



Team-Based
Learning™
Collaborative

Module Submission

07/21/2021

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Module Information

Title of Module: *Graduate Script Project*

Characterize the setting this module would be most suitable. (Select all that apply): *Course*

Characterize the target audience of this module. (Select all that apply): *Undergraduate*

How many times have you used this module?: *1*

Module Learning Objectives

Please list the learning objectives/goals for the module (i.e., what does this module help students learn to do?): *The module is designed to promote discussion of scriptwriting elements in advance of the writing of a script and the writing of a critical reflection of that script.*

Module Abstract

Please provide a 3-4 sentence (100 words or less) summary describing your resource (e.g., this is a TBL module that we use in an "Introduction to Psychology" course. This is a survey course traditionally taught in sections of 140 students most of whom are not psychology majors and who are first or second-year undergraduate students. This is one of 22 modules in a one-semester course): *This is a final year module for a cohort of approx. 30 scriptwriting students about to begin their final undergraduate script project. The module runs for a single semester, ten weeks, and is the first time any of the students will have experienced TBL. The first five weeks are taught using TBL as outlined below, with the remaining time devoted to one-to-one tutorials once the writing process has begun. The intention is to promote the necessary discussion and application of scriptwriting skills in advance of the writing of their scripts and critical reflection.*

Pre-Module Assignment

Provide the pre-module assignment materials (e.g., readings, videos, etc.). If the materials are not freely available (i.e., open access), please describe the content and/or provide or suggest an equivalent open-access resource that may be used.: *On the attached document that lists the multiple-choice questions I have identified the pre-class reading text.*

What is the approximate time required for students to complete the assignment?: *I allow three hours for each session. This time is for the completion of Irat/Trat, mini lectures, appeals and application exercise.*

Readiness Assurance Test (individual and Group/Team RAT Questions)

Please provide your RAT questions below. Be sure to identify the correct answers and provide brief explanations for each question.: *Multiple-Choice Questions are categorised by a weekly topic, i.e. Character, Dialogue etc. The correct answer has been identified below and all questions are related to a single scriptwriting topic that provides both the fundamental knowledge for that topic and is designed to provoke discussion as to the application of that knowledge.*



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Multiple-Choice Questions

WEEK 1

CHARACTER

Questions from Screenplay: The Foundations of Screenwriting – Syd Field.
Pages 26 – 43.

1. What are the two basic categories of a Character's life?
 - A – Past and Present.
 - B – Conscious and Unconscious.
 - C – Focused and Unfocused.
 - D – **Interior and Exterior.**

Interior forms character and is concerned with from birth to the present. Exterior reveals character and is concerned with from the start of the movie to the end.

2. Which category of a character's life Forms Character?
 - A – Exterior.
 - B – Biography.
 - C – **Interior.**
 - D – Desire.

Interior forms character and takes place from birth to the moment the film begins.

3. What is another term for Developing a Character?
 - A – **Creative research.**
 - B – Constructive process.
 - C – Drawing interest.
 - D – Conflict building.

Creative research is asking questions about your character and answering them. This way you build up knowledge of your character.

4. What period does the exterior aspect of a character cover?
 - A – Second and third act.
 - B – First and second act
 - C – **The complete story.**
 - D – Second act.



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The exterior aspect of a character covers the complete story. This is where character is revealed when the need of the character is defined and action is taken.

5. Which of the following is one of the three ways a character will interact to reveal character?

- A – They interact with the theme.
- B – They interact with the sub-plot.
- C – They interact with the mid-point.
- D – **They interact with themselves.**

The three ways are themselves, other characters and when they experience conflict in achieving their dramatic need.

6. Which of the following contributes towards making a character multidimensional?

- A – **Choice of profession.**
- B – Choice of costume.
- C – Choice of arena.
- D – Choice of want.

The others are personal and private. These aspects of the characters life flesh out the character.

7. A character must have a Want and a Need, which of the following is a Need?

- A – To win the trophy.
- B – **A detective needs revenge.**
- C – To build a mansion.
- D – To escape their hometown.

The others are Wants which are physical items. The need is connected to the character arc.

8. What separates characters from each other?

- A – Dialogue.
- B – **Point of View.**
- C – Action.
- D – History.

Point of View is what differentiates us from each other as we all hold unique points of view.



