Course Handbook
B.A Honours Screenwriting with Film, Television and Radio
2018/19

Course Leader: Bill McCoid
School: Journalism, Media and Performance

Please read this Handbook in conjunction with the University’s Student Handbook.

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<table>
<thead>
<tr>
<th></th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Welcome to the Course</td>
</tr>
<tr>
<td>2</td>
<td>Structure of the Course</td>
</tr>
<tr>
<td>3</td>
<td>Approaches to teaching and learning</td>
</tr>
<tr>
<td>4</td>
<td>Student Support</td>
</tr>
<tr>
<td>5</td>
<td>Assessment</td>
</tr>
<tr>
<td>6</td>
<td>Classification of Awards</td>
</tr>
<tr>
<td>7</td>
<td>Student Feedback</td>
</tr>
<tr>
<td>8</td>
<td>Appendices</td>
</tr>
<tr>
<td></td>
<td>8.1 Programme Specification(s)</td>
</tr>
</tbody>
</table>
1. Welcome to the course

This handbook has been designed to provide students with information about the programmes, policies, procedures, expectations and opportunities within the School.

The handbook lays out the framework for the course, including a list of the staff team, how to contact them, and some of the more important regulations that relate to the course, assessment methods etc.

Please keep this handbook throughout the duration of your course, as it will be a useful reference and answer many questions. Of course, your personal tutor will be pleased to help you with any further questions that arise and to advise you on how to get the best from the programme.

Enjoy the experience. Enjoy the University of Central Lancashire.

Alan Keegan
Academic Group Lead
Media Practice (Screenwriting)
School of Journalism, Media and Performance

1.1 Rationale, aims and learning outcomes of the course

We are now regarded as one of the top Screenwriting courses in the United Kingdom. Our position within the North West media marketplace is constantly growing through our direct industry links with the BBC and Media-City UK (Salford), of which UCLan is a leading educational partner.

Based in UCLan’s high tech Media Factory, students have access to all state-of-the-art facilities in relation to the development of their own projects. Their own professional development will be supported by the wealth of enterprise and research opportunities available in the Media Factory fourth floor: namely Northern Lights (postgraduate enterprise development).

The course builds on the development of skills and personal resources, which, either directly or indirectly, helps in allowing graduates to find employment. The course is led by practitioners and academics with extensive experience in industry and independent practice.

This Course is newly revalidated and offers more options and student choice than ever before. Screenwriting was originally developed from a portfolio of courses in the UCLAN Media area. The degree offers in-depth, vocationally-oriented education in the practice
of various scriptwriting disciplines. It also offers students the chance to follow a progression path which takes in either Television Production or Film Production.

The course will reflect best current industry practice, equipping students with the most appropriate practice skills. Our staff maintains strong industry contacts within all of these fields which means that we can offer a unique collection of modules that will offer credible opportunities and contacts for students.

Personal and professional development will be a key aspect of the course, with graduates going on to work in a variety of contexts: Radio, Television, Film, Internet, and Stage. The North West boasts a thriving live theatre scene which provides many opportunities for new writers. Apart from Media-City UK there is also Granada, BBC local radio stations and a plethora of independent television and film companies, some of which are based in Media Factory.

**Philosophy**

This course provides an environment where writers can develop their own style away from the pressures and constraints of the industry. It is in effect a safe haven where developing writers can stretch their imaginations and artistic muscles to the very limit.

At the same time this course lays a large emphasis on employability. All of our tutors have extremely good contacts with the industry. We lay much emphasis on employability awareness and on developing contacts, networking and developing a portfolio of work whilst on the BA (Hons) Screenwriting with Film, Television and Radio course at UCLAN.

The BA (Hons) Screenwriting with Film, Television and Radio therefore, aims to develop multi-skilled, lateral thinking practitioners with a solid understanding of narrative structure and a critical awareness of the media and its role in society. The modules aim to develop students’ creativity in a narrative based media through studying with experienced practitioner tutors.

Practice is at the centre of the course. Experience suggests this requires that a number of approaches be incorporated; a guided approach to experimentation and evaluation; workshop and seminar sessions where students acquire the skills needed to confidently produce work; critical and contextual work which gives a solid grounding in current thinking about the media and how this impacts on the work of contemporary practitioners.

This diversity of approaches is focused throughout on producing students with an in-depth understanding of their discipline on a number of levels, and who can therefore become highly independent and flexible practitioners, whether in a commercial or independent context. This does not exclude specialism in a particular area of interest/practice, but encourages experience across a range of related practices.

**Rationale**
The course will deal with both major and lesser-known outlets for narrative writing for the screen, their associated practices and disciplines, conventions and origins. These include, for example, fictional film and video work, documentary, comedy writing, writing for radio and digital communications media.

The course tends to work less with exclusively formalist ideas or work that operates purely within the parameters of writing practice (though both these approaches may be incorporated and accommodated). Rather it will allow the development of work which deals with personal, social and dramatic issues through a range of narrative strategies to identified audiences.

The emphasis will be on encouraging each student to identify and then focus on their particular strengths and interests, eventually developing their own distinctive practice.

The general approach will be developed through the following broad strands:-

**Practical** – Study is through a practical writing-based approach; students will be actively engaged in a process of sharpening their perception and ideas through strategic experimentation. There will be a structured progression of practical written work from the introductory stages to the final projects.

