gives this role, at this party Stevie is trying to chat up Ruby, wanting to go in for the kiss but feeling rejection. They are interrupted by Tate, who summons them out for a weed smoking session. The 3 teens rant about their lives, Tate rants about how not enough is being done to help the environment, Ruby rants about her rich parents and Stevie rants about being bored in the Eco City. They find out rebel Karen has been arrested for smoking. An aggroed Tate confronts Roger, who meekly says that there's nothing that can be done, with Karen having blatantly done something illegal. Meanwhile, Tate has been reflecting on the hill outside the Eco City where she meets a homeless man, going against eco-city rules she brings the man into the eco city, through a whole in the eco cities surrounding wall, back to sleep on Karen's floor. Ruby plots revenge on her father and destroys the HQ offices, Stevie tags along, not because he agrees with this but because he loves Ruby. Tate walks by with homeless man but doesn't make the connection. Roger finds out about this and sends Ruby to therapy. Therapy scene. Roger rocks up at Stevie's house. Ruby confesses her love for Tate, and explains she destroyed the HQ offices to impress her, brandishing the master key, Tate however is unimpressed and angry. Saying she wants more from Ruby, Ruby misreads this and decides to go nuclear, killing her father, with Stevie a witness whilst doing his gardening. Tate visits Karen in prison, who is insistent that it's all part of a scheme and Roger will bail them out.

Roger body found by security, Tate quizzes Karen about Roger, but Karen gives no clear answers. The gang leave the visitors centre. Then via TV Roger is announced dead. Once Roger is pronounced dead the cities and a lockdown announced by the chairman until the killer is found. Tate tries to get back in to tell Karen, but security stop her. Stevie reveals he knows about Ruby's killing and Ruby come up with an alibi, but we don't hear what it is until end of ep. Tate goes home, sees Karen's keycard has been robbed by the homeless man. Stevie drops Ruby off at home, Ruby gets into crying mode to convince her mum how sad she is of Roger's death. Stevie goes to work, montage of him getting ready for work. Manager calls him in and tells him they are shutting because of the stocks plummeting. Stevie calls parents to tell them he might have to leave city because he's lost his job. Many including Stevie are now jobless and face with the possibility of homelessness. However, Stevie is bored and disillusioned with the eco-city so this could be his way to escape. There are protests about cuts. Their interviews for suspects, the 3 of them are all suspects. Stevie and Ruby's alibi is revealed, that they were at Stevie's house. Tate was with the homeless man, homeless people aren't allowed in the city, so makes an excuse. Back to end hill. They head to the offices to find the hobo. Ruby reveals she has Roger's keycard. Tate gets suspicious by this. They go to the office to look for Karen's keycard. Search Karen's office and find things that hint at affair. As they go homeless man blocks exit, reads out letter from Roger about Karen, handwritten, saying she's innocent, saying it was his idea, confesses he was the mastermind, this note was backup plan if something happened to Roger free Karen.

They get into Karen's office, find blueprints/video presentation for her and Roger's idea of artificial trees. Tate heads off to confront her mother about this bombshell. Stevie and Ruby talk goes to confess something to Tate, however Tate is preoccupied with Karen's secrets to care. Ruby leaves for one last shot with Tate, and agrees after this attempt, if Tate says no she'll leave the eco-city with Stevie. Stevie has talk with homeless man but penny doesn't drop yet. Tate interrogating Karen in prison, Tate questions Karen and she breaks down. Karen did not know that Roger was dead. Ruby is outside the prison trying to get to Tate, Stevie catches up with her and tells her that they have to

get the bus, they go through their hole to the bus outside the eco-city. Tate comes back to HQ to steal the artificial trees files which Karen wants hidden, preserving her mum's idea. Homeless dude is still sleeping in Karen's office. Hobo tells Tate that Stevie and Ruby are running away together. Tate and hobo leave office together. Stevie and Ruby about to board bus, Ruby gets on, Stevie is hesitant, gets on, then gets back off. Ruby chases him down the street. Ruby tries to convince him to come with her in this time the bus goes. Tate turns up at bus stop, asks them what they're doing. Stevie says Ruby's trying to run away and tells Tate about Ruby murdering Roger. Homeless man clears off with goodie bag. Tate's look of disapproval towards Ruby is so strong that Ruby is resigned in her efforts to escape and comes with the others to the police station where Ruby is handed in. Karen leaving prison. Karen, Stevie, Tate on hill talking about leaving eco-city. Karen has legit reason to leave because of being arrested.