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9. Which of the following helps build character?

- A – Tone.
- B – Content.
- C – Nuance.
- D – **Context.**

Context is the professional, personal and private parts of your character. An empty cup is the context, the tea inside the cup is the content.

10. Which of the following is **not** character?

- A – Appearance.
- B – **Attitude.**
- C – **Behaviour.**
- D – **Personality.**

Appearance is characterisation.

WEEK 2

STRUCTURE

Questions from Alternative Screenwriting, 4th Edition – Ken Dancyger. (Chapter 2)



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1. What is the first act plot point also known as?
 - A – Minor Inciting Incident.
 - B – Catalyst.
 - C – **False Solution.**
 - D – Turntable point.

False Solution The first-act plot point is a solution to the central character's dilemma because it seems to answer the dramatic problem raised in the first part of the film. Will Crash Davis become Annie's lover? Will Galvin take the case? Will Bud work for Gecko? However, the solutions are false; if they weren't, the story would be over. The false solution splits the character's intimate perspective of, "It's my life. I've got things under control" from the audience's long-term perspective of, "The movie's not over yet. Don't do that. You're going to get in trouble." The first-act curtain scene, while appearing to solve the crisis, opens up a whole new set of problems. The false solution can be an obvious wrong turn, such as Benjamin sleeping with Mrs. Robinson, Bud working for Gecko, and Crash walking out on Annie; or it can be a turn in the right direction with insufficient understanding or preparation, such as Galvin deciding to bring his case to trial without coming to terms with his rustiness, his drinking, and his innocent belief that the injustice in his case is so obvious it will speak for itself.

2. What is the Point of No Return?
 - A – The mid-point.
 - B – The second act plot point.
 - C – The catalyst.
 - D – **The first act plot point.**

The Point of No Return Unlike picaresque, slice-of-life, or other, flatter forms of storytelling discussed in the next few chapters, restorative three-act stories seize a particular period of time and make it the single defining moment in the character's life. The first-act curtain functions as a one-way gate. Once the character moves through the gate, he has entered a unique situation and can never return to the way things were before this moment. The gate is different for each picture and is given significance by the difficulty the character has in passing the turning point and by the role it plays later in the story. For example, once Benjamin makes love to Mrs. Robinson in *The Graduate*, he becomes the vulnerable character in the second act. He could have made love to Mrs. Johnson, who does not have any daughters, and it would not have mattered. The importance of this turning point is underscored by the fact that it takes him most of the first act to get up the nerve to make love to Mrs. Robinson and, later, by the fact that his action appears to have doomed his affair with Mrs. Robinson's daughter, Elaine.

3. Which of the following is characteristic of the second act?
 - A – **Moving ahead of the character.**
 - B – Exposition delivery.
 - C – Introduction of the antagonist.
 - D – Start of sub-plots.



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Moving Ahead of the Character One of the surprising elements of the restorative three-act structure is that for much of the story, we are ahead of the character. This is particularly true during the second act, when the character seems oblivious to her fate. It is as if the character is running away from her history, her background, and her circumstances with a rubber band tied to her waist. The character doesn't see the rubber band, but we do. We wait for the band to be stretched to its limit and snap her back. In some screen stories, the central character's obliviousness in the second act is overt, and the internal conflict seems to vanish. For most of the second act in *Wall Street*, Bud does not question his actions. In fact, a scene in which he wonders who he is calls attention to itself precisely because it comes out of nowhere. In other stories, the character is not so much oblivious to his fate as he is working to deny it. Crash Davis's bitterness seems to evolve from a growing awareness that his playing days are numbered and he will never again make the big leagues. However far ahead of the character we are, the tension works the same way. We wait for things to go bad, and we wait for the moment when the character is forced to face what he has done to himself.

4. At what point does the audience come back into sync with the main character?

- A – The third act.
- B – The mid-point.
- C – **The second act turning point.**
- D – The first act turning point.

Act of Consequence The second act is the act of consequence—when the character finally catches up to the viewer. Act Two reaches its climax when the character finally has to face the implications of the false solution at the end of the first act. This recognition provides the opportunity for insight, which leads to resolution and restoration in the third act. The second-act curtain scene is given particular impact by a kind of double resolution. The character finally realizes her mistake, while we, the viewers, are finally satisfied that the character has come back to us. Frequently, this is the moment of highest identification. We are in sync with the character.