The development of each individual student's strengths as a practitioner will lead to the production, in the final year, of a highly developed body of work, reflecting their own interests and concerns.

**Critical** - The link between practice and critical theory is central to the course. *Theory should not be simply illustrated in the practice, nor become a prescribed straitjacket that students must adhere to.*

Active testing and exploration of relevant theoretical ideas play an important role in the development of creative practice. Core modules explore cultural theories of particular importance; some of these are generally offered to all students, others look more specifically at writing in particular. Modules will continue to develop the link with critical ideas by including both formal lectures and student presentation about relevant work, and more informal group discussions about the students’ and other work.

**Contextual** - Opportunities will exist to apply skills learned on the course to situations outside of the academic institution. Students may opt to undertake projects that involve contact with outside organisations. Optional work placement project work will provide a particular opportunity for a range of projects linked to students’ own interests, such as community education, commercial placements etc.

Independent learning will be encouraged and all students will be expected to adopt a proactive approach to expanding their study.

1.2 Course Team

**Academic Group Leader – Alan Keegan**
The Academic Group Leader is charged with co-ordinating the Division of Media Practice, including timetable, admissions and coursework scheduling. Your Division Leader provides the overall academic leadership of the course and will prepare the information necessary for the monitoring and evaluation of the course. **Course Leader – Bill McCoid**

The duties and responsibilities of the Course Leader are as follows: the co-ordination of studies on the course; academic leadership; co-ordination with the Division Leader and other Course Co-ordinators to ensure that course assignments are set at the appropriate level in each module and that assignments overall are consistent in terms of general academic level and progression, relevance and presentation. In addition, they will confer regularly with a view to achieving integration between the course modules in the design of assignments. **Lecturer – Steve Lawson**

Liaises with the Course Leader and Division Leader on the co-ordination of studies on the course. Second Year course tutor for Screenwriting.

### 1.3 Expertise of staff

The staff are all professional writers who have worked in television, film, stage, radio and journalism. The staff are award winning writers.

### 1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.

### 1.5 Administration details

Course Administration Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

**Allen Building**

Medicine
Dentistry
telephone: 01772 895566
email: AllenHub@uclan.ac.uk

**Harris Building**

Lancashire Law School
Humanities and the Social Sciences
Centre for Excellence in Learning and Teaching telephone: 01772
891996/891997 email: HarrisHub@uclan.ac.uk

Foster Building
Forensic and Applied Sciences
Pharmacy and Biomedical Sciences
Psychology Physical Sciences telephone: 01772 891990/891991
email: FosterHub@uclan.ac.uk

Computing and Technology Building
Art, Design and Fashion
Computing
Journalism, Media and Performance
Engineering
telephone: 01772 891994/891995
email: CandTHub@uclan.ac.uk

Greenbank Building
Sport and Wellbeing
Management
Business
telephone: 01772 891992/891993
email: GreenbankHub@uclan.ac.uk

Brook Building
Community, Health and Midwifery
Nursing
Health Sciences
Social Work, Care and Community
telephone: 01772 891992/891993
email: BrookHub@uclan.ac.uk

1.6 Communication

The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

Students can communicate with staff via email, telephone. Students can also arrange for one to one meetings with staff. This is an addition to lectures, tutorials and seminars.

Staff do not communicate with students via Facebook, Twitter or other social media.
1.7 External Examiner

The University has appointed Dan Weldon of the Northern Film School, Leeds as External Examiner to your course who helps to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. If you wish to make contact with your External Examiner, you should do this through your Course Leader and not directly.

The reports from the External Examiner are available for you to read via E-learn (Blackboard).
2. Structure of the course
2.1 Overall structure
There is also a foundation entry year and details of this can be found in the programme specification in the appendix.

<table>
<thead>
<tr>
<th>Level 6</th>
<th>Compulsory Modules</th>
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<tbody>
<tr>
<td>PV3035</td>
<td>Starting the Feature</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV3203</td>
<td>Screenwriting Major Project</td>
<td>40 credits</td>
</tr>
<tr>
<td>AV3003</td>
<td>Extended Research Project</td>
<td>40 credits</td>
</tr>
<tr>
<td>PV3991</td>
<td>Dissertation</td>
<td>40 credits</td>
</tr>
<tr>
<td>PV3034</td>
<td>The Writers Room</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV3981</td>
<td>Work As Practice</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV3036</td>
<td>The Short Film</td>
<td>20 credits</td>
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<thead>
<tr>
<th>Level 6</th>
<th>Optional modules (select 60 credits from)</th>
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<tbody>
<tr>
<td>PV2035</td>
<td>Writing for Video Games</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV2036</td>
<td>Script and Shoot</td>
<td>20 credits</td>
</tr>
<tr>
<td>AV2004</td>
<td>Documentary Production</td>
<td>20 credits</td>
</tr>
<tr>
<td>AV2002</td>
<td>Adaptations</td>
<td>20 credits</td>
</tr>
<tr>
<td>AV2501</td>
<td>Producing and Directing</td>
<td>20 credits</td>
</tr>
<tr>
<td>AV2007</td>
<td>Thinking Through Film</td>
<td>20 credits</td>
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<thead>
<tr>
<th>Level 5</th>
<th>Compulsory Modules</th>
<th></th>
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<tbody>
<tr>
<td>PV2030</td>
<td>Story Design</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV2031</td>
<td>Writing for Film</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV2032</td>
<td>Comedy Writing</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV2034</td>
<td>Writing Radio Drama</td>
<td>20 credits</td>
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<tr>
<th>Level 5</th>
<th>Optional modules (select 40 credits from)</th>
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<tbody>
<tr>
<td>PV1030</td>
<td>Introduction to Screenwriting</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV1035</td>
<td>Script Stage 2</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV1033</td>
<td>TV Serials &amp; Soaps</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV1034</td>
<td>Introduction to Radio Writing</td>
<td>20 credits</td>
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<tr>
<th>Level 4</th>
<th>Compulsory Modules</th>
<th></th>
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<tbody>
<tr>
<td>PV1031</td>
<td>An Introduction to Narrative Film</td>
<td>20 credits</td>
</tr>
<tr>
<td>AV1500</td>
<td>Television Studio Production</td>
<td>20 credits</td>
</tr>
<tr>
<td>PV1032</td>
<td>Writing for Comedy</td>
<td>20 credits</td>
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2.2 Modules available
Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

