



Script Development and Mentoring Portfolio

NEGOTIATED PROJECT

JOSH FREE

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1. Introduction:

For the past two University years, I have been engaged in acting as a Student Mentor and Editor for Year 2 University students studying scriptwriting. Throughout this process, and since the past portfolio produced for the Editing process, various key skills associated with Script Editing, as well as an independently led lecturing session have been adapted to and improved.

Moreover, the overall handling of student-group dynamics and the handling of level-4 Script Writers, has adapted and changed based upon the more vigorous workload expected of a year-2 University Student.

This portfolio will detail these changes, adaptations and improvements, throughout the Negotiated Project module, as well as compare each aspect of the Editing process to my experiences as an editor for Year 1 Students.

2. Group Management and Experience with Level 4\5 Script Writers and Editors:

As mentioned in the past portfolio, my initial group of students, due to external circumstances, had to be separated into two groups, changing the dynamics between Editor and Student. During the following time editing for Year-2 Students, another student was assigned to my editing groups who had also split from their original group due to external circumstances unrelated to the editing process.

Reinforcing the need for tentative management of each group's needs, my groups became compromised of two independent writers focusing on an individual episode and then a group of two writing a two-part series. This process required tentative dynamics and group management: for the newer member of my Editing groups, for instance, I had to request numerous past documents to ensure that I knew the story enough to understand their intended episodes 1 and 3, they chose to only write episode two, enough to judge each plot beat and character moment within the context of the entire narrative. Documents such as the new member's Proposal then, were essential to the overall dynamic of working with the student, as without the need to provide context to the Editor, the process of editing would have been hampered by a lack of understanding of the writer's intentions and vision for their T.V series.¹

With one member representing an entirely new narrative, the other two groups who were originally together and working upon the same narrative had diverted their scripts accordingly. This created an unforeseen issue when it came to managing each group and their dynamics due to how certain characters would have the same arc over each group's narrative but each story beat would differ radically when comparing each group. This is highlighted by the treatment of universal characters like Ruby who exist in both scripts, but is a murderer in one and a protagonist in the other: it became hard to distinguish and reliably recall individual group's past editing decisions and differentiate them from the other group's similar narrative. This issue took particular prevalence when editing each group's second drafts where the same character's narrative had been changed multiple times in two different versions of the same story.^{2 3} To combat this and keep a cohesive dynamic between each group and their Editor, the amount of individual meeting with these two groups was increased in order to hone in on the context of each script, this process, however, was greatly affected by the limitations set by Covid-19, with general absences across all groups increasing.

¹ Ellen Lowe, *The Residence T.V Proposal*, (2021)

² Samuel Ross, *Ecotopia Draft 1*, (2021)

³ Freddie Barker, *Ecotopia First Draft p43*, (2021)

On this point, the student's work ethic also became highly strained during the second semester, with deadlines being missed and the effects of the Covid-19 pandemic taking its toll upon each group, therefore straining not just the dynamic between the groups and their Editor but also the entire editing process.

The process of managing Year-2 Scriptwriters during the second semester differed greatly from the first, with the emphasis of the management switching from social and external circumstances, to being solely based upon the individual context and understanding of each group's scripts and requirements. This meant that while each group functioned effectively in terms of group cohesion, the dynamic between the groups and the Editor became strained by unforeseen scripting issues and more prevalent issues due to absences and a lack of student work ethic, emphasised by Covid-19.

3. Mock Teaching Session:

Much like the session conducted for the first semester, a mock lecture was created and dictated to the second-year students. This session aimed to highlight the specific requirements of the storylining phase for each writing group's T.V Series, as well as the importance of group dynamics.

In contrast to the initial mock teaching session, this session focused upon the actual process of writing and managing the act of creating a script as a cohesive group, as opposed to the preparation and proposal-based session that had previously been dictated.⁴ In this way, the session presented my previous work storylining work for my own T.V series: '*The Tea Room*', and focused upon the benefits and pitfalls my group personally experienced.⁵ Paramount of these, the failing dynamics of my own group, with one member refusing to weigh in with the overall direction for the T.V series before leaving University entirely, were made clear throughout the presentation.⁶ This acted to highlight what not to do when it comes to writing and storylining the actual scripts for each T.V premise.

Further to this, the session also acted to highlight how Covid-19 affected my group's dynamics and the cohesion of our script's final drafts.⁷ In particular, the lack of communication spurred on by the online emphasis of work during the Covid-19 lockdown caused the writer producing *The Tea Room*'s third episode to become detached from the overall tone and theme of our T.V series premise. This section of the session then, emphasised needing to actively adapt and counter the detachment between writers within each writer's group spurred on by Covid-19, to ensure that the core theme and cohesion of each T.V series premise remained intact throughout the writing and storylining premise.