5. What is resolved **first** in the third act?

- A – External conflict.
- B - **Internal conflict.**
- C – The disturbance.
- D – Sub-plots.

Having recognized his failure, the character is able to rise and overcome internal tension and story conflict. Usually, the resolution of internal conflict comes first. Self-realization is sufficient to allow Crash to finally overcome his pride and make love with Annie, Galvin to recognize that innocence alone won't win a case, Bud to reunite with his father in the hospital room, and Ben to face that he had to take control of his life even if it means breaking up Elaine's wedding.

6. Where must the potential for character change be planted in the script?



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- A – Within the first couple of scenes.
- B – Straight after the inciting incident.
- C – **First act.**
- D – By the mid-point.

The potential for character change must be planted in the first act. We have to see Bud's love for his father early in the story in order to know how that love is being compromised in the second act. The energy that comes from recognizing the compromise causes the character to change.

7. What is the second act **predominantly** concerned with?
- A – **Confrontation.**
 - B – Set up.
 - C – Resolution.
 - D – Character development.

Confrontation is the drama, the conflict required for a story to be able to hold an audiences attention.

8. What in the third act is Galvin's external conflict resolution?
- A – Recognising innocence alone won't win the case.
 - B – **Winning the trial.**
 - C – Repairing his love life.
 - D – Finding the secret witness.

This is about want and need, one being internal, need, and the other external, the want.

9. Why is the three-act structure being discussed in the text referred to as 'restorative'?
- A – Because it enables the protagonist to seek their defined goal.
 - B – Because it produces a satisfactory conclusion.
 - C – Because it provides a complete story.
 - D – **Because it allows for a return to order.**

By requiring a return to complete order, the well-made play allows us to act out our fantasies of breaking the rules, without in any way threatening the structural framework of society. "It is not supposed to have any 'remainder' or unsolved quotient to puzzle the audience."³ Hence, our name restorative three-act structure.

10. What do the terms 'transgression' and 'recognition' refer to?
- A – The protagonists internal and external journey through all three acts.



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- B – The first and second act plot points.
- C – The first and third act plot points.
- D – The second and third act plot points.

The clear-cut pattern of transgression and recognition (the Act One and Act Two plot points) is followed by sufficient opportunity for the character's redemption and restoration.

WEEK 3

DIALOGUE

Questions taken from single chapter on dialogue of Robin Mukherjee, *The Art of Screenplays - A Writer's Guide*.

1. What is the writer's intention in the first line of dialogue from the movie 'Taxi Driver'? – "Harry, answer that."
 - A – **It lays the groundwork for what is to come.**
 - B – Its purpose is to reveal the character's name.
 - C – It sets the tone of the scene.
 - D – It allows the audience a way in to the scene.

It isn't so the audience learn the name of the man who answers the phone. It tells us who is in charge, how he runs things, the pressure he is under and that people listen to him. It lays the groundwork for the power dance to follow. It also reduces people to function and communication to transaction, which is the central them of the story. As character, story, idea and theme it works. If you remove it the Q&A with Travis that follows would be diminished. With the line left in deeper ideas are set in motion which play out right to the end of the film.

2. Which of the writer's intentions is **not** conveyed in the line?
 - A – Character.
 - B – Theme.
 - C – **Exposition.**
 - D – Story.

See above for mention of character, story and theme as mentioned in explanation.



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3. To evoke a required emotion, you have to solicit from the audience which of the following?

- A – Empathy.
- B – Participation.**
- C – Interest.
- D – Reflection.

If your meaning exists at a pre-lingual level, that is to say there is no one word, nor even a collection of words, that will ever quite pin it down, it follows that you can't express it directly through speech. Instead you indicate it through signs and allow your audience to become involved in the process of decoding. Not only will this help to prevent them from feeling unnecessary, it will draw them into that pre-linguistic state of comprehension where they can relish your themes and meanings more fully. A character who says, 'I'm really unhappy right now.' Does not automatically induce an empathetic feeling in the audience. To evoke the required emotion, you have to solicit their participation. This is how you keep them intrigued and enthralled. To put it another way, your character notes don't show directly on the screen. You're not allowed explanatory captions, and it is cheating to have characters deliver them.