See modules listed in section 2.1.

2.3 Course requirements
The modules which must be studied in order to complete the course are shown in the programme specification at the end of this document. There are a number of exit awards for students who do not complete the full BA (Hons) course; the requirements for these are also listed in the full Programme Specification.

2.4 Progression Information
Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

2.5 Study Time
2.5.1 Weekly timetable
When you enrol at UCLan, a personal timetable will be created for you and you will be able to access this via the Student Portal http://www.uclan.ac.uk/students/study/timetabling.php

At the beginning of the semester there may be some timetable changes and your personal timetable may be updated, so please check it daily. Please note that UCLan operates a centralised, computerised timetable and it is difficult to amend this for individual students. Please make sure that you check your timetable first before taking on part-time paid work. Your timetable will not be changed unless you provide compelling reasons to move to a different seminar or workshop time/day. You are here to study for a degree and your university commitments should be prioritised before anything else. Any requests for changes to your timetable must be sent to your course leader. These will be forwarded on to the Central Timetabling Unit for consideration.

2.5.2 Expected hours of study
20 credits is a standard module size and equals 200 notional learning hours.

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes attendance at UCLan and time spent in private study.
On this course there will be many occasions when you will need to work at weekends and evenings in order to research and write. Research and project based modules will demand more private study, and formal contact time with staff may be limited to tutorials and supervision sessions.

2.5.3 Attendance Requirements
You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to the Course Leader.

If you are an international student then you have responsibilities under the UK Border Agency (UKBA) Points Based System (PBS) - you must attend your course of study regularly; under PBS, UCLan is obliged to tell UKBA if you withdraw from a course, defer or suspend your studies, or if you fail to attend the course regularly.

3. Approaches to teaching and learning

3.1 Learning and teaching methods

The course combines a reflective, critical approach with practical work. Throughout all levels there is a strong emphasis on encouraging students to draw on their individual strengths and experiences in order to produce fresh and, at best, innovative work. All skills teaching and critical work is ultimately aimed at extending the student’s confidence and ability to fulfil this aim. The course aims also to mirror the high levels of competence demanded at industry level.

3.2 Study skills

When writing essays and developing your writing projects, there are a number of ways of researching your ideas. You will be taught these as part of the research methodologies module. If you are returning to education after a long period away there is a range of different support mechanisms to help you with your study skills. There are a number of books available on how to study and take notes. The best and cheapest ones we can recommend are the small study guides available from most bookshops. They are:

“Reading For Study” by Sandra Ashman & Phillis Crème

“Taking Notes From Lectures” by above authors

“Citing References” by David Fisher & Terry Hanstock

It is hard work completing a degree, but we pride ourselves on having a good School with enthusiastic staff, which reflects on the students, who always enthuse about our course to fellow students. We hope you will do the same!

There are a variety of services to support students and these include

WISER http://www.uclan.ac.uk/students/study/wiser/index.php
3.3 Learning resources
3.3.1 Learning Information Services (LIS)

Learning & Information Services (LIS) look after everything IT and/or Library at UCLan. We are housed within the Library and Adelphi Building where we manage the University network, IT equipment, software applications, book stock, e-resources, website, telecoms, plasma screens, Library building & services and more. To do this we have librarians, subject specialists, training staff, programmers, developers, web experts and designers, customer support specialists and others.

LIS was created through the merger of LLRS (library) and ISS (IT) in 2008. Since then one of our major projects has been a complete overhaul and update of the Library. All floors have been completely revamped to create new study areas and a more pleasant environment for students. We have also increased the amount spent on resources, spending more than ever before on books in 2009.

The Customer Support Team are your point of contact for any IT/Library queries/problems you have.

3.3.2 Electronic Resources

Material is available on Blackboard

3.4 Personal development planning

Personal Development Planning (PDP) is a process of reflection on learning, performance and achievement, and the planning for personal, educational and career development. PDP is where you review, plan and take responsibility for your own learning. You have already done some PDP in selecting and enrolling on this course. Some of the compulsory modules include assessments in which there is a formal assessment of your ability to reflect upon and strategically develop your skills, but to be effective, it must be self-initiated, and conducted with honesty and realism.

