

Unit 24:

Writing for Television and Video

Unit code:	A/600/6702
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit aims to foster a practical approach to the process of creative television and video writing by developing learners' skills in background research, pitching, writing proposals and scriptwriting technique. In addition, the unit considers the commissioning and development process and will give learners the narrative writing skills needed to create television and video scripts.

● Unit introduction

At the heart of a successful television or video product lies a well-researched, effectively written and appropriately formatted script. The wide range of script requirements across television and video genres demand writers who are flexible and competent in written and verbal communication.

This unit aims to introduce learners to both the skills involved in scriptwriting and the role of writers in the modern television and video production industry. Encouraging a vocational awareness through its coverage of the commissioning process, this unit also aims to give learners an overview of the scriptwriting process by adopting a script-to-screen approach, thereby encouraging learners to think holistically. Work in this unit also allows learners to practise key presentation and pitching techniques and reflect on the broad range of communication skills needed for success in this highly competitive field. However, the unit is intended to be primarily practical and, preferably, production led.

With the notable exception of serial drama the industry is moving away from the traditional commissioning process of 'writing to assignment' and now relies more heavily than ever before on writer-led systems such as proposal-based responses to commissions or unsolicited submissions. To reflect this, learners are encouraged to generate scripts from ideas of their own, which will mean independent project instigation and management in addition to considering the commission-based approach. The need to present a proposal in an appropriate format, along with the skills to verbally pitch a proposal and format a script in line with industry conventions, are also included to reflect this industry shift.

A script is the blueprint for television or video production and good writers must be able to develop realistic and appropriate products for what is a very demanding industry.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know about the commissioning process for writing for television and video
- 2 Be able to research, collect and prepare background materials
- 3 Be able to produce script proposals
- 4 Be able to pitch script proposals
- 5 Be able to produce scripts for television and video production.

Unit content

1 Know about the commissioning process for writing for television and video

Commissioning: job roles within the commissioning process (commissioning editors, producers, directors, script editors, agents, writers); commissioning bodies (corporations, independent production companies, independent directors or producers, organisations, competitions); the role of the writer throughout production (pre-production planning, script editing, director or producer involvement, shooting script production, page lock-down, adjustment during shooting stage)

Working as a writer: agent representation; royalty payments; professional presentation; time management

Legal and ethical considerations: copyright; bias; censorship; watersheds; libel; plagiarism

2 Be able to research, collect and prepare background materials

Background material: published scripts; factual information; opinion; speculation; existing material from other broadcast and written media for conversion or adaptation

Research: primary, eg original interviews, focus groups, surveys, questionnaires; secondary, eg observation of existing products, books, magazines, newspapers, journals, internet, CD ROM archives, electronic databases, newsgroups, existing interviews

Prepare material: evaluate the use of found material; extract useful data and information; order and organise according to intentions; store

3 Be able to produce script proposals

Produce: gather research; word process; present in a printed form; track revision changes

Proposal: title of proposed script; overview (identification of genre, concept overview, unique selling point (USP), initial scenario, suggested target audience); product intention (high concept, narrative synopsis, intended communication); message; character briefs (name, age, dramatic motivation, role in narrative); non-fiction talent requirements (role, age, on-screen persona overview)

Script purposes: factual programming, eg news, documentaries, links, announcer scripts: informational, eg promotional video, government information shorts, factual magazine items: entertainment programming, eg quiz shows, light entertainment, variety, children's magazine shows, music broadcasts, performance broadcasts; live broadcasts, eg sporting, entertainment, cultural; fictional, eg, drama, sitcoms, sketch shows, soap opera, feature films

4 Be able to pitch script proposals

Pitch: verbal presentation skills; ideas communication; supporting materials, eg images, hard copies of proposal; client liaison, eg appropriate tone, use of language, open communication; awareness of promotional nature of pitching; negotiating changes and adapting to client needs; product knowledge

5 Be able to produce scripts for television and video production

Syntax and vocabulary: target audience considerations, eg extent of vocabulary, existing knowledge, awareness of slang, definition of terminology or jargon; standard in-and-out cues; phonetic spellings; pronunciation guidance; tone of address; standard formats, eg Warn-Advise-Repeat; narrative structures

Script formats: common conventions (font, sizing, generic terminology, page labelling); BBC drama format; film layout; audio visual (A/V) layout; genre specifications, eg news, sitcom, sketch show, quiz, magazine format

Script directions: sluglines; action; character names; dialogue; talent cues; shot descriptors, eg ELS (extreme long shot), LS (long shot), $\frac{3}{4}$, MCU (medium close-up), two-shot; insert cues, eg VT (video tape), SOT (sound on tape); shot directions, eg establishing, wallpaper, cutaway, POV (point of view)