While this session was successful in attempting to relate my own group's pitfalls while also presenting a functional way to present and structure a storylining document for a T.V series, overall, the session lacked the student-mentor interactivity of its prior. To be specific, the past mock teaching session involved two clearly defined and very well-engaged tasks for the students to complete during the session.⁸ Therefore, the session conducted during semester two lacked this engagement and flowed as a simple, yet informative, presentation and could be seen as less effective than its predecessor.

Overall, both sessions conducted have informed my knowledge of presentation and how to effectively inform students about scriptwriting: while one session was more interactive and the

⁴ Joshua Free, *Storylining – Group Dynamic*, (2021)

⁵ Joshua Free, *Storylining – Group Dynamic*, slides 2-3, (2021)

⁶ Joshua Free, *Storylining – Group Dynamic*, slides 5 -6, (2021)

⁷ Joshua Free, *Storylining – Group Dynamic*, slides 5, (2021)

⁸ Joshua Free, *Second Year Presentation*, (2020)

other more informative, together they exemplify two key moments of adaptation and learning, taken on because of the editing process.

4. Key Skills:

Throughout the two years acting as a Script Editor and Mentor for year-2 scriptwriting students, various key skills have been adapted to and improved upon to ensure the process is as effective as possible. These skills were utilised to varying effectiveness, but can be compared to the prior semester's utilisation and even the past years during my time as a Script Editor for year-1 students.

One of these key skills, editorial judgement, was utilised fairly effectively but can be seen to falter between each scriptwriting group. An example of this skill being used effectively is shown through the individual student group writing *The Residence*. In particular, the notes provided as a result of reading through their first draft, show a need for characters such as *Sunya* to be removed from the script entirely.⁹ This was because the script's more supernatural elements felt suffocated while characters like *Sunya* felt redundant, therefore presenting how the space provided by removing *Sunya* would allow for a more cohesive exploration of the script's supernatural elements. This represents effective utilisation of editorial judgement as it shows an efficient and concise editorial suggestion that directly answers an issue with the script, showing how with *The Residence*, this skill was used effectively. On this point, for other student groups, the skill of editorial judgement was used to varying levels of effectiveness. The aforementioned confusion between each version of the *Ecotopia* story and the numerous plot changes mangled the ability to be concise with editorial suggestions, showing this lack of effectiveness. Therefore, when analysing editorial judgment, it can be seen as being utilised effectively, though in terms of managing and processing groups individually the skill has room for improvement.

In the context of editing the first-year students and then the second-year students last semester, the skill of editorial judgment has been improved greatly. This is shown by how a lack of confidence hindered cohesive judgments when editing the first-years but now bold decisions such as removing character come more easily. However, when comparing this semester's editing to last, the issues brought on by Covid-19 and the pandemic highly affected this skill. In particular, the inability to maintain a cohesive and reliable rapport or communication with each student group, due to the online nature of the lockdown, meant that conveying these editorial judgements became frustrating and difficult. This exasperated the standing issue of script confusion for groups that were working on *Ecotopia* due to an inability to clear up certain points with each writer. Ultimately then, while the overall utilisation of the skill improved, the circumstances around the skill became further constricted, limiting both the improvement in utilising the skill and its effectiveness while editing.

A further skill utilised to varying effectiveness throughout the Editing process is imaginative and creative thinking, or the ability to offer insightful and thoughtful suggestions in terms of plot, character and narrative. An example in which this skill was utilised effectively is shown by changes suggested to the *Ecotopia* character *Tom*. In particular, *Tom* acted as the reluctant lackey of the antagonist in the first draft of *Ecotopia*, but only existed in episode 2 to sporadically save the main characters with little to no context as to why he was doing so. Moreover, the first draft of episode 2 also lacked context around its more villainous characters. Therefore, it was suggested that the character of *Tom* should become the audience's vessel for both understanding the villainous side of

⁹ Ellen Lowe, *The Residence – Notes*, (2021)

the narrative as well as his own decision to betray the antagonist.¹⁰ This decision was widely accepted by both members of the writing group and became a key plot point in both episodes of *Ecotopia*. Imaginative and creative thinking can be seen as being utilised highly efficiently throughout the process of editing process because of how the suggested character changes helped hone the entire narrative of the script and were vastly applied to each episode of the T.V series.