3.5 Preparing for your career

Your future is important to us, so to make sure that you achieve your full potential whilst at university and beyond, your course has been designed with employability integrated into it at every level.

Many of the assignments will be devised to develop the skills that employers look for. There will also be many opportunities to work on client-based projects. Whenever we receive opportunities of extra-curricular placements, employment or work-experience, these will be relayed to you by your Academic Advisor.

You might also look for relevant summer work in the media industry.
4. Student Support

4.1 Academic Advisors
You will be given your own academic advisor. Your academic advisor will be pleased to help you with any further questions that arise and to advise you on how to get the best from the programme. Your Academic Advisor will:

- offer academic advice throughout the year
- monitor your attendance, progress and attainment through the year
- help you assess your progress
- advise on progression issues such as option choices
- in some instances, refer you to the module leader for clarification of detailed academic problems
- offer personal support, referring you to relevant University support services where appropriate
- advise you in the context of any disciplinary matters.
- It is up to you to make appropriate use of your Academic Advisor. You are expected to:
  - make sure you know who your Academic Advisor is and how to contact them
  - make sure they know who you are
  - make appointments to see them if you have course-related issues you need to discuss
  - watch out for emails asking you to make appointments or attend meetings with them
  - turn up for meetings and/or respond to requests for information.

4.2 Students with disabilities
If you have a disability that may affect your studies, please either contact the Disability Advisory Service - disability@uclan.ac.uk - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

Assessment arrangements for students with a disability

Arrangements are made for students who have a disability/learning difficulty for which valid supporting evidence can be made available. Contact the Disability Adviser for advice and information, disability@uclan.ac.uk.

David Dennison is the contact in the School of Film, Media and Performance for students with disabilities: ddennison@uclan.ac.uk

4.3 Students' Union One Stop Shop
The Students’ Union is the representative body for all UCLan students. The organisation exists separately from the University and is led by the elected officers of the Student Affairs Committee (SAC) as well as representatives on the Students’ Council. The Students’ Union building is located at the heart of the Preston campus, and is the hub for all student activities.

Your Union is also the home to a fantastic range of student-led societies, sports teams and multitudes of volunteering opportunities. You can also receive help in finding part-time work, whilst you study. Not sure where to go pop into the Opportunities Centre on the ground floor of the Students’ Union building and someone will point you in the right direction.

We hope your time at University is trouble free, but should you come into difficulties around anything from academic appeals, to issues with housing, benefits or debt, then our dedicated staff team in the Advice and Representation Centre are on hand to help. As we are independently run from the university, we can offer truly impartial advice.

More information on all these things, as well as details about all our (not-for-profit) commercial services, including our student supermarket (Essentials) and student-bar (Source) can be found at http://www.uclansu.co.uk/.

The Opportunities Centre is the Union’s One Stop Shop to find employment or volunteering whilst you study. With thousands of jobs and voluntary positions advertised, agency work through the Bridge and information on over 2000 volunteer positions within the Union.

5. Assessment

5.1 Assessment Strategy

Please note that all modules will be assessed. You are expected to attempt all required assessments for each module for which you are registered, and to do so at the times scheduled unless authorised extensions, special arrangements for disability, or extenuating circumstances allow you to defer your assessment.

5.2 Notification of assignments and examination arrangements

Requirements for individual assessments and their respective deadlines for submission are usually outlined in Module Information Packs or contained in assessment briefings distributed by the respective tutor. You will also find this information on Blackboard. Your module leader will also explain how and where you should submit your work for marking.

The referencing style is the Harvard style and a brochure on its use is available in the library and also for sale from most academic bookshops and online stores.

5.3 Referencing

The referencing style is the Harvard style and a brochure on its use is available in the library and also for sale from most academic bookshops and online stores.
5.4 Confidential material

From time to time you may have reason to access confidential information during the course. Remember that you have ethical and legal responsibilities to respect confidentiality and maintain the anonymity of individuals and organisations within your assignments.

5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudoTurnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the ‘official’ Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University’s requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in Academic Regulations. Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.

7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.
8. Appendices

8.1 Programme Specification(s)

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification for BA (Hons) Screenwriting with Film, Television and Radio
Single Honours

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

1. Awarding Institution / Body
   University of Central Lancashire

2. Teaching Institution and Location of Delivery
   University of Central Lancashire, Preston Campus

3. University Department/Centre
   Journalism, Media & Performance

4. External Accreditation
   No

5. Title of Final Award
   BA (Hons) Screenwriting with Film, Television and Radio

6. Modes of Attendance offered
   Full Time and Part Time

7. UCAS Code
   Y003

8. Relevant Subject Benchmarking Group(s)
   Communication , Art & Design

9. Other external influences
   N/A

10. Date of production/revision of this form
    February 2018

11. Aims of the Programme

To develop in students the ability to produce innovative work of high quality in screenwriting, that is based on creative use of narrative.

To provide a course that encourages development in practical work and critical, technical and transferable skills that will be of great benefit to graduates seeking work in the media industry.