4. What need does dialogue serve for an audience?

- A – The need for discovery.**
- B – The need to be told.
- C – The need to reveal exposition.
- D – The need to reveal character.

The need for discovery counters dialogue that tells the audience everything. As an audience we like to participate and it is through discovery that we do this.

5. What is the meaning that lurks behind the words on a page?

- A – Exposition.
- B – Subtext.**
- C – Tone.
- D – Character.

Subtext is how we really speak. We never actually say what we are thinking. It is also a counter to on the nose dialogue and also demonstrates a writer who knows how to use dialogue. Think of an occasion where subtext has been used. Jaws. Sideways, when he compares himself to bottles of wine to explain why he is single.

6. The 'logos' is the central sound of a character, what is meant by 'logos'?

- A – Emotion.



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- B – Logic.
- C – Action.
- D – **Reason.**

Without a sense of self, the characters have nothing to refer to by the words, 'I', 'me' or 'my'. They have nothing to defend, or develop; there is no jeopardy. There is nothing to add or subtract from their world. The 'logos' is the central sound of a character, the rationale. Once we get this sound right we've got the voice. Once we've got the voice, the character is at liberty to speak. While this powers much of what they say and do, speech that emerges directly and undistorted, from this area is the most powerful of all, usually reserved for the climax of the story.

7. What can be found in the gap between the two lines allotted to a character's dialogue?

- A – Mystery.
- B – **Story.**
- C – Subtext.
- D – Beats.

Equally important are the silences. It is in the spaces between the words that much of the story lives. A key to this is to write not just the person speaking but the person listening. A character does not cease to exist when they cease to talk. There will be changes as they listen and depending on how they listen and how they change this may affect whoever is doing the talking. You should look to the gap between two lines allotted to a character and chart the movement of the changes to the story.

8. What is one way to reduce the word count, or use words to their greatest effect?

- A – Rewrite.
- B – Replace words with images.
- C – **Employ the tangible.**
- D – Employ the rule of half.

Use the world the characters inhabit to disrupt the dialogue. Instead of saying they are angry have them hit the table. If people have to have long conversations have them interrupted or noise interfering, use the world to disrupt the dialogue. The tougher you make the circumstances the harder the character has to work, the more of themselves they reveal.

9. Which of the following could be the subject of 'third point dialogue'?

- A – A monologue.
- B – A turning point.
- C – A scene hook.
- D – **A book.**



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Characters communicate their thoughts and feelings and attitudes largely by referencing the objects around them. They speak of newspapers, shaving, shirts and trousers. This greatly enriches the speech, intensifies a sense of the world and draws the audience through oblique messages and feels a bit more natural. The characters don't address directly the subject or explain their thoughts and feelings, instead they find a third point to talk about.

10. Which of the following is one way to improve dialogue?

A – Use dialect.

B – Keep it short.

C – Read it out.

D – Use jargon.

WEEK 4

THE SCENE



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Questions taken from Screenwriting for Neurotics: A Beginner's Guide to Writing a Feature Length Screenplay from Start to Finish – Scott Winfield Sublett

1. What is another description for 'show, don't tell'?

- A – Scene v context.
- B – Context v summary.
- C – **Scene v summary.**
- D – Action v scene.

It means to play out the action in a scene as opposed to narrating it as you would in a novel. This point concerns the difference between novel and scripts and how things like interior monologues are handled better in a novel than a screenplay. How do you dramatize the thoughts in a characters head which could go on for pages in a novel. Also, it draws the attention to the fact you are writing for a visual medium.

2. What is integral to a scene successfully functioning?

- A – Dialogue must be present.
- B – **A character must have a goal.**
- C – It must convey tone.
- D – It must be concise.

Drama is conflict and the conflict is the character trying to attain their goal. Otherwise you have two people talking about nothing very much.

3. When does a scene not take place in real time?

- A – When it is set in the past.
- B – When jump cuts are used.
- C – **During a montage.**
- D – When using flashbacks.

Most scenes take place in real time except those in a montage which is used to compress time and in doing so must use brevity.

4. What is required in each scene?

- A – Exposition.
- B – Stakes.



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C – Clarity.

D – **Conflict.**

This goes back to the earlier question and conflict is drama. This is why we rewrite so that we can make those corrections to those scenes that are lacking conflict.