When comparing the application of imaginative and creative thinking to its use in prior years or the past semester, the overall effectiveness of the skill has greatly increased. To be specific, in the past semester it was highly difficult to ensure that each group member reached a consensus regarding each creative suggestion put forward, whereas with the current semester and editing sessions each suggestion has been dealt with in a unified manner. This meant that for suggestions, like *Tom*, the groups were able to tackle and apply a useful and creative suggestion without conflicting opinion holding the suggestion back, showing how the skill's effectiveness has improved through application and group management.

With each group required to present a section of their scripts to BAFTA, the next skill, decision making, was essential to determining the quality of each BAFTA submission. In this way, the skill of decision making can be shown to be effective through the presentation of the two-episode scripts of *Ecotopia*. In terms of the BAFTA submission, each student was required to submit a ten-page excerpt from their overall T.V series, therefore the chosen pages were required to convey as much as possible about the theme, characters and tone of T.V series in question. The decision on which ten pages to use then was a vital one, and the students of *Ecotopia* were suggested to use the section of their script in which the antagonist confronts various characters to ensure that the narrative and range of characters were conveyed to BAFTA.¹¹ In response, the writers of *Ecotopia* agreed with the decision to use the antagonist's ten pages, therefore, showing effective use of decision making through the universal acceptance of the proposed BAFTA submission.

To this point, not all instances of decision making were taken and accepted by each writing group. For instance, when attempting to come up with a new title for *Ecotopia*, the students ultimately ignored the suggestions of the Editor and called their new draft 'The Forsaken Forest' despite the claims from the Editor that the name didn't tonally suit the style of the narrative and scripts. Therefore, in terms of effectiveness, the lack of response to name suggestions shows that not all decisions suggested were effective.

Overall, when comparing the skill of decision making to past applications, it can be seen to have been adapted to and improved, but hindered by more circumstantial factors. For instance, while an increase in confidence has allowed for more efficient and effective utilisation of the skill, with BAFTA submissions and more drastic script changes such as removing an entire character being suggested and enforced more regularly, the impact of Covid-19 and the lockdown made it easier for students to ignore these suggestions. Specifically, the fact that suggestions could only be pushed and suggested digitally gave students enough space from the editorial decisions, in terms of not physically having to meet one another, to ignore the decisions entirely. Ultimately then, while the utilisation of the skill of decision making has improved greatly, the lack of sufficient and more approachable application of each decision hampered the skill greatly.

The next key skill utilised is the ability to influence and persuade regarding editorial decisions and narrative and character development. In terms of effectiveness, this skill can be shown to be effective through the script editing stage of the overall process, particularly when it came to exposition. This is because during the editing of both single-writer led groups for *The Residence* and *Ecotopia*, while each draft had the groundworks for further story and drafting, each script had large

¹⁰ Dominic Parry, *Ecotopia First Draft – Notes*, (2021)

¹¹ Joshua Free, *Ecotopia Bafta Submission*, (2021)

amounts of exposition: explanatory plot for *The Residence* and overwritten sections of dialogue between the protagonists for *Ecotopia*.^{12 13} With these specific issues, both writers seemed reluctant to adapt or change the exposition based moments of their script due to time pressure and a lack of confidence: they believed they had no other way of conveying the story beats. Therefore, meetings adapted to be more about potential plot and beats that were focused upon showing and not telling, while reinforcing the potential of both first drafts of *Ecotopia* and *The Residence*. Through these reinforcing methods, both students went on to change the aforementioned sections of their scripts as per editorial advice, therefore showing an effective utilisation and application of the skill of influencing and persuading.

To place the effectiveness of influencing and persuading against my prior experience editing, the skill has been cemented throughout the past two semesters. This is because the ability to influence and persuade, has come more easily in the context of editing than other key skills, and, through the constant adaptations required for the Covid-19 pandemic, has only improved throughout this semester. It has to be said, however, that much like decision making the ability to have direct involvement with the writer's groups has been hampered and therefore clipped the overall effectiveness of the ability to influence and persuade.

A further skill utilised is shown through planning and organisation or the ability to keep to an effective structure and maintain editing sessions. In general, throughout most of the time acting as a Script Editor or Mentor for the year-2 students, this skill was maintained and applied highly effectively, with a clear log of hours and designated time for meetings on a Tuesday or Friday via Microsoft Team.¹⁴ However, as the second semester progressed this strategy for maintaining effective time management began to falter with an increase in student absences from these designated meetings. Moreover, upon reaching the first draft submission date for their T.V series, only two of my students, and in the entire class, were able to meet the deadline. While it was reassuring that some of my group had managed to meet what was asked of them, this showed that a change in approach to meetings and time management would be required going forward. Therefore, more tentative and general sessions were created in addition to the required editing meeting, for instance: an independent meeting to discuss the pressures around the first draft deadline. This helped reinforce a calmer rapport as opposed to a more rigid, professional tone that ultimately allowed meetings to continue with certain students. Ultimately then, while the skill of organisation and time management was hampered greatly due to the stresses of deadlines and general absences when compared to the past successes when utilising the skill, the current semester has helped hone and improve my proficiency with more flexible and drawn back management being shown to be effective.