To provide a flexible course that will enable students to initially acquire experience of studying a range of screenwriting and related disciplines, to help identify their particular strengths and interests, and to offer, at higher levels, the opportunity to develop one area in sufficient depth to provide a sound grounding for professional and/or postgraduate work.

To further provide a solid foundation in social and critical issues around writing for film and TV which will both underpin post-university employment and equip those wishing to continue postgraduate study.

To develop transferable skills of self-evaluation, independent research and project management and development.
## 12. Learning Outcomes, Teaching, Learning and Assessment Methods

### A. Knowledge and Understanding

A1. Demonstrate an understanding of Film, Television and Radio Screenwriting techniques.

A2. Demonstrate a contextual understanding of the student's own work and that of their peers in terms of current and historical practice (including arts, social uses and the media industry) and to express this in written form, spoken presentations and discussions.

A3. Independently research around media and critical issues, to use these to understand, develop and apply complex arguments in formal presentations and written form.

A4. Produce extended format work to professional standard suitable for public and professional dissemination.

### Teaching and Learning Methods

The course combines a reflective, critical approach with practical work. Throughout all levels there is a strong emphasis on encouraging students to draw on their individual strengths and experiences in order to produce fresh and, at best, innovative work. All skills teaching and critical work is ultimately aimed at extending the student's confidence and ability to fulfil this aim. The course aims also to mirror the high levels of competence demanded at industry-level.

### Assessment methods

Practical work, including scripts and supporting documentation, evaluations and marked presentations.

### B. Subject-specific skills

B1. Demonstrate a professional level of ability to use Film, TV and Radio screenwriting techniques, with an emphasis on ideas development, pitching, key narrative structures, generic conventions, characterisation, character development, dialogue and writing for visual media.

B2. Demonstrate a practical level of competence in translating the script from page to screen, through practical experience of producing a short film and/or other scripts and treatments (e.g. Radio and TV).

B3. Produce more extended screenwriting work potentially suitable for industry or independent production

B4. Use industry-standard layout and conventions in writing screenplays and other key documents – including treatments, story outlines, step-outlines and TV formats. Make oral pitches to a professional standard.

### Teaching and Learning Methods

There will be a structured progression of practical work from the introductory stages to the final year projects. Modules are designed to ensure that in the earlier part of the course each student explores a range of approaches, from which they can selectively build their own in-depth practice at later stages. The development of each individual student's strengths as a practitioner will lead to the production, in the final year, of a highly developed body of work, reflecting their own concerns. The teaching and learning methods mirror industry script development processes, in order to induct students into key practices based on script editing, rewriting and an understanding of audiences and markets.

### Assessment methods

Practical work, including scripts and supporting documentation, evaluations and marked presentations.

### C. Thinking Skills

C1. The student will actively test and explore relevant theoretical ideas as well as current industry ‘conventional wisdom’ in developing their own creative practice.
C2. Demonstrate more complex critical awareness of Screenwriting by critically discussing and appraising their own work and that of their peers.

C3. Develop the ability to reflect on critical feedback, assess its usefulness and apply it to strengthen successive drafts.

**Teaching and Learning Methods**

Theory should not be simply illustrated in the practice, nor become a prescribed straitjacket that students must adhere to. Active testing and exploration of relevant theoretical ideas play an important role in the development of creative practice. Core modules explore cultural theories of particular importance; some of these are generally offered to all students, others look more specifically at writing in particular. Modules will continue to develop the link with critical ideas by including both formal lectures and student presentation of relevant work, and more informal group discussions about the students’ and other work.

**Assessment methods**

Written assignments and marked presentations.

**D. Other skills relevant to employability and personal development**

D1. The ability to evaluate ideas, work in progress and final work, in terms of the expectations of the industry, and to be able to approach the industry with confidence in their own work.

D2. The ability to work to briefs and hit deadlines.

D3. The development of collaborative and communication skills.

D4. The ability to express different creative writing styles, demonstrating adaptability and resourcefulness.

**Teaching and Learning Methods**

At each level the course focuses on professional approaches to independent and innovative work. Comparison with and analysis of professionally produced work is used to benchmark work against industry standards. Client pitches and presentations of increasing complexity and professionalism in each level support this emphasis on employability. Guest lectures from renowned industry professionals, visits to festivals and external workshops will further enhance this.

**Assessment methods**

Practical work, including scripts and supporting documentation, evaluations and marked presentations.
13. Programme Structure

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Bachelor Honours Degree in Screenwriting with Film, Television and Radio
Requires 360 credits including a minimum of 220 at Level 5 and above and 100 at Level 6

Bachelor Degree in Screenwriting with Film, Television and Radio
Requires 320 credits including a minimum of 180 at Level 5 and above and 60 at level 6.

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Diploma of Higher Education in Screenwriting with Film, Television and Radio
Requires 240 credits at level 4 or above including a minimum of 100 at Level 5

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Certificate of Higher Education
Requires 120 credits at Level 4 or above

15. Personal Development Planning

The Personal Development Planning process is implemented at different levels: at Academic Advisor, modular and at University level. In Academic Advisor Tutor tutorials, students’ strengths and weaknesses are identified and discussed at least twice per semester. Students are encouraged to utilise PDP to track progress, identify their own skills, qualities and capabilities. At module level all assignments contain a large proportion of self-evaluation in either written or oral form and the normal feedback procedures are used to track development at assignment level. New targets will be set by the Academic Advisor. Students are at all times encouraged to keep up to date with their learning and development by utilising the ‘i’ facility.