5. The new knowledge a character derives from a scene will do what?

A – **Propel them into the next scene.**

B – Solve the character's inner need.

C – Introduce conflict.

D – Reveal their want.

A screenplay is a story made up of scenes, one after the other and it needs to be designed to make the audience want to watch the next scene and the next scene. How do we do that, we propel the audience into the next scene in search of more knowledge so that they the audience can solve the puzzle.

6. A scene should **NOT** include which of the following?

A – Character.

B – Goal.

C – **Direction.**

D – Conflict.

7. What commonly ties scenes together?

A – Characters.

B – Circumstance.

C – Tone.

D – **Causality.**

A scene is integral to a larger whole, the complete screenplay. The name we give to that connection that ties all the scenes together into the whole is causality.

8. Which of the following is **NOT** included in a Master Scene?

A – **Shot Breakdown.**

B – Location.

C – Action.

D – Dialogue.



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A Master Scene tells us where we are, location, and what the characters do and say. By not having camera angles etc it allows the Director space to work their magic.

9. In essence what should each scene be focused on?

- A – Revealing character.
- B – **A single conflict.**
- C – Creating intrigue.
- D – Revealing exposition.

This provides the scene with focus and it must be remembered even early expository scenes require conflict. I would say here that there are occasions where scenes may have something instead of conflict, they have stakes. An example is a man wants to ask a woman out, conflict may not always work but the scene remains interesting because there are stakes to the scene. Will she say yes, or no.

10. Which of the following is **NOT** part of the Spine of a scene?

- A – Hero.
- B – Conflict.
- C – **Dialogue.**
- D – Goal.

Writing a script and writing scenes requires discipline as choices need to be made. By focusing on the Spine of a scene by using the following elements then this focus can be maintained and flabby wishy-washy scenes can be avoided.

11. What is the term used to describe how characters make other characters feel within a scene to make sure they get their way?

- A – Transference.
- B – Reasoning.
- C – Deception.
- D – **Tactics.**

Tactics is where character becomes plot. The actions the characters perform to achieve their goals in the scene and how they perform them become the story. They are the plot and reveal character. Two characters may pursue the same goal but if they are from different worlds they would use different tactics. Remember the examples provided by the text. Character not only lies in what they want, their goal, but also in how they go about getting it, their tactics.

12. What does the term 'integration' describe?

- A – The coming together of the major plot and the sub-plot.



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- B – **The winding of numerous scene strands together.**
- C – The winding together of all the scene elements.
- D – The combination of story and music.

Integration is getting one single conflict to do several things at once. Those strands are character, exposition, plot and sub-plot. The more strands wound together in a single scene the more levels of interest are engaged.

13. What is the most important decision to be made when writing a scene?

- A – Tone.
- B – Location.
- C – **Who wants what.**
- D – Length.

This provides the focus and the conflict so that the scene does not expand unnecessarily.

14. What do witnesses bring to a scene?

- A – Escalation.
- B – Intrigue.
- C – Complication.
- D – **Theatricality.**

It may not be possible to always have witnesses in a scene but when possible they add weight and emotion to a scene. The examples provided in the text, Hitchcock's use of the Royal Albert Hall and the audience highlight this.

WEEK 5

GENRE (MYSTERY)

Questions taken from Screenwriting Secrets in Genre Film, Sally J Walker (Chapter 3)

1. 'Introduce a significant object, skill, concern, then briefly bring it up at a relevant point and finally use it in the resolution'. This is a description of what?

- A – **Foreshadowing.**
- B – Structuring.
- C – The 'rule of three'.
- D – Layering.

Take foreshadowing, for example. The concept is not to dwell on the important thing or concept, but merely to build toward impact. The principle is called the "Times 3 Rule" where the writer 1) introduces it, 2) later refers to it



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and 3) ultimately uses it. Too much attention and the audience members feel like they are being patronized with the obvious. A one-time mention before impressing its key importance and the audience may have forgotten. Even introducing something unusual and not using it can leave the audience feeling cheated—like bringing a gun on stage, placing it in the corner of the set but never referencing it or using it. Introduce the significant object, skill, concern, whatever, then briefly bring it up at a relevant point and finally use it in the resolution. That is the appropriate sequencing of an element in foreshadowing.

