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#### TOPIC #4 for TEST ONLINE Forum

##### Script education

- As there seems to be a consensus that the standard of applicants has not really risen alongside the growth in the number of courses, is there a more deep-rooted problem which needs to be addressed, namely, the lack of film and TV education in school and college students.
- Should script reading and film analysis become part of a general school and college syllabus to encourage a more cine literate population?
- Is enough being done to train pre-university youngsters in understanding scripts and the industry?

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Date: 2006-05-17 20:37:29.903	<a href="#">[ post a new message ]</a>
Posted by: Teresa Previdi ( <a href="mailto:papaya@prw.net">papaya@prw.net</a> )	<a href="#">[ reply to this message ]</a>
Subject: <b>Script education</b>	<a href="#">[ back to the index ]</a>

At least in Puerto Rico is obvious that we need to be more literate in audiovisual analysis and criticism. Because a young student can appreciate movies, doesn't mean that they are literate in audiovisual terms. TV and movies are a very important part of our lives, the young students spent more time in front of a screen than in a classroom, so it would be great to include the study, not only of script, but how stories are told in different media.

Date: 2006-04-02 16:20:47.937	<a href="#">[ post a new message ]</a>
Posted by: christian routh ( <a href="mailto:christianrouth@teleline.es">christianrouth@teleline.es</a> )	<a href="#">[ reply to this message ]</a>
Subject: <b>script education</b>	<a href="#">[ back to the index ]</a>

Yes, but...it's absolutely true that general audiences have become more sophisticated in their assimilation of more complex films and programmes. Take a bow, DVD extras. This has also corresponded to a more diverse (i.e. mature) age group going to the movies than just the 16 to 24 year olds who traditionally jam the multiplexes. However, as a subject of study, film is still not treated as seriously as the traditional visual arts, and I think it has become a sufficiently mature art form to try and catch up a bit now. This is why I am proposing that film scripts might be studied at secondary school alongside Shakespeare and co, so as to inform and educate kids about the medium early. In that way, when they are adults and choose to attend a script training course, they would already be familiar with the basics, including terminologies, and structural templates, and can get straight down to working on the masterpiece. Am I being too idealistic, or is such a change plausible?

Date: 2006-04-07 15:50:14.92	<a href="#">[ post a new message ]</a>
Posted by: Tony Macnabb ( <a href="mailto:tony.macnabb@tiscali.co.uk">tony.macnabb@tiscali.co.uk</a> )	<a href="#">[ reply to this message ]</a>
Subject: <b>RE: script education</b>	<a href="#">[ back to the index ]</a>

re Christian's point that that film scripts might be studied at secondary school alongside Shakespeare and co, so as to inform and educate kids about the medium early: I've been out of the academic loop for a long time, but when I do talk to lecturers and teachers, I get the impression that students are still given Great Literature to read and Weighty Criticism to ingest, without asking a few fundamental I questions. Why do we need stories? Why do we get excited (or not) about people who don't exist? What is the purpose of storytelling? What is the difference between epic and dramatic? What is the legacy of the oral tradition? Where do stories come from? And what happens when people believe the metaphors in narratives are real, true and shoot people who disagree with them?

There are some good books out there about this, but they don't seem to have much currency in academia. Discussing story in this context would be a pretty good intro to have before branching off into the various writing disciplines. Anyone out there agree?

Date: 2006-03-29 16:47:56.483	[ <a href="#">post a new message</a> ]
Posted by: Tony Macnabb ( <a href="mailto:tony.macnabb@tiscali.co.uk">tony.macnabb@tiscali.co.uk</a> )	[ <a href="#">reply to this message</a> ]
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When Tony Bicat and I ran courses at the NFTS, he would kick off by pointing out that almost no one nowadays is a screenwriting 'virgin'. Twenty-five years ago there were relatively few books on screenwriting. Now there are thousands. There's software, distance learning, courses - plenty of ways of acquiring the basics. You can also learn a lot about story structure from the Chapters on your favourite DVD - there's a schematic beat sheet of the film right there. And sometimes the B-Roll stuff and commentary is pretty good too. Sometimes....

The rest is all about doing. You can't train for the London Marathon by driving the route with your SatNav on. The most effective context for learning about screenwriting is the workshop and the most effective method is writing. But more academic modules at sixth form/college level? Hmm...

Should script reading and film analysis become part of a general school and college syllabus to encourage a more cine literate population? I'd say that audiences are cine literate enough already. If they can follow ER, 24 and The Shield, and Boomtown on TV, they're cine-literate! If they can enjoy Memento, The Matrix, Strange Days, Before the Rain, Amores Perros, 21 Grammes, Pulp Fiction, Magnolia, Open Your Eyes and Run Lola Run, they're cine literate.

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Date: 2006-03-22 10:26:06.547	[ <a href="#">post a new message</a> ]
Posted by: Webmaster ( <a href="mailto:nicolas@focal.ch">nicolas@focal.ch</a> )	[ <a href="#">reply to this message</a> ]
Subject: <b>Welcome !</b>	[ <a href="#">back to the index</a> ]

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