16. Admissions criteria
The University’s minimum standard entry requirements for degree level study is a 12 unit profile, made up from one of the following:

**At least two A2 level subjects including**

- One A2 level subject plus one single award Advanced VCE
- One double or two single award(s) Advanced VCE

**Specific entry requirements for this course are:**

- GCE ‘A’ Level –240 points. Subjects should normally include at least one of English Literature, Drama and Media Studies or Film Studies.
- Advanced GNVQ in an appropriate subject area - at least Merit overall.
- BTEC in an appropriate subject areas - at least Merit overall.
- Open College Stage B in an appropriate subject area - 60% or above
- In addition, candidates should normally have GCSE English at grade C or above, or equivalent.

International Students are required to have passed the International English Language Testing Service (IELTS) with a minimum of 6.5

**Other acceptable qualifications include:**

- Scottish Certificate of Education Higher Grade
- Irish Leaving Certificate Higher Grade
- International Baccalaureate
- BTEC National Certificate/Diploma
- Kite marked Access Course

**ASMS**

- A pass in 10+2 (A levels) from a recognized board of examination
- Aptitude Test
- Personal Interview
- English Score 50 %

**17. Key Sources**

Alan Keegan, Division Leader, Media Practice,  
AKeegan@uclan.ac.uk

Bill McCoid, Course Leader, Screenwriting ME330 ext 5991  
WMccoid@uclan.ac.uk
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19. LEARNING OUTCOMES FOR EXIT AWARDS:

Certificate of Higher Education

A1. Demonstrate an understanding of Film, Television and Radio Screenwriting techniques.
A2. Demonstrate a contextual understanding of the students own work and that of their peers in terms of current and historical practice (including arts, social uses and the media industry) and to express this in written form, spoken presentations and discussions.
B1. Demonstrate a professional level of ability to use Film, TV and Radio screenwriting techniques, with an emphasis on ideas development, pitching, key narrative structures, generic conventions, characterisation, character development, dialogue and writing for visual media.
B2. Demonstrate a practical level of competence in translating the script from page to screen, through practical experience of producing a short film and/or other scripts and treatments (eg. Radio and TV).
C1. The student will actively test and explore relevant theoretical ideas as well as current industry ‘conventional wisdom’ in developing their own creative practice.
D1. The ability to evaluate ideas, work in progress and final work, in terms of the expectations of the industry, and to be able to approach the industry with confidence in their own work.
D2. The ability to work to briefs and hit deadlines.
D3. The development of collaborative and communication skills.
D4. The ability to express different creative writing styles, demonstrating adaptability and resourcefulness.

Diploma of Higher Education in Screenwriting with Film, Television and Radio:

A1. Demonstrate an understanding of Film, Television and Radio Screenwriting techniques.
A2. Demonstrate a contextual understanding of the students own work and that of their peers in terms of current and historical practice (including arts, social uses and the media industry) and to express this in written form, spoken presentations and discussions.
A4. Produce extended format work to professional standard suitable for public and professional dissemination.
B1. Demonstrate a professional level of ability to use Film, TV and Radio screenwriting techniques, with an emphasis on ideas development, pitching, key narrative structures, generic conventions, characterisation, character development, dialogue and writing for visual media.
B2. Demonstrate a practical level of competence in translating the script from page to screen, through practical experience of producing a short film and/or other scripts and treatments (eg. Radio and TV).
B4. Use industry-standard layout and conventions in writing screenplays and other key documents – including treatments, story outlines, step-outlines and TV formats. Make oral pitches to a professional standard.
C1. The student will actively test and explore relevant theoretical ideas as well as current industry ‘conventional wisdom’ in developing their own creative practice.
C2. Demonstrate more complex critical awareness of Screenwriting by critically discussing and appraising their own work and that of their peers.
D1. The ability to evaluate ideas, work in progress and final work, in terms of the expectations of the industry, and to be able to approach the industry with confidence in their own work.
D2. The ability to work to briefs and hit deadlines.
D3. The development of collaborative and communication skills.
D4. The ability to express different creative writing styles, demonstrating adaptability and resourcefulness.

Bachelor Degree in Screenwriting with Film, Television and Radio

A1. Demonstrate an understanding of Film, Television and Radio Screenwriting techniques.
A2. Demonstrate a contextual understanding of the students own work and that of their peers in terms of current and historical practice (including arts, social uses and the media industry) and to express this in written form, spoken presentations and discussions.
A3. Independently research around media and critical issues, to use these to understand, develop and apply complex arguments in formal presentations and written form.
A4. Produce extended format work to professional standard suitable for public and professional dissemination.

B1. Demonstrate a professional level of ability to use Film, TV and Radio screenwriting techniques, with an emphasis on ideas development, pitching, key narrative structures, generic conventions, characterisation, character development, dialogue and writing for visual media.
B2. Demonstrate a practical level of competence in translating the script from page to screen, through practical experience of producing a short film and/or other scripts and treatments (eg. Radio and TV).
B3. Produce more extended screenwriting work potentially suitable for industry or independent production
B4. Use industry-standard layout and conventions in writing screenplays and other key documents – including treatments, story outlines, step-outlines and TV formats. Make oral pitches to a professional standard.