With this issue of absences, another skill greatly affected is communication or the ability to maintain a consistent and professional dialect with students. Much like the prior skill, the absences and missed deadlines around the first draft submission marked a turning point for communication, with certain members of my editing group ignoring scheduled meetings and emails on the matter. This is evidenced by a set meeting intended to help the student with their first draft that was ignored multiple times, with the student simply stating that they 'totally forgot' that the meeting was scheduled despite my multiple emails.¹⁵ In conjunction with this, these issues may have been exasperated or even brought on by the Covid-19 pandemic and the need for sessions to be only online, with not only stress increasing as a response but also making the process of ignoring and not

¹² Freddie Barker, *Ecotopia – First Draft*, (2021)

¹³ Ellen Lowe, *The Residence First Draft*, (2021)

¹⁴ See: Log of Work on page 9

¹⁵ Joshua Free, *Absence*, Outlook, (2021)

attending meetings far easier for students to do. While this isn't an excuse, it does help explain the sudden failings in the skills of communication and time management that had otherwise been maintained at a highly consistent level throughout both semesters to ensure sufficient editing practice. With this in mind, when attempting to judge the effectiveness of communication, while it faltered, the consistent forms of communication maintained throughout the pandemic, semesters and even my experience editing the first-year students, via email, in-person contact, Microsoft Teams and Blackboard, show the skill to be overall utilised effectively: the only failings in the skill came from student circumstance.

When attempting to judge the next skill, managing relationships and team working, the sessions conducted in the past semester and documented in the prior portfolio are essential. To be more specific, the degradation of the *Ecotopia* group turning into a group of one individual and another group consisting of two, informed how relationships and teamwork would be conducted greatly. This is because the group of one became solely invested in their work and the group of two managed to maintain a consistent relationship throughout. However, as the current semester progressed the group of two began to show cracks, with one member enforcing their own opinion and story intentions far greater than the other. Moreover, with the taking on of another lone student, the sessions involving the single student's *Ecotopia* did adapt to accommodate for two individuals, however, both lone individuals refused to communicate with one another for editing advice. Therefore, with these two issues outlined for both groups, for the group of two working upon *Ecotopia*, it was highlighted in the first draft meetings how the less confident member needed more enticing story moments or plot and that the other member should accommodate for it. For the group of two individuals, it was determined that both stories, *Ecotopia* and *The Residence*, would benefit from individual 1 to 1 meeting as opposed to the intended shared sessions. Ultimately then, when analysing the overall effectiveness of managing relationships and team working throughout both semesters, my writing groups have undergone numerous changes that have been required to adapt to and accommodate for. With these adaptations and the ultimate need to maintain the editing process the skill of managing relationships has been utilised effectively, though the obstacles created by these relationship changes did hamper the overall success of the editing process.

The penultimate skill utilised to varying effectiveness throughout both semesters is resilience, or the ability to maintain and encourage editing necessities. Overall, resilience has been an essential skill for the past semesters due to the aforementioned strains around group relationships and the issues surrounding the first-draft submissions. This is due to the constant requirement to engage with students in a tentative manner, particularly that of the lone individual who was working on *Ecotopia* whose external circumstances required more lenient mentoring and editing. This was of particular note in the drafting phases of the students' scripts. During the current semester, with the first-draft deadline being missed and the second-draft formulation requiring additional meeting to help reinforce the student's confidence, resilience was utilised greatly. This is due to the contrast between groups: on one hand, I had groups submitting what was required of them but with little to no external stress, but on the other I had an individual being overcome with external stress and missing the deadlines. Therefore, a reserved form of resilience was used to help keep the faltering student on track and boost their confidence and through this, the student is currently almost finished with their second draft. Ultimately then, much like relationship management, resilience has been maintained throughout both semesters by the specific requirements of each group of students and utilised to great effect when ensuring scripts are eventually completed. However, due to the tentative nature of some issue's students were met with, the overall process of editing was made less efficient, with deadlines being missed and additional time outside of the scheduled meetings required to accommodate for this.