Feedback:

- 4. Couldrey, Ethan, Free, Joshua, Proposal: The Do's and Don'ts, (02/12/20)
- 5. Free, Joshua Script Development Meeting, (11/11/20)
- 6. Free, Joshua Script Development – Eco City, (15/11/20), p.2
- 7. Free, Joshua, Script Development – Eco City, (15/11/20), p.4
- 8. Free, Joshua Script Development Synopsis, (19/11/20), p.2
- 9. Free, Joshua Freya Synopsis Notes, (19/11/20)

5.

11/11/2020
11

Script Development Meetings

- Synopsis and notes to story
- Lastdown announced by CEO, table = upper cabinet
- Utopia Eco plan, including
- Tech can bring a city
- Protagonist - Monogamous ideology to control people
- Long Island. Episode 1 - Karen being arrested Roger did it story
- Protagonist = Mum - Karen - Swatches to take
- Protagonist = Ruby + Sam = Love
- Mum - Karen - Swatches to take
- Mum - 3 teenagers in an eco village (CEO of the city)
- Mum - Karen - Ruby - Take - Roger - Same Sex - Unconventional love
- Ruby and Take Mum's laundry on
- Mum - Karen - Swatches to take

6.

Synopsis - Nov.

- Structure - How characters just need a capitalistic power and Roger = Takes Mum - Ruby's Dad.
- Roger new CEO of Eco.
- The Structure - smooth 'script language' like 'cut to', 'we see'.
- Steve introduced in Ruby. (Who is Steve?)
- Motivation - Take = Environment, Ruby = Rich parents, Steve = Being heard. Is standing on a hillside the best way to approach this?
- Karen is arrested. He won't - Karen needs a transfer note. And arrests have been - Why the fuck?
- Ruby and Steve destroy and burn down the office.
- Roger sends Ruby to therapy. She starts having feelings for Take being the reason she burned down the building.
- Roger gives Steve a job in his private garden as punishment. Why is this a punishment? He was loved most by?
- Take reveals Ruby, telling her to be better which Ruby misunderstands - what does the mean?
- Ruby tells Roger - And Roger was planning on sending Karen.
- End of 1.
- Take joins after Roger's death.
- Ruby is manipulating Steve to see what the mother is this point. Take's being said.
- Steve is good, because of 'steals jelly'.
- 'Go to Hell' because Structure needs to be twisted.
- Ruby has Roger's card - Mum has Karen's spare key.
- End of 2. = End of Ruby's needs may more.
- What's happening with the city?
- Protagonist has been at the beginning of ep 3.

7.

- Mum believes he can get a reward for bringing in Ruby.
- What are they all chasing after the hill? Darkly Ruby, then the travelers run girls in, Tech.

Imp. How does Mum is the key. Is he an ex-employee of Eco? Does he know company secrets and target the value of Mum and Roger's work?

For both, paragraph structures need to be shorter and more punchy. Punchier paragraphs and concise but explanatory information.

Things have broken and need to be contained/put to allow for coherence.

Beats - 15 for Act 1, 15 for Act 2, 15 for Act 3.
Act 2 = 30 beats.

- Is there a reason you all only did 3 paragraphs?
- There was a metaphor of a hole in the wall to expose the city in the other world.
- Why is Ruby so obsessed with Take, the needs to be exposed to ease the dark mystery of her death and?
- All of them seem linked. Needs to flow like a story. Though ep 1 is very similar now all.

8.

- Why give Steve a job. To keep him contained in the mountain city at the end of the sentence. The vital information as it starts to work explains the structure / fill out space.
- End of space is good. Though there could be paragraph breaks, using red space and ep but also punch, separate for paragraphs?
- Only some ep - Ruby's motivation to kill her father is 'wanting to be better' maybe explicitly state his larger tendency to the protagonist.
- Steve's job is more subtle, such as he gets it, could more vital information replace this?
- So there is the with Ruby wanting her own father? Perhaps during the therapy talk to 'rehabbed' her Steve is always there for Ruby's 'exposures'.
- 'Including the key card to Karen's car'.
- 'Arrested' 'free' have already been revealed to the audience by now.
- 'New area' in the prison... needs expanding beyond Karen tells in the 'beats' as it's incredibly mistakes.
- Is the thoughtful Take - and his last Dad.
- Too many moments.
- Pushing them back.
- State what Karen's plan was and why they need to leave.
- End of 2?