C1. The student will actively test and explore relevant theoretical ideas as well as current industry ‘conventional wisdom’ in developing their own creative practice.
C2. Demonstrate more complex critical awareness of Screenwriting by critically discussing and appraising their own work and that of their peers.
C3. Develop the ability to reflect on critical feedback, assess its usefulness and apply it to strengthen successive drafts.

D1. The ability to evaluate ideas, work in progress and final work, in terms of the expectations of the industry, and to be able to approach the industry with confidence in their own work.
D2. The ability to work to briefs and hit deadlines.
D3. The development of collaborative and communication skills.
D4. The ability to express different creative writing styles, demonstrating adaptability and resourcefulness.
**UNIVERSITY OF CENTRAL LANCASHIRE**

**Programme Specification**

<table>
<thead>
<tr>
<th>13. Awarding Institution / Body</th>
<th>University of Central Lancashire</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. Teaching Institution and Location of Delivery</td>
<td>University of Central Lancashire</td>
</tr>
<tr>
<td>15. University School/Centre</td>
<td>School of Journalism, Media and Performance</td>
</tr>
<tr>
<td>16. External Accreditation</td>
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</tr>
<tr>
<td>17. Title of Final Award</td>
<td>BA (Hons) Media (Foundation Entry)</td>
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<td>18. Modes of Attendance offered</td>
<td>FT</td>
</tr>
<tr>
<td>19. UCAS Code</td>
<td>F378 / M478 / 3C58 / F578 / F478 / W68 / D386 / M478 / P468 / 3D95</td>
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<tr>
<td>20. Relevant Subject Benchmarking Group(s)</td>
<td>QAA 251 (2008), Communication, media, film and cultural studies (no specific foundation benchmarking statements)</td>
</tr>
<tr>
<td>22. Date of production/revision of this form</td>
<td>April 2016</td>
</tr>
</tbody>
</table>
| 23. Aims of the Programme | • To provide students who do not have standard entry qualifications the opportunity to prepare for and progress on to a related undergraduate programme in media  
• To introduce students to the nature and the methodologies of media production subject specialisms available to study at undergraduate level  
• To allow students to acquire and apply the fundamental academic and practical skills essential for success on a related undergraduate degree in media.  
• To introduce the concept of convergence and encourage engagement in discussion and debate on the interdisciplinary nature of media production and multidisciplinary skillset required across media subjects  
• To introduce, develop support and support independent learning strategies  
• To introduce and develop the intellectual skills and working methods to allow students to become reflective practitioners |
### 24. Learning Outcomes, Teaching, Learning and Assessment Methods

#### A. Knowledge and Understanding

| A1. | of concepts relating to audio visual communication in media production |
| A2. | of concepts relating to linear and non-linear (interactive) narrative |
| A3. | of media production methods and workflows |
| A4. | of approaches and roles in a media production context |

**Teaching and Learning Methods**

Lectures, seminars and workshops will be used to introduce key topics and ideas. Students will be supported and encouraged to engage in discussion and practical activities to develop the fundamental concepts of each subject area. This will then be further developed through the context of independent study and exercises in preparation for subsequent classes and in the completion of individual assignments.

**Assessment methods**

Practical multidisciplinary production portfolios and journals. Poster displays, presentations and computer based tests

#### B. Subject-specific skills

| B1. | The ability to originate and manipulate media assets |
| B2. | Control and adjustment of production equipment including video camera, stills camera, audio recorder, computer hardware |
| B3. | The origination and development of media suitable for digital platforms |
| B4. | Ability to select and deploy appropriate storytelling and communication skills |

**Teaching and Learning Methods**

Lectures and workshops will be used to introduce basic skills and techniques these will then be explored in subsequent guided sessions. These skills will be further developed through independent experiential learning through practical exercises and study in the completion of assignments and in preparation for classes.

**Assessment methods**

Production journals and portfolios
Generation and manipulation of media artefacts
Creation of documentation to support media production
Problem solving exercises
Individual and group presentations

#### C. Thinking Skills

| C1. | Research and analysis of media artefacts and assets |
| C2. | Selection and deployment of effective strategies for production |
| C3. | Critical and personal reflection |
| C4. | Experiential learning and problem solving |

**Teaching and Learning Methods**

Lectures, seminars and workshops will be used to introduce, discuss, nurture and develop skills. These skills will then be contextualised and implemented through exercises and further developed through independent study and the completion of assignments. Reflective skills will also be supported through one to one tutorials.

**Assessment methods**

Presentations of analyses
Research portfolios
Assignments requiring the analysis and selection of effective production strategies
Problem solving practical test

#### D. Other skills relevant to employability and personal development

| D1. | Self management and autonomous learning |
| D2. | Personal development planning |
| D3. | Communication and presentation skills |
| D4. | Interpersonal skills |

**Teaching and Learning Methods**

The requirements of meeting deadlines and the necessity for self management throughout the process of learning and assessment in a challenging though supportive environment will provide a context for learners to engage in, foster and develop personal, academic and creative skills.