A final skill utilised through the editing process is flexibility, or the need to adapt to certain situations. This skill was essential for the overall functioning of the editing work during both semesters, particularly that of the more dysfunctional moments of my writing groups. For instance, throughout the entire process and due to the external stresses and absences of students, various impromptu meetings have been required to accommodate for these moments. In particular, these impromptu meetings would often become based around 20 pages of script and would involve breaking down the 20 pages and providing the student with feedback. This would hopefully reinvigorate the process of writing and offer constructive notes for the students to act upon to allow for a smoother continuation of the editing process. It is also important to note that these sessions acted as a more relaxed and comfortable session to help gear the students towards the process of receiving feedback from myself or the lecturer. Ultimately then, the overall requirement to be flexible whether it be in the prior group separations from the first semester, or the current lack of confidence or communication, the editing process has adapted and changed to help alleviate the issues. Therefore, this shows the skill of flexibility to have been used effectively throughout the entire process.

To conclude, the overall adaptation and taking on of key skills has not only improved my ability when editing scripts, but it has also improved my own approach to writing, with my awareness of pitfalls and writing maturity increasing. Moreover, when analysing each skill over the two semesters, most if not all can be seen to have improved in effectiveness and also in their own flexibility, with student circumstance and covid-19 requiring individual attention to circumvent: the process has both been enriching and a malleable form of industry practice.

5. Overall Experience of the Editing Process:

Overall, I am incredibly grateful for the opportunity to help edit and mentor not only the second-year students but also the prior first-year students and their 30-page scripts. The experience has not only nurtured nine essential key skills within my writing abilities but has also provided a taste of the industry and professional practices.

Moreover, the process acted as a long-form learning curve from the first instances of editing with the first years to the final drafting of the second years T.V series: each key skill in some way has been adapted to and improved.

Externally, the process has also been completely enraptured within the covid-19 pandemic and lockdown, and therefore required a form of professional ingenuity that I am, in a way, also grateful for. This is due to the enriching need for adaptability and organisation during the pandemic, which placed more emphasis on the editor maintaining their groups outside of lectures.

In this way, the editing process has reinforced my desire to pursue scriptwriting as a profession whether it be as a writer or editor, preparing me both mentally and academically for either, with the pandemic acting as a form of professional upheaval that required counteracting at every turn.

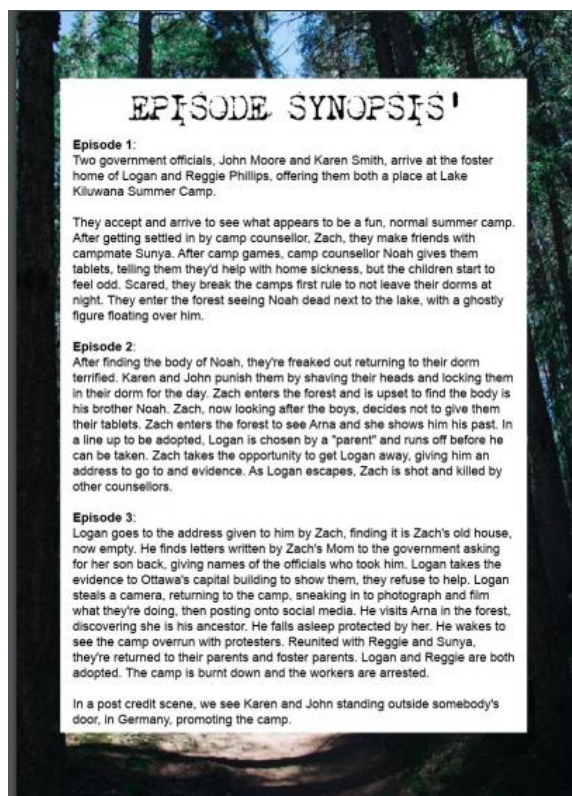
6. Log of Work:

4 th February: Sam 13:00 – 13:30, Freddie 13:30 – 14:00	Story beat meetings and signing off
11 th February: Dom 13:00 – 13:30, Ellen 13:30 - 14:00	Story beat meeting and signing off
26 th February: Sam 17:30 – 19:01	First-draft script editing session
08 th March: Dom 15:00 – 16:30	First-draft script editing session
16 th March: Dom and Sam 10:00 – 11:00	Join first-draft editing session
19 th March: Freddie 16:00 – 17:23	First-draft editing session
22 nd March: Sam ABSENT	Editing check-in session
24 th March: Sam and Dom 17:45 – 18:53	Editing check-in due to absence
26 th March: Ellen ABSENCE	First-draft editing session
31 st March: Ellen 13:00 – 13:37	First-draft editing session
12 th April: Sam 12:30 – 13:00	Second-draft check-in
14 th April: Dom 18:00 – 18:30	Second-draft check-in
29 th Aril: Freddie 16:00 – 16:53	Second-draft guidance

