



Australian Government

Department of Education, Employment and Workplace Relations

CUFWRT501A Develop storylines and treatments

Revision Number: 1

CUFWRT501A Develop storylines and treatments

Modification History

Not applicable.

Unit Descriptor

<p>Unit descriptor</p>	<p>This unit describes the performance outcomes, skills and knowledge required to develop a narrative or storyline.</p> <p>Other aspects of the job role include:</p> <ul style="list-style-type: none"> • developing short narrative scripts to sell product, such as commercials • participating in story conferencing • developing concept documents in response to client briefs • preparing pitch presentations ready for clients. <p>This unit has strong links with:</p> <ul style="list-style-type: none"> • CUFWRT601A Write scripts. <p>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.</p>
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Application of the Unit

Application of the unit	Writers and storyliners who work at a senior level in a range of film, television and digital media productions apply the skills and knowledge described in this unit. Writers take script development from concept to treatment, outline or storyline, while storyliners develop storylines for ongoing narrative material, and turn story outlines into structured formats, such as scene breakdowns. They work collaboratively with story editors, script producers and script editors.
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Licensing/Regulatory Information

Not applicable.

Pre-Requisites

Prerequisite units		

Employability Skills Information

Employability skills	This unit contains employability skills.
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Elements and Performance Criteria Pre-Content

Elements describe the essential outcomes of a unit of competency.	Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.
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Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
Plan and prepare to write production material	<ol style="list-style-type: none"> 1. Define appropriate script-writing construction, style and formats for given type of <i>production</i> and <i>clients</i> 2. Define and <i>develop ideas and concepts</i> of the given production material, including analysis of <i>genre</i>, audience and purpose 3. Develop <i>elements of narrative</i>, including <i>visual and aural narrative components</i>, dialogue, and other communication techniques, such as symbols and icons, to convey information in production material
Develop storylines or treatments	<ol style="list-style-type: none"> 4. Identify <i>components of script development</i> required by concept proposals 5. Develop concepts to <i>synopsis</i> stage or equivalent as required by type of production format or genre 6. Develop <i>treatment and scene breakdown</i> as required by type of production format or genre 7. Evaluate narrative development with <i>relevant personnel</i> as required and incorporate feedback 8. Develop material in appropriate format for <i>story conferencing</i> or <i>pitch presentation</i> to client
Finalise storylines or treatments	<ol style="list-style-type: none"> 9. Present materials for discussion to production team responsible for story conferences or pitching to clients 10. Redraft materials incorporating feedback from production team 11. Ensure that relevant production material is ready for next stage of production and is completed within agreed timeframes and budget requirements

Required Skills and Knowledge

REQUIRED SKILLS AND KNOWLEDGE

This section describes the skills and knowledge required for this unit.

Required skills

- communication and literacy skills sufficient to:
 - interpret and clarify briefs and production documentation
 - prepare comprehensive presentations and concept proposals
 - present proposals to team members and respond positively to constructive feedback
 - apply correct grammar, spelling and punctuation
 - analyse genre, audience and purpose
 - apply redrafting skills
- self-management and planning skills sufficient to:
 - prioritise work tasks
 - meet deadlines
 - develop clear goals, outlines and outcomes
 - seek out and participate in professional development activities
- technical skills sufficient to use standard word processing applications
- ability to work as a member of a team in developing production materials to time and budget
- initiative and enterprise sufficient to:
 - develop original, innovative and creative approaches in the script-writing process
 - experiment with narrative styles and elements to develop a creative long-term vision
 - extend creative boundaries for self and audience
 - find creative solutions to problems identified during the process of story conferencing or preparing pitch presentations
 - locate and use resources to broaden own creative experience

Required knowledge

- industry knowledge, including:
 - roles and responsibilities of project team members
 - issues and challenges that arise when developing storylines and treatments
- well-developed understanding of storytelling techniques appropriate to a range of screen and media contexts
- in-depth knowledge of script-writing narrative, structure and formats appropriate to genre and production methods
- communication techniques, including active listening, questioning and non-verbal

REQUIRED SKILLS AND KNOWLEDGE

communication

- organisational and legislative OHS requirements as they relate to working for periods of time on computers

Evidence Guide

EVIDENCE GUIDE	
<p>The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.</p>	
Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	<p>Evidence of the following is essential:</p> <ul style="list-style-type: none"> • ability to write narrative outlines for media productions • ability to gather ideas and concepts using a range of techniques • ability to apply effective narrative and structural techniques and appropriate formats to given storylines and treatments • ability to prepare production material for a story conference or pitch presentation • ability to apply effective interpersonal communication techniques.
Context of and specific resources for assessment	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> • access to a computer and the internet • access to a range of resources as listed in the range statement for the development of ideas and concepts • access to appropriate learning and assessment support when required • use of culturally appropriate processes and techniques appropriate to the language and literacy capacity of learners and the work being performed.
Method of assessment	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> • direct questioning combined with review of portfolios of evidence and third-party workplace reports of on-the-job performance • evaluation of storylines and treatments developed by the candidate and their quality in terms of addressing production or client requirements • written or oral questioning to test knowledge as listed in the required skills and knowledge section of this unit.
Guidance information for	Holistic assessment with other units relevant to the

EVIDENCE GUIDE**assessment**

industry sector, workplace and job role is recommended, for example:

- BSBCRT501A Originate and develop concepts
- CUFWRT601A Write scripts
- CUFWRT602A Edit scripts.