9.

Freya - Synopsis Notes

- The phrasing of Roger and Endsleigh laughing about Karen's invention and then stopping is a good idea, reflecting the confidence of The Founder, though it needs to be rearranged as it feels tonally off and slightly comedic as it stands. (Unless that was your intention) maybe add 'Aerogance fading to fear, the laughter ends' or something alike to drive this home and remove the joke element. The Founder's face darkens as Roger explains the purpose of the artificial-tree. (Keep in mind that this will also reveal to the audience the purpose of the tree from the get-go)
- Homeless man introduction is good, I immediately ask Why does he want to help? Which I assume is later revealed....
- Equating Stevie's gardening to 'community service' is a nice touch and exactly the kind of connections between character and the Eco-City the script needed. Simply by drawing the connection in the synopsis, the world feels more lived in and cohesive.
- Roger's death - perhaps state that he 'had already been fatally wounded' as it stands it may read as Ruby unintentionally fatally wounding him by pushing him over. (If you want the audience to know it wasn't Ruby)
- When you mention HARRY for the first time the reader hasn't been informed to who he is, as he was only referred to as the homeless man prior. (Also, HARRY and HOMELESS MAN need capitals for their first mentions even as two names for one character)
- Ruby here shows a character change, but it would be nice to see that her sacrifice allows people to freely move to and from the city, and helps insight the revolutionary movement within the city as you have stated.
- While I agree that the ending could be altered, you have to be careful not to blur Ruby's character change, though it would be interesting if both occur, Ruby can be released. Perhaps Harry stands as the next Founder and has Ruby released?
- Also, while I like the twist with Harry, you need to really outline why he is doing what he's doing. Endsleigh recognises Harry: one of the past founding members of the Ecocity exiled to allow for Endsleigh's rise to power.
- Why biscuit tin? Needs relevance to a character.
- End suggestion: Time jump - Ruby has been imprisoned for - months/years but her friends managed to give the Artificial Trees to the world and the corporation of E.Co dissolved and was given to the people. Sol, now clean shaven and suit wearing, and the head of the union of E.Co releases Ruby to a new world with climate change reversing, artificial trees and a new City.

Structure:
The paragraphs flow is improved greatly, I get a clear sense of most events and can highlight specific plot moments.
However, the synopsis does need to be condensed further to match the one-page format.
Furthermore, it would be nice to include indentation for paragraphs and then line spaces for episode breaks, though this is nit-picky and does take up even more space:

*Meanwhile, Roger deals with Stevie's punishment: an intensive course of gardening (equivalent to community service).

After finding out about Roger and Karen's affair, E. Co. set a hit on Roger as they believe his feelings for Karen presents a potential divide of loyalty. Ruby arrives home and shoves her father, only for him to fall over: revealing he is fatally wounded. She is haunted by her unintentional murder.'

Format:
In terms of formatting, the only issue is the capitalisation of certain character names namely, HARRY / HOMELESS MAN

Mock Teaching Session:

- 10. Couldrey Ethan, Free Joshua, *Proposal: The Do's and Don'ts*, (02/12/20), p.4, p.6
- 11. Couldrey Ethan, Free Joshua, *Proposal: The Do's and Don'ts*, (02/12/20), p.7, p.8




10.

Task

You have 10 minutes, within your groups, to come up with a world / story premise combining two well known Films or TV series.

- Feedback to the class.
- Can be any cross-section of genre.
- Think of the tone of the piece.
- For example: Friends / 2001: A Space Odyssey

**What Films Summarise Your Story?
How Do They Balance World and Character?**



Proposal Requirements: First Draft

- Logline/ Summary
- Character Breakdowns
- Episode Outlines
- Ethos: Relevancy
- Market Research

Tea Room Manifesto - Proposal

Overview:
 Beginning - Introduction to BEN JAMES and his family (JANE, JAMES and WILL JAMES), showing childhood in the address and context of the House through Ben's work, his upbringing and family's relationships, as well as the society house-hold factors such as wealth, entering the university, competing, as well as being inspired. Ben shows us the motivation 'The Room' as his educational, economic man named KILIC, who offers a degree to get all the factors collide when the outside world revealed and the design landscape becomes clear.