7. Appendix:

Group Management and Experience with Level 4\5 Script Writers and Editors:

1. Ellen Lowe, *The Residence T.V Proposal*, (2021)



2. Samuel Ross, Ecotopia Draft 1, (2021)

INT. POLICE STATION/PRISON? - LATER THAT WEEK (DAY)
[Tate visits her mother in prison(?) - we see the end of their discussion, in which they exchange goodbyes and Tate leaves teary-eyed.] -> RESEARCH THIS
EXT. POLICE STATION/PRISON? - CONTINUOUS
[Upon her leaving, Tate comes across SOL - a seemingly homeless man. He tells her he thinks the system is corrupt and there's an E.Co. conspiracy. She brushes him off as a crazy person, until he mentions KAREN.
She asks him what he knows, and he says he needs to go somewhere private to discuss. Tate has her doubts, but naively invites him back to her house - without revealing her identity.]
INT. VEGAN CANTEN - SAME TIME
[Ruby clocks off at her shift at the canteen. Her manager approaches Ruby and thanks her for her hard work - and turns to Roger, who has arrived to pick up his daughter. Roger asks how business is doing, and the manager confesses that business numbers are down - but they're all trying to keep optimistic.
Roger tells her he's more than happy to apply to access some extra funding for the canteen, as working there has 'done wonders for Ruby's mental health'. Overjoyed, the manager thanks him, explaining this will save the business.]
INT. THE WHEATONS' HOUSE - LATER THAT NIGHT
[At home, Ruby confronts her father once again about Karen's situation. She asks why he is happy to devote time to saving a failing café, but not look into the scandal surrounding his head scientist - why doesn't he do anything to save Karen from being framed? He dismisses her, explaining the situation is different, and Karen was a bad person. He explains it would be corrupt to bail her out of prison for her obvious crimes against the environment. Ruby says it was corrupt to watch her go down for something she obviously wouldn't do.
Ruby goes to their garden shed and prepares a bag: a face-mask; a hammer; and wire-cutters. She LEAVES.]

3. Freddie Barker, Ecotopia First Draft p43, (2021)

INT. THE WHEATONS' HOUSE - CONTINUOUS
She enters the house, SLAMS the door behind her. Fained and choking on her own tears, she starts to shriek. [It's ugly:]
RUBY
(slurring her words)
I HATE you. I hate it here and it's your fault we're here in this stupid town where I'll never be happy...
INT. ROGER'S HOME OFFICE - CONTINUOUS
Roger faces the window, his back to the door. The room is dimly lit by Roger's desk lamp. Ruby storms into the room.
RUBY
I wish you'd just let me get arrested. I wish I'd have just set the building on fire. I wish I was dead already!
Roger says nothing.
RUBY (CONT'D)
Let me guess, you've got a deadline!
She pauses to sniff her nose and wipe away some tears.
RUBY (CONT'D)
Well, thanks for the support Dad! Good to know the thought of my death doesn't even make you flinch!
She shoves the back of his chair. His LIFELESS BODY FALLS TO THE FLOOR violently. Ruby steps in her tracks - silence.

Mock Teaching Session:

4. Joshua Free, Storylining - Group Dynamic, (2021)



5. Joshua Free, Storylining - Group Dynamic, slides 2-3, (2021)

What We Did

Character Bios.

Character Changes / Arcs.

Logline for the episode.

Beats for the episode.

Character Bios.
The Tea Room (Episode 2)
Character Bios for Episode 2.
Storyline: Overview of the entire season from the Tea Room. The Tea Room, however, is the heart of the season. It's the place where the characters meet, where the story is told, and where the audience can see the characters in their most vulnerable moments.
Character Changes / Arcs.
Logline for the episode.
Beats for the episode.

The Tea Room - Episode 2 Story Beats
1. Will and Kiki start moving furniture into completed tunnels.
2. Bruce negotiates with new partners, andly stormy. He is attempting to form a political party.
3. Martin and Ben sit at the counter, neither speak. Ben is suspicious.
4. Samuel sits alone at home, without projections. He glares the rally.
5. Ruby thinks Ben and Bruce talk.
6. Ben and Bruce question about the missing children, missing son, Bruce gets in a car, Ben leaves angrily.
7. Martin enters after Ben leaves. Martin offers to help Bruce turn the Tea Room into a "party" movement.
8. Hopkins meets with James in his office they discuss the Tea room.
9. James introduces Ben to Elizabeth.
10. Ben suggests investigating Bruce's past both for the investigation and his own curiosity.
11. Hopkins introduces himself to Bruce. High tension between the two.
12. Martin stops as when conversation gets heated. Hopkins drives.
13. James leaves. Ben packs his bag (including the diary).
14. Bruce and Ben discuss the diary.
15. Bruce and Ben discuss the diary.
16. Bruce watches Ben leave, Martin suggests they take while emotions are high.
17. Elizabeth offers to help.
18. Elizabeth offers to help.
19. Elizabeth offers to help.
20. Elizabeth offers to help.
21. Elizabeth offers to help.
22. Elizabeth offers to help.
23. Elizabeth offers to help.
24. Elizabeth offers to help.
25. Elizabeth offers to help.