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe the writer's role in the commissioning process using some subject terminology appropriately [IE]	M1 explain the writer's role in the commissioning process with reference to detailed illustrative examples and with generally correct use of subject terminology	D1 comprehensively explain the writer's role in the commissioning process with elucidated examples and consistently using subject terminology correctly
P2 collect and prepare suitable background materials for a scriptwriting project with some assistance [CT]	M2 collect and prepare good background material for a scriptwriting project competently and with only occasional assistance	D2 collect and prepare excellent background material for a scriptwriting project to near-professional standards working independently to professional expectations
P3 produce script proposals for specific purposes working within appropriate conventions and with some assistance [CT]	M3 produce script proposals for specific purposes showing some imagination and with only occasional assistance	D3 produce script proposals for specific purposes showing creativity and flair and working independently to professional expectations
P4 pitch a prepared proposal	M4 pitch a prepared proposal effectively	D4 pitch a prepared proposal to a near-professional standard
P5 produce a script for a specific purpose working within appropriate conventions and with some assistance. [CT, SM]	M5 produce a script for a specific purpose competently showing some imagination and with only occasional assistance.	D5 produce a script for a specific purpose to near-professional standards and working independently to professional expectations.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers CT – creative thinkers	RL – reflective learners TW – team workers	SM – self-managers EP – effective participators
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Essential guidance for tutors

Delivery

Whilst the content of this unit could be taught in a variety of ways, perhaps the most effective method would be a process of investigation and analysis, followed by idea generation, background research and proposal production, then presentations of pitches, then script development and production, and eventually evaluation. Teaching about the writer's role in script development could occur throughout this process, contextualising the knowledge for learners and allowing immediate practical application of their understanding.

The research and investigation stage of work on this unit could take the form of a group read-through of an existing script allowing for discussion of the scriptwriting process and a writer's possible involvement in this stage of development in the industry. Viewing a range of scripts in performance may also assist learners in identifying elements such as tone of address and use of vocabulary for different audiences. The features now available on some commercial DVD releases which demonstrate the script-to-screen process may also be helpful for developing understanding of the nature of script development. The BBC makes a number of the scripts for broadcast programmes available online and the original scripts and screenplays for television products are often published commercially. Learners may also find read-throughs and discussions of character development useful as a way of developing an understanding of the creative process.

Once an understanding of the range of uses for and nature of scriptwriting has been established learners could move to considering their own writing. Identifying a purpose for a script, along with thoughts about genre, nature and requirements, should be encouraged before research begins. Once this has been established learners should carefully research the content of their script. The nature and outcomes of this stage will, naturally, depend on the type of script chosen. However, learners should be alerted to the need for careful and continuous research throughout the scriptwriting process. The grading criteria require some comment on these materials. This could either be done in the form of an ongoing commentary on research or perhaps in the form of a one-to-one discussion or presentation of findings with opportunities to explain the presence of research materials, how they will be utilised, and their suitability, reliability and quality. Clearly, this can happen only if teaching is centred on these issues, perhaps through group analysis of exemplar materials under the guidance of a tutor.

Production of a proposal and the pitching of this proposal must reflect current industry practice. These activities could be done in tandem, with learners collating their research findings and their initial ideas together to produce a proposal which is presented to a 'commissioning editor' or 'client' (a role perhaps taken by the tutor). A live brief to an outside figure acting as a client would be an excellent vocational experience and enable some external evaluation of work in addition to that of the tutor.

The script produced must follow industry conventions and learners must be able to accept feedback and script notes at set intervals throughout the development process. This will allow them to work in the collaborative way expected of writers and adapt their own ideas and desires to the client's or editor's needs. Discussions should be held during this stage on both the nature and importance of industry conventions in script presentation. Learners could be presented with samples from scripts similar to their own. They could then identify the format and nature of these documents before applying this to their own work. Alternatively, formatting tools such as the ScriptSmart format tool (available free from the BBC) or Final Draft could be used, with some guidance, to ensure learners are meeting industry standards.

The teaching of this unit should be focused upon the eventual production of a working script or scripts for an identified product or specific professional purpose such as a voice script or competition submission. All activities should be undertaken with a professional and vocational context.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way of planning the teaching and assessment of this unit.