Range Statement

RANGE STATEMENT

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

<p><i>Productions</i> may include:</p>	<ul style="list-style-type: none"> • advertisements/commercials • animation • children's television • corporate and training films and videos • digital media productions • documentaries • educational sequences • feature films and videos • film adaptations • games • live events and performances • short films and videos • television comedy, such as situation comedy • television miniseries • television series and serials.
<p><i>Clients</i> may include:</p>	<ul style="list-style-type: none"> • commercial service or product provider • screen and media personnel, including: <ul style="list-style-type: none"> • commercial producer • script producer • script editor • creative producer • creative director • executive producer • executive director • director • documentary producer.
<p><i>Developing ideas and concepts</i> may require:</p>	<ul style="list-style-type: none"> • gathering information from a variety of sources, including literary, film, television or digital media models • generating, exploring and recording a range of ideas for the design of stories • incorporating a range of narrative elements,

RANGE STATEMENT	
	<p>e.g.:</p> <ul style="list-style-type: none"> • visual drama • narrative pace • appropriate disruption of narrative • changes of visual narrative • music and sound effects • gestures • non-verbal communication • physicality • objects and icons conveying information • using resources for developing ideas and concepts, such as: <ul style="list-style-type: none"> • inspiration • imagination • life experience • actual events and facts • existing narrative material • other media • travel • observation • different experiences • using techniques for developing ideas and concepts, such as: <ul style="list-style-type: none"> • brainstorming • exercises • asking questions • role-playing • making analogies • looking at the subject from different viewpoints • innovation
Genre may include:	<ul style="list-style-type: none"> • film, e.g.: <ul style="list-style-type: none"> • thriller • horror • road movie • romance • science fiction • action

RANGE STATEMENT	
	<ul style="list-style-type: none"> • western • comedy • film-noir • crime • historical • cinema vrit • documentary • television, e.g.: <ul style="list-style-type: none"> • police series • prison series • comedy • historical series • family series • documentary.
<i>Elements of narrative</i> may include:	<ul style="list-style-type: none"> • character • conflict • elements that establish genre in the script, including: <ul style="list-style-type: none"> • premise • story • narrative structure • causality • turning points • story development • story set-ups in opening sequence • genre • plot and story • setting • structure • theme.
<i>Visual and aural narrative components</i> may include:	<ul style="list-style-type: none"> • convergence of image, music and text • gestures and non-verbal communication • metaphors, objects, icons and visual meaning • music and sound effects • musicality: <ul style="list-style-type: none"> • rhythm • beat • accent

RANGE STATEMENT	
	<ul style="list-style-type: none"> • physicality • signs and meanings • visual characterisation • visual forms of storytelling.
<i>Components of script development</i> may include:	<ul style="list-style-type: none"> • development of client brief with negotiation • development of digital concepts outline, treatment and storyline • drafting process • pitching the script and feedback • product design • product hooks • scene breakdown • story conferencing and feedback • synopsis • treatment.
<i>Synopsis</i> may include:	<ul style="list-style-type: none"> • analysis of: <ul style="list-style-type: none"> • structure and elements • opening scenes • film elements - light, sound, film culture and story • approach • characters • style • theme.
<i>Treatment and scene breakdown</i> may include:	<ul style="list-style-type: none"> • analysis of appropriate approach for documentary, which may include cinematic, docu-drama, direct address, interview or alternative approach • best practice for television series: <ul style="list-style-type: none"> • background and potential motivations of central characters • exposure of major characters • storylines around motivation, behaviour patterns and attitudes • dramatic events consistent with character and structure of potential series • concepts, themes, closing scenes and story hooks for series or serial • dialogue and character in genre and format • formats for television, such as episode capsules,

RANGE STATEMENT	
	<p>pilots and soap operas</p> <ul style="list-style-type: none"> • map of script development • narrative and structure • plot and subplot outlines, opening plan, character survey and storylines for feature • scene sequences and characters • story hooks • visual and aural narrative.
<i>Relevant personnel</i> may include:	<ul style="list-style-type: none"> • broadcasters • clients • digital media technical staff • directors • funding bodies • performers • producers • script editors • storyliners • writers • other technical/specialist staff.
<i>Story conferencing</i> may include:	<ul style="list-style-type: none"> • discussion of: <ul style="list-style-type: none"> • storylines • structure • elements • feedback from production team.
<i>Pitch presentation</i> may include:	<ul style="list-style-type: none"> • image and product design • story or product hooks • storylines.

Unit Sector(s)

Unit sector	
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Competency field

Competency field	Communication - writing
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Co-requisite units

Co-requisite units		