Lectures, seminars and workshops will be used to introduce and discuss the fundamental skills and concepts that will be developed through the context of independent study, practical work and self-
reflection. This will be contextualised through workplace and exhibition visits, guest practitioner talks and case studies. One to One tutorials will also be used to further self-reflection and support personal development planning with a focus on progression to level 4 and beyond.

<table>
<thead>
<tr>
<th>Assessment methods</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-reflective personal development journal</td>
</tr>
<tr>
<td>Presentation on media industry roles and production methods</td>
</tr>
<tr>
<td>Initiation and completion of extended project in a chosen media subject area</td>
</tr>
</tbody>
</table>
13. Programme Structures*  

<table>
<thead>
<tr>
<th>Level</th>
<th>Module Code</th>
<th>Module Title</th>
<th>Credit rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 3</td>
<td>PHC001</td>
<td>Approaches to Photography</td>
<td>20</td>
</tr>
<tr>
<td>Level 3</td>
<td>PVC001</td>
<td>Introduction to Filmmaking</td>
<td>20</td>
</tr>
<tr>
<td>Level 3</td>
<td>PVC002</td>
<td>Scriptwriting for Production</td>
<td>20</td>
</tr>
<tr>
<td>Level 3</td>
<td>TEC001</td>
<td>Web Fundamentals</td>
<td>20</td>
</tr>
<tr>
<td>Level 3</td>
<td>TEC002</td>
<td>Extended Media Project</td>
<td>20</td>
</tr>
<tr>
<td>Level 3</td>
<td>TEC003</td>
<td>Audio and Video Technologies</td>
<td>20</td>
</tr>
<tr>
<td>Level 3</td>
<td>PHC002</td>
<td>Self-images: Identities, Diaries and Documents</td>
<td>20</td>
</tr>
<tr>
<td>Level 3</td>
<td>AXC003</td>
<td>Introduction to Animation and Games</td>
<td>20</td>
</tr>
<tr>
<td>Level 3</td>
<td>RPC001</td>
<td>Sound recording and Design</td>
<td>20</td>
</tr>
</tbody>
</table>

14. Awards and Credits*  

- BA (Hons) Media (Foundation entry)  
  Requires 120 credits to proceed  
  To:  
  - BA (Hons) Film Production (must include TEC002, PVC001, PHC001, TEC003)  
  - BA(Hons) Television Production (Must include TEC002, PVC001, TEC003, PVC002)  
  - BA (Hons) Screenwriting with Film, Television and Radio (must include TEC002, PVC001, PVC002, AXc003)  
  - BA (Hons) Photography (must include TEC002, PHC001, PHC002, AXc003)  
  - BSc (Hons) Media Production (must include TEC002, TEC001,TEC003, AXc003)  
  - BSc (Hons) Web Design and Development (must include TEC002, PVC002, TEC001, TEC003, AXc003)  
  - BA (Hons) Animation (must include TEC002, AXc003, RPC001, PVC001)  
  - BA (Hons) Games Design (must include TEC002, AXc003, RPC001, PVC001)  
  - BA (Hons) Digital Visual Effects (must include TEC002,AXc003, RPC001, PVC001 )

15. Personal Development Planning

The course has at the heart of its design the encouragement of students to put personal development at the core of their learning. Through group activities, tutorials and assessments learners will be constantly encouraged to reflect on their progress and to apply all of their learning and experiences to their individual academic and career goals. The course is designed to equip students with the skills, knowledge and experience to independently set personal academic and career goals and to make subsequent subject progression choices accordingly.

16. Admissions criteria

(including agreed tariffs for entry with advanced standing)

*Correct as at date of approval. For latest information, please consult the University’s website.

This programme is aimed at students with none standard HE entry qualifications.  
Entry requirements at A2 level would be in the range of DDE and for BTEC MPP equivalent to a UCAS points level of 160  
International applications will require an IELTS score of 6.5  
Mature students and applicants with none standard entry qualifications will also be considered, particularly if they have professional or other relevant experience

17. Key Sources of information about the programme

- University, School and course specific web sites
- QAA guide –
- [http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf](http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf)
- **Skillset** –
  - [http://www.skillset.org/standards/standards/Production/](http://www.skillset.org/standards/standards/Production/)
## 18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

<table>
<thead>
<tr>
<th>Level</th>
<th>Module Code</th>
<th>Module Title</th>
<th>Core (C), Compulsory (COMP) or Option (O)</th>
<th>Knowledge and understanding</th>
<th>Programme Learning Outcomes</th>
<th>Other skills relevant to employability and personal development</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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<td>A1</td>
<td>A2</td>
<td>A3</td>
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<tr>
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<tr>
<td></td>
<td>TEC001</td>
<td>Web Fundamentals</td>
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<td></td>
<td>TEC002</td>
<td>Extended Project</td>
<td>COMP</td>
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<tr>
<td></td>
<td>TEC003</td>
<td>Audio &amp; Video Technologies (O)</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
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<tr>
<td></td>
<td>PHC002</td>
<td>Self-Images: Identities, Diaries and Documents (O)</td>
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<td>x</td>
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<td>x</td>
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<tr>
<td></td>
<td>AXC003</td>
<td>Introduction to Animation and Games</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
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<tr>
<td></td>
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<td>Sound Recording and Design (O)</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

Note: Mapping to other external frameworks, e.g. professional/statutory bodies, will be included within Student Course Handbooks.