Topics and suggested assignments and activities
Introduction to unit and unit assessment.
Assignment 1 – Working as a Writer Working in pairs, learners will: <ul style="list-style-type: none">• research current practice for the commissioning of scripts• research contracts and employer expectations• research the legal and ethical considerations that concern writers• prepare an individual presentation• give presentation.
Introduction to ScriptSmart software and setting up and using word processor styles.
Introduction to the use of different script layouts: <ul style="list-style-type: none">• A/V• BBC Drama• film• cue sheets and other formats.
Assignment 2 – Preparation Learners will: <ul style="list-style-type: none">• gather, research and prepare background material• review published scripts• research plans and sources• review literature on scriptwriting techniques• gather and prepare research into a printed form.
Assignment 3 – The Proposal Learners produce a written treatment for a potential writing project intended for a specific client or opportunity. Learners will: <ul style="list-style-type: none">• define the market for the product (genre, target audience and other appropriate information) and the purpose of the script and use this research to support the creation of the initial proposal• produce an initial draft proposal to support a client pitch.

Topics and suggested assignments and activities

Introduction to pitching techniques:

- verbal presentation skills
- use of body language
- effective communication of ideas
- promoting a script in a pitch using open communication and appropriate positive language
- client liaison
- negotiation techniques and role playing of difficult clients
- effective question and answer techniques
- support materials
- rehearsal and preparation.

Assignment 4 – The Pitch

Learners pitch to support the written proposal from Assignment 3.

Review pitch feedback and adjust written proposal in order to receive clearance to proceed to script production.

Introduction to creating a scene breakdown.

Create a scene breakdown for learner scripts.

Assignment 5 – Writing the Script

Learners will:

- write an initial draft and submit for script notes
- review script notes and prepare a final submission draft.

Unit learning and assessment review.

Assessment

Evidence for assessment

Evidence for the achievement of learning outcome 1 could be provided through a written or verbal presentation on eventual completion of the script, detailing the writer's role in the process of production. It could also be produced throughout the work for this unit in the form of a written, audio or video diary or an online blog.

For some learners, a formal viva voce assessment might be appropriate. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked equivalent questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Formal vivas should be recorded for the purposes of internal and external verification and at least 50 per cent of such assessments must be internally verified.

Evidence for the achievement of learning outcome 2 will be the research documentation, including research and archive trails.

Evidence for the achievement of learning outcome 3 will be the proposal, and for learning outcome 4 will be the pitch which should be recorded on video or DVD for external (or internal) verification purposes.

Evidence for the achievement of learning outcome 5 will be the finished script or scripts. There are no requirements within the grading criteria relating to the length of script required but in order to allow learners to demonstrate their ability to use industry formatting conventions and creativity it is suggested that they produce either a minimum of ten minutes screen time in the form of finished scripted pages, accompanied by an extended scene by scene of the rest of the script (that is, a significant segment and scene by scene for a complete half hour television episode) or several smaller works (that is, two fully scripted five minute information films and scene by scenes for a further four). An extended series of television commercials may also be acceptable if these will generate an equivalent body of work. The important thing is that the evidence must enable learners to demonstrate their skills.

Application of grading criteria

When applying the grading criteria, tutors should follow the advice given below. Please note that any examples of evidence given here are indicative only. This advice is not exhaustive and the examples need not specifically be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: learners will give a factual description of a writer's role within the commissioning process, typically of the hierarchical structures and the process of script development. All aspects of the description will be substantially covered, accurate and relevant. Evidence will show a basic understanding of technical terminology but learners will generally be unsure about this vocabulary and will make fairly frequent mistakes when they do use it.

P2: learners will use a number of different research methods to gather limited information on their chosen subject or product. They will collate this material and describe how they intend to use it in the formulation of their proposal and eventual script. Learners at this level may not provide in-depth research and their commentary on the use of their findings may lack detail. However, they must demonstrate that they understand how to use their research and reference it in their proposal or script. Simply presenting found information without reference to its use would not meet this criterion.

P3: learners will fulfil the requirements of a professional proposal in terms of required content but not elaborate or go beyond basic descriptions. Proposals presented will be lacking in detail or depth.

P4: learners will present information in a manner appropriate to the situation with occasional lapses in tone, and with occasional linguistic inaccuracies. Though brief, their pitch will address the proposal relevantly. Learners presenting information entirely inappropriately or without reference to their proposal would not achieve this criterion.

P5: learners will produce a script which addresses its intended purpose and is presented in the correct format, with occasional lapses. The quality of the writing, the choice of tone of address and vocabulary may occasionally waver at this level but there should be some evidence of consideration of these factors. Extended scene-by-scenes and other associated work will show an understanding of continuous narrative.