2. Which of the following is **NOT** a common suspense event?

- A – Struggle.
- B – Discussion.
- C – Innocence.
- D – **Confusion.**

Struggle of physical or mental conflict to achieve an outcome —G.I. JANE: Woman enduring unparalleled physical demands of SEAL training.

Discussion, introspection, description, exposition or philosophy which slows story progression or creates atmosphere (building a sense of urgency of “Get on with it!” in the audience) —A BEAUTIFUL MIND: the hallucinations —DANCES WITH WOLVES: Voice Over readings from the diary entries.

Innocence or helplessness of character —WILLOW: The baby being protected by Willow —THE NET: Mother of Sandra Bullock’s character suffering from Alzheimer’s.

3. What does the concept of ‘Webbing’ introduce?

- A – **Unity.**
- B – Comprehension.
- C – Ensemble story structure.
- D – Character motivation.

Therein you have the concept of “Unity” in any story. Every word, every character, every scene must be vital for the logic of the whole to make sense. If your Statement of Purpose can be proven without a scene or character or speech, then guess what you need to do? Yup. Highlight that extraneous element and hit the delete key. The corollary in the planning stage is to identify your pivotal events, those lynchpin points that are absolutely necessary for your story to move forward then consider the cause-effect chain of events necessary to get from one point to the next. Identify what threads you need to make the story webbing whole. This is where you begin to eliminate artsy scenes that help to explain character motivation or set mood or prove you did your research. You hone in on the vital story threads. You only have 100 pages and a lot of territory to cover, a lot of logical life to depict that you want your audience to experience with the characters. You have to be absolutely logical and definitively selective. Include just what events and character your story needs to enthrall your audience and keep them worried to the very end. No more, no less.



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4. Which of the following is **NOT** a fundamental concept of mystery?
- A – Open with a crime and character the audience can care about.
 - B – Foreshadow everything.
 - C – Verify law enforcement practices and criminal statutes.
 - D – **Use of psychoanalysis.**

And the crime does have to be immediately apparent, as well as the person involved, be it detective or perpetrator. Along with the detective, the audience has to be immediately seeking information and answers. The writer who first builds interest in a character before executing the crime is writing a dissatisfying, slow story. Remember, tension has to be immediate and high-stakes for the people involved, both characters and audience.

Foreshadowing means dropping hints or insinuations. Yes, you can drop erroneous or misleading information, that so-called “red herring.” The point is to drop significant information without it seeming to be important. Anything you dwell on, your audience will think “Aha, I’ve got this figured out. Why should I care anymore?” A slight variation on this foreshadowing consideration is not to inundate your audience with so much they can’t recall the data. Hints are like spices added to a soup, a little goes a long way and you don’t want the entire experience to be overcome by one. - Coincidence is flat out cheating your audience. Yes, it happens in real life, but you are telling an exaggerated story. You want logic and carefully woven proof to reign supreme. You want to intrigue and manipulate your viewer’s mind, not suddenly deliver the evidence. Respect your audience member’s intellect by never, ever having evidence or explanation abruptly, conveniently delivered to your detective.

The policies and procedures of each city, county, state, federal, international bodies and investigative departments of businesses and institutions are all different. Only amateurs assume identical policies and procedures. Research thoroughly training, minimum behavior requirements (right down to type of weapon operatives are allowed to carry), paperwork and accessible data (Example: Who can tap into U.S. federal records and who would be prosecuted?). Inform yourself about how a city law enforcement department interacts with county and federal or even how a religious organization investigates and prosecutes its own law breakers (Quakers vs. Hasidic Jews vs. Vatican). When dealing with real entities, have the integrity and fortitude to portray them as accurately as possible. Yes, fiction is lies and many times storytellers skew accuracy for the sake of drama. There are many stories of law enforcement professionals watching for just such errors to see if they were credible.

5. What is the primary requirement of a mystery protagonist and antagonist?
- A – **Highly intelligent.**
 - B – Highly skilled.
 - C – Highly motivated.
 - D – Highly focused.