Middle - A new story line - Dissertation First Uncovered in White Church - Introduction to the world of Education London and a deeper exploration of Ben's whole life's new building with anti-political customers (his reputation as an outlier) - something - to his delight, Ben begins to connect the tea room into a hub for like-minded and like-minded members of the public, all the while, Ben comes, but to his connection to Ben, he has been charged with closing the tea room, in fact, his coming to enter the meetings only because the suspension of the tea room, something, something, Ben's aspirations for the Tea Room grows, reaching the awards territory. All the while, Ben's savings in the association just started.

End - Introductory into Parliament and the Prime Minister, see follow (LORDS) in the meeting through a UK, supported by Ben, aimed to persuade and control when parliament through a three-question part of the article the first - handling the association problem, second - Ben's solution before him to be the competitor, though he is simply an owner of a tea shop. But through the will and coherence of the first the job is, second to be government completely trust at gathering outlying people in one place, ready to be clear about, Ben had chosen to be a lobbyist and Ben supported him. With this success, Ben's job is, Ben is prepared for outstanding contribution to the scheme and another step, the same job, the same height and the same look as Ben's helped as the message of the Tea Room.

Main Character - (James J.)
 Ben James (Jill) employed, a 20-year-old member of White Chapel, London. Ben works under the Education Division for his father's company, while spending his time doing things with his grandfather (LORDS) with the British (LORDS) in the capital. Ben's father, James, is a member of the party's leadership, Ben (Jill) on his own and his father's journal, something he wouldn't show the other. Despite his father's remarks, Ben continues to attend the dinner table and discuss his and his family's standing in White Chapel.

Proposal Examples: Creative Element

Policy Summary:

The proposal is designed to be a... (text continues)

Party Members:

Ben James:
 Ben James is a 20-year-old member of White Chapel, London. Ben works under the Education Division for his father's company, while spending his time doing things with his grandfather (LORDS) with the British (LORDS) in the capital. Ben's father, James, is a member of the party's leadership, Ben (Jill) on his own and his father's journal, something he wouldn't show the other. Despite his father's remarks, Ben continues to attend the dinner table and discuss his and his family's standing in White Chapel.

WillaCherie Rivers:
 WillaCherie Rivers is a 20-year-old member of White Chapel, London. WillaCherie works under the Education Division for her father's company, while spending her time doing things with her grandfather (LORDS) with the British (LORDS) in the capital. WillaCherie's father, James, is a member of the party's leadership, WillaCherie (Jill) on her own and her father's journal, something she wouldn't show the other. Despite her father's remarks, WillaCherie continues to attend the dinner table and discuss her and her family's standing in White Chapel.

Locations of Interest:

1. **The Home (The House):**
 The Home (The House) is a 20-year-old member of White Chapel, London. The Home works under the Education Division for her father's company, while spending her time doing things with her grandfather (LORDS) with the British (LORDS) in the capital. The Home's father, James, is a member of the party's leadership, The Home (Jill) on her own and her father's journal, something she wouldn't show the other. Despite her father's remarks, The Home continues to attend the dinner table and discuss her and her family's standing in White Chapel.

2. **The Tea Room:**
 The Tea Room is a 20-year-old member of White Chapel, London. The Tea Room works under the Education Division for her father's company, while spending her time doing things with her grandfather (LORDS) with the British (LORDS) in the capital. The Tea Room's father, James, is a member of the party's leadership, The Tea Room (Jill) on her own and her father's journal, something she wouldn't show the other. Despite her father's remarks, The Tea Room continues to attend the dinner table and discuss her and her family's standing in White Chapel.

3. **House of Commons:**
 The House of Commons is a 20-year-old member of White Chapel, London. The House of Commons works under the Education Division for her father's company, while spending her time doing things with her grandfather (LORDS) with the British (LORDS) in the capital. The House of Commons's father, James, is a member of the party's leadership, The House of Commons (Jill) on her own and her father's journal, something she wouldn't show the other. Despite her father's remarks, The House of Commons continues to attend the dinner table and discuss her and her family's standing in White Chapel.