P2, P3 and P5: learners will need frequent assistance and support, though they will take note of and make use of this help when it is given. If they are in frequent need of such help but fail to make positive use of it they should not be considered for a pass grade for this unit.

P3 and P5: in terms of the imaginative or aesthetic qualities of their work, learners will not move beyond the conventional, but the conventions applied will be appropriate to the form or genre within which they are working.

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

M1: learners will explain a writer's role in the commissioning process providing examples, from existing media products or companies and talking about this process in such a way as to show why things are the way they are. Relevant examples will be given to support what is said, but learners will not elucidate these examples to show how they illustrate the point they support. Generally, their response will demonstrate a good understanding of the wider context within which a writer works and the responsibilities that this role entails. Learners will use technical vocabulary for the most part correctly, but may make mistakes or be unsure about usages at times.

M2: learners will look at a wide range of sources and show a consistent and thoughtful approach to their investigations. Commentary or reflection on their findings will evidence their progress through the investigative process. Their research will clearly be of use in the development of their ideas and their evidence should include some discussion of the relevance and usefulness of the material found.

M3: learners will present their creative ideas clearly with some detail and appropriate elaboration. The effectiveness of their work should be judged on the clarity with which their intentions and ideas are expressed.

M4: learners will make a confident pitch, carefully explaining their ideas, supporting the proposal, and evidencing their understanding of the process. They will maintain an appropriate tone and address throughout employing language correctly for the most part.

M5: learners will produce a script which is consistently effective in its use of language and tone and meets industry expectations in terms of the chosen format. Scene-by-scenes and other associated development will show a clear cohesion within the narrative of the work.

M2, M3 and M5: learners will need little assistance, though typically they will still need some support when dealing with more sophisticated issues. Like the pass grade learner, they will benefit from it.

M3 and M5: learners will still be working within recognisable generic conventions, but there will be some imaginative thought behind the work so that relevant codes and conventions will be employed with some inventiveness.

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

D1: learners will discuss the writer's role in the commissioning process in detail, with reference to the positive or negative aspects of this position and elucidating upon the examples they give. Fuller and more extensive explanation, better application of examples, and provision of argument to support points made, plus the higher quality expression, will discriminate between this grade and the merit. Technical vocabulary will be secure and used correctly and confidently at all times.

D2: learners will present a comprehensive body of research from a wide range of sources that shows a mature and able approach to the process of investigation. Their work should include a clear critical analysis of their findings reflecting an ability to carefully assess information found, referring to issues such as bias and reliability when commenting on sources.

D3: learners will produce a proposal that reflects not only the content of a professional proposal but also the appropriate presentation of such a document, along with the correct use of vocabulary and an appropriate tone. Their ideas will also show creativity and some innovation.

D4: learners will pitch their ideas in a mature and effective way, expressing their ideas with clear explanations and elaboration. They will address the proposal in such a way as to elucidate it, and to make it seem an attractive proposition. They will be able to speak appropriately, using language with confidence and accuracy and revealing a very good understanding of professional practice.

D5: learners will produce a script of a high quality that addresses its purpose very well. Tone and vocabulary will be excellent. A thorough understanding of the target audience's expectations and the conventions of the genre will be clearly evident in the work. Format and layout will meet industry expectations. Scene-by-scene breakdowns will clearly demonstrate the continuation of the script.

D2, D3 and D5: learners will be capable of working autonomously and effectively. The term 'working independently' means that they are able to work on their own initiative, do not need constant support or supervision, give the work their full commitment, work positively and cooperatively with others, and meet deadlines. In other words, they have the kind of self-management skills that would be expected of them in a professional context. Note also that this criterion should not be taken to mean that learners do not seek advice or that they work without discussing things with their tutor, but rather that they are not dependent upon the support of others and that when they take advice they weigh it carefully for themselves.

D3 and D5: learners will apply their understanding not just with imagination but with ingenuity and even elegance, and relevant codes and conventions will be used with occasionally surprising results.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1 – Working as a Writer	Learners are required to investigate the professional, contractual, legal and ethical obligations of a scriptwriter and the function of associated professionals.	<ul style="list-style-type: none"> All research materials. Presentation slides and notes. Recordings of presentation.
P2, M2, D2	Assignment 2 – Preparation	Learners have been commissioned to research, propose and write a script for a specified final product.	<ul style="list-style-type: none"> Research folder.
P3, M3, D3	Assignment 3 – The Proposal	As above.	<ul style="list-style-type: none"> Proposal.
P4, M4, D4	Assignment 4 – The Pitch	As above.	<ul style="list-style-type: none"> Slides. Speaker's notes and handouts for pitch. Recording of pitch. Revised proposal taking into account client feedback.
P5, M5, D5	Assignment 5 – Writing the Script	As above.	<ul style="list-style-type: none"> Initial draft submission. Revised versions. Final version.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

Level 2	Level 3
All production units	All production units
Communication Techniques for the Creative Media Sector	Communication Skills for the Creative Media Sector

There are opportunities to relate the work done for this unit to Skillset National Occupational Standards in Broadcast Journalism as follows:

BI I Write news scripts for audio and video.