So, the primary personality requirement of both a mystery protagonist and the antagonist is each must be highly intelligent. I am not saying dysfunctional, ignorant idiots do not commit crimes. They do, mostly in moments when exercising very poor judgment. But these people are not fodder for antagonists who can last for an entire movie story. They are not a challenge for any detective. On the protagonist’s side of the equation, you want a detective



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who is investigating the crime to be someone who can think “outside the box.” You want the unique detective, not a stereotypical private investigator, F.B.I. agent or police detective. You want a protagonist who is skilled, capable, and challenged by an antagonist who is equal or maybe even superior.

Secondly, you want both protagonist and antagonist to be highly motivated from Page 1. Of course, you do not tell/show all traits right up front, but you do show how intense both of these characters are from the moment they appear in your story. Even if the protagonist is a slow-to-act Southern Good Ol’ Boy, he must be observant and calculating, capable of attacking when necessary. He must care. The opponent or perpetrator has to be just as caring about his or her own survival. That intensity translates to calculated desperation. The suspense between the two highly motivated people weaves in and out of the entire story right up to the Climax.

6. Which of the following is a type of Mystery Plot?

- A – Straight puzzle.
- B – **Caper.**
- C – Historical.
- D – Hard-boiled action.

Caper: Focus on criminal plan deliberately meant to break the law.

7. What is the starting point for identifying the elements you have to include and exactly how you weave those in your story?

- A – **Understanding the kind of mystery you are going to weave?**
- B – A detailed beat sheet.
- C – Understanding the focus of your story.
- D – A comprehensive treatment.

Can you see in the above criteria how You-the-Writer can combine “Mystery Plot Types” to create a story focus? Can you also see how you can make the Mystery either the main plot or a subplot to the main focus of a story? Understanding the kind of mystery, you are going to weave is the starting point for identifying the elements you have to include and exactly how you weave those into your story.

8. What should a good title do for a mystery film?

- A – **Act as a lure.**
- B – Be one word only.
- C – Use word play.
- D – Beguile the audience.

It should be memorable.



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9. Which of the following is **NOT** a classic suspense tool?

- A – Worsening conditions.
- B – Moral dilemma.
- C – Misunderstandings.
- D – **Character awareness v Audience ignorance.**

It should be Audience awareness v Character ignorance.

10. What is it that creates greater suspense for the audience?

- A – **Worry.**
- B – Music.
- C – Sound design.
- D – Editing.

Worry tightens the screws and creates greater suspense. Writers need to learn how to hold off resolutions as long as possible. A rather clichéd tool in mysteries is to throw out “red herrings” that make the audience consider various possibilities and not focus on one.



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Application Exercise(s)

Please provide the application exercise below. Be sure to identify the correct answers and provide brief explanations for each question. Please also indicate whether the application exercise uses the TBL 4S's (significant problem, simultaneous reporting, same problem, and specific choice). *The Application Exercises use the TBL 4S's. Based on the task below each group will jointly write a script, beat sheet or scene as required. Each script, beat sheet or scene will then be considered one at a time by all the groups and a vote is then taken as to which responds best to the brief. Due to the subjective nature of the task a discussion will then be had as to why each group has voted the way they have.*

Application Exercises

Structure (Week 2)

Using the pre-class reading and your previous knowledge of structure write a one-page Beat Sheet for the following short film idea.

'A Barmaid working in a pub discovers a briefcase that will change her life.'

The Scene (Week 4)

Using the pre-class reading and your previous knowledge of how to construct a scene write a one-page Scene using the following details.

'Introduce, Beth, aged 9, who is starting a new school. Beth has had to relocate because the superpowers she has. Beth just wants to be a normal kid and fit in.'

Dialogue (Week 3)

Using the pre-class reading and your previous knowledge of dialogue write a one-page dialogue scene using the following scenario.



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'James, 25, tells his boyfriend he has been cheating on him with Sarah.'

Genre (Mystery) (Week 4)

Using the pre-class reading and your previous knowledge of genre write a one-page scene using the following information.

'Reveal a crime taking place.'

Character (Week 1)

Using the pre-class reading and your previous knowledge of Character write a one-page scene using the following scenario to demonstrate how CHARACTER is revealed.

'A teenage girl/boy witnesses an old man/woman drop her purse/wallet.'

Facilitator Guide

Please provide advice for facilitators wishing to use this resource to maximize effectiveness (e.g., questions to prompt good discussion, etc.): *Allow time for each team to collate a response in support of their vote when voting on the application exercise.*

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Date of Approval: *07/21/2021*