What We Did.

Storyline: Overview of the entire season from the Tea Room. The Tea Room, however, is the heart of the season. It's the place where the characters meet, where the story is told, and where the audience can see the characters in their most vulnerable moments.
Character Changes / Arcs.
Logline for the episode.
Beats for the episode.

6. Joshua Free, *Storylining – Group Dynamic*, slides 5 -6, (2021)

Group Cohesion

- ◆ In our group, Josh and I worked very closely. We worked on each others storylines and corrected any obstacles in a cohesive fashion.
- ◆ Unfortunately, when it came time to storyline episode 3, COVID and Lockdown were in full affect. Due to this, we had less influence over episode 3's storyline, allowing for the obstacles in episode 3 to affect the overall cohesion of the project.
- ◆ Combating the restrictions caused by COVID will be essential for your projects.

First Hand Tips

- ◆ Work in conjunction with one another, everyone should be aware of what you are writing in your outlines. If episode ones writer changes something then episode 2's and then 3's writer has to know.
- ◆ These outlines will act as an easy 'go-to' guide to understanding each others episodes and ensure that there is a understanding and a cohesion between members.
- ◆ Have each others story outlines on hand once they are completed. Everyone must be on the same page.

8. Joshua Free, *Second Year Presentation*, (2020)

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

TASK

While the bar-bones of a proposal is sufficient, most producers are looking for more eye-popping and story relevant Proposals.

If a Proposal is structured in such a way that story elements can be portrayed purely through a creative outline, producers will not only have more context for your story and its world, but also see you as having a clearer grasp on your story.

- 5 Minute Task: How well do you know your story? Can you think of any way to creatively present your Proposal?

Talk in your groups and feedback.

Key Skills:

9. Ellen Lowe, *The Residence* – Notes, (2021)

42.

ZACH (CONT'D)
No! You're the one who's been filling their heads with lies. You've done it to me to Noah and every single kid who has stepped through those gates and he is the first one who's realised it.

Zach grabs the folder and quickly fumbles through it to grab his profile. Holding it up to John.

ZACH (CONT'D)
You're telling me my life's not a lie. Where is my information who are my real parents?

John stands stuck and shocked.

JOHN
Where did you get that?

ZACH
I stole it from Noah.

JOHN
You stole it?

ZACH
You all stole everything else from me so why should I care!

JOHN
We haven't done anything wrong. We've been giving these kids better life's-

ZACH
(interrupting him)
How is this a better life?

where did the folder come from Noah? is that why he has what?! Surgery?!

to ed out of surgery; choice;

- Anna needs to be made relevant to the theme of the script. Karen's daughter perhaps? Start with the past society?
- Large scenes of exposition.
- Leptothorax prog read is needed for spelling mistakes and grammar.
- Superficial feel needs to be embedded into the scene.
- The folder needs to be more clearly depicted, as well as character exp.
- Formatted correctly.
- What are the character changes? Subtly.
- ~~Suppos~~ *Suppos from being the middle episode. Plot of dialogue required.*

10. Dominic Parry, *Ecotopia First Draft* – Notes, (2021)

17.

INT. POLICE INTERVIEW ROOM - MOMENTS LATER

We see Ruby sitting at a table alone, the room surrounding her is extremely basic.

The Police Officer walks into the room and sits down opposite Ruby.

POLICE OFFICER #1
This interview will not be recorded as per Dr Endsleigh's commands however I will be taking notes of anything you say that I deem important.

The Police Officer flips open his note pad and pulls out a pen.

POLICE OFFICER #1 (CONT'D)
Would you please state your full name for my records.

Ruby pauses.

RUBY
Ruby Kidston.

POLICE OFFICER #1
Thank you, if at any point you wish to ask me anything please call me Tom, also if you need a break at any point let me know.

Police Officer #1 becomes Tom. Tom scribbles some notes down.

RUBY *capitally.*
Okay... Tom.