Essential resources

Learners will require access to a variety of different script formats. Many examples of these can be found at the websites listed below. The unit requires word processing technologies and preferably extended access to script writing software such as ScriptSmart or Final Draft. In addition, learners will require access to appropriate scriptwriting books and research sources.

Employer engagement and vocational contexts

Centres should develop links with local and, where possible, national production companies. Where possible learners should have access to professional writers as either mentors or guest speakers.

The BBC runs many competitions for television writing and is keen to support local talent and educational institutions. Most local and television companies offer some form of open submission policy.

Local charities and businesses may offer opportunities for a live brief to develop scripts to promote services, awareness, employee orientation or recruitment films.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions – www.skillset.org/careers/.

Further general information on work related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.businesslink.gov.uk – local, regional business links
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network
- www.warwick.ac.uk/wie/cei/ – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

Indicative reading for learners

Textbooks

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906725

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907371

Boyd A – *Broadcast Journalism: Techniques of Radio and TV News* (Focal Press, 1997) ISBN 978-0240514659

Davis R – *Developing Characters for Script Writing* (A & C Black, 2004) ISBN 978-0713669503

Davis R – *Writing Dialogue for Scripts* (A & C Black, 2004) ISBN 978-1408101346

Kelsey G – *Writing for Television* (A&C Black, 1990) ISBN 978-0713650921

Straczynski J M – *The Complete Book of Scriptwriting* (Titan Books, 1997) ISBN 978-1852868826

Wetton S – *Writing TV Scripts* (Studymates, 2005) ISBN 978-1842850718

Websites

www.bbc.co.uk/writersroom – the BBC script archive has examples of finished, formatted scripts from broadcast shows as well as articles giving advice and guidance on the scriptwriting process.

www.bbc.co.uk/writersroom/scriptsmart – this downloadable template for word processing packages provides templates for script formats as expected for submissions to the BBC

www.scriptfactory.co.uk – a networking and training website for television and film scriptwriters

www.singlelane.com/escript – online discussion forum and scriptwriting workshop

www.twelvepoint.com – online replacement for scriptwriter magazine

www.writernet.co.uk/index.phtml – comprehensive resource featuring online articles

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Independent enquirers	planning and carrying out research into the working practices of scriptwriters analysing and evaluating research to judge its relevance and usefulness
Creative thinkers	generating ideas and exploring possibilities when developing scripts asking questions when reviewing their work to extend their thinking to create effective writing projects trying out new ideas and alternatives when rewriting to improve a written project adapting to new ideas as circumstances change
Self-managers	working towards a goal when writing scripts seeking out challenges and responsibilities while responding with flexibility to constructive feedback responding positively to changes in the writing project and seeking support as needed.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Reflective learners	setting goals with success criteria to help develop their written projects reviewing progress and then acting on the outcome to improve written work inviting feedback on written work and accepting and dealing positively with praise, setbacks and criticism
Team workers	collaborating with others towards common goals when developing a presentation showing fairness and consideration to the ideas and contributions of others taking responsibility for their own contribution to a project and meeting the needs of the group while being confident and applied.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	researching the professional and contractual obligations of scriptwriters using a suitable layout for a particular scriptwriting layout
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	planning for a scriptwriting project
Manage information storage to enable efficient retrieval	tracking changes in a script and maintaining a series of differing version storing and retrieving information from researched materials
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching the professional and contractual obligations of scriptwriters researching background material for scripts
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	exploring and assessing different information from writing-related websites and other internet research sources
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records 	producing a finished script project bringing together a variety of techniques and researched sources into a single refined product presenting information in an AV format
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	creating AV presentations using IT tools creating and maintain working documents communicating via email or other electronic means with clients, mentors and a writing team

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	presenting own ideas to a group and discussing own ideas and methods attending script note and production meetings as appropriate
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	reading a variety of scripts and guides to scriptwriting and using them to develop their own work comparing own writing and revising as needed
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing presentations, reports and support materials for a script creating and developing an appropriately formatted script producing written work that takes account of the conventions of grammar, spelling, style and appropriate content.