TOM
So to start, last night your father Roger Kidston fell into a hole in his personal garden, he was... impaled by a gardening utensil that punctured his abdomen resulting in a large amount of blood loss. An ambulance was called to the property by your mother, Cath Kidston, however by the time the paramedics arrived Roger had fallen unconscious, they then took him to the hospital where he is currently being treated.

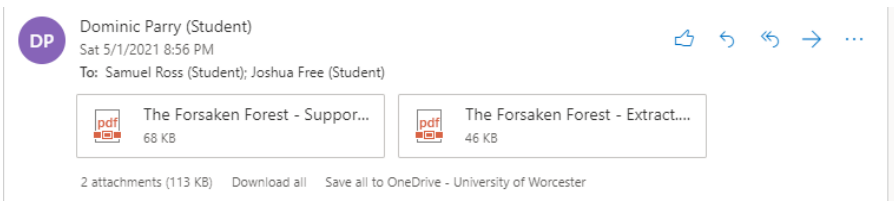
(beat)

(MORE)

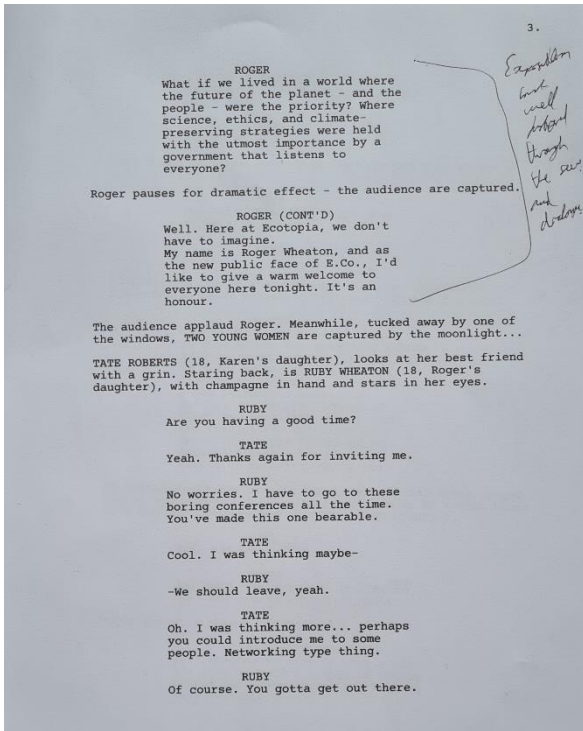
Should Tom be more explicitly to the audience

- Couple of formality issues (typos).
- Are the relationships still relevant or do they feel more of a background filler.
- Dialogue needs to align with script or vice versa. Some speech labels feel lost.
- Tube/Karen needs work.
- Overall consistency done.
- Are things too easy?

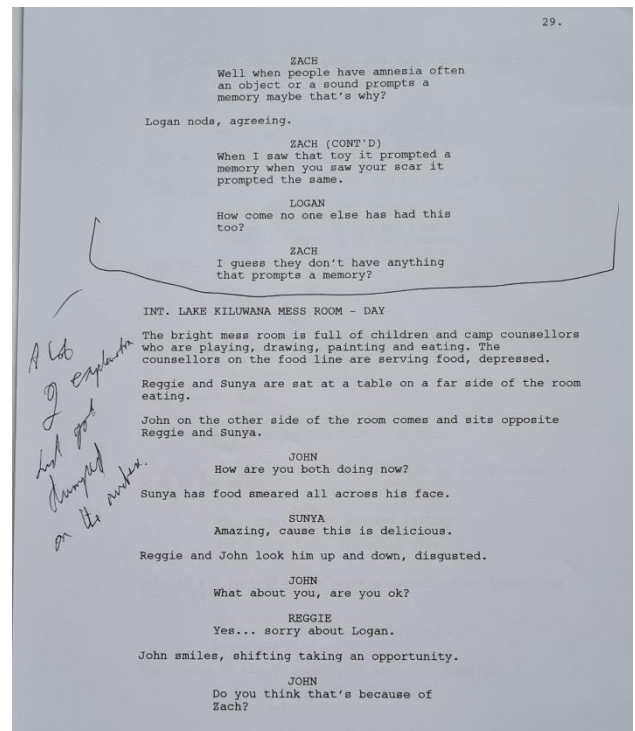
11. Joshua Free, *Ecotopia* Bafta Submission, (2021)



12. Freddie Barker, *Ecotopia – First Draft*, (2021)



13. Ellen Lowe, *The Residence First Draft*, (2021)



15. Joshua Free, *Absence*, Outlook, (2021)

