



Course Handbook

B.A Honours Screenwriting with Film, Television and Radio 2019/20

Course Leader: Steve Lawson
School: Journalism, Media and
Performance



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

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Contents

- 1 Welcome to the Course**
- 2 Structure of the Course**
- 3 Approaches to teaching and learning**
- 4 Student Support**
- 5 Assessment**
- 6 Classification of Awards**
- 7 Student Feedback**
- 8 Appendices**
 - 8.1 Programme Specification(s)**

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.

John Aitken

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 – John Aitken

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 – Steve Lawson**

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 – Bill McCoid, Gerry Linford, Tom O’Boyle, Susanne McCoid**

Liaise with the Course Leader and Division Leader on the co-ordination of studies on the course.

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.

Level 4	PV1030	Compulsory Modules Introduction to Screenwriting	20 credits
	PV1035		Script Stage 2
PV1033	TV Serials & Soaps		20 credits
PV1034	Introduction to Radio Writing		20 credits
		Optional modules (select 40 credits from)	
	AV1031	An Introduction to Narrative Film	20 credits
	AV1500	Television Studio Production	20 credits
	PV1032	Writing for Comedy	20 credits

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 Module Registration Options

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

A timetable will be available once you have enrolled on the programme, through the student portal.

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 re-quests 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

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website: <http://www.uclansu.co.uk/>

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

<p>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.</p>

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
<p>A1. Demonstrate an understanding of Film, Television and Radio Screenwriting techniques.</p> <p>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.</p> <p>A3. Independently research around media and critical issues, to use these to understand, develop and apply complex arguments in formal presentations and written form.</p> <p>A4. Produce extended format work to professional standard suitable for public and professional dissemination.</p>
Teaching and Learning Methods
<p>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.</p>
Assessment methods
<p>Practical work, including scripts and supporting documentation, evaluations and marked presentations.</p>
B. Subject-specific skills
<p>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.</p> <p>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).</p> <p>B3. Produce more extended screenwriting work potentially suitable for industry or independent production</p> <p>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.</p>
Teaching and Learning Methods
<p>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.</p>
Assessment methods
<p>Practical work, including scripts and supporting documentation, evaluations and marked presentations.</p>
C. Thinking Skills
<p>C1. The student will actively test and explore relevant theoretical ideas as well as current industry 'conventional wisdom' in developing their own creative practice.</p>

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				14. Awards and Credits
Level	Module Code	Module Title	Credit rating	
Level 6	PV3035 PV3203	Compulsory Modules Starting the Feature Screenwriting Major Project	20 credits 40 credits	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.
	AV3003 PV3991 PV3034 PV3981 PV3036	Optional modules (select 60 credits from) Extended Research Project Dissertation The Writers' Room Work As Practice The Short Film	40 credits 40 credits 20 credits 20 credits 20 credits	
Level 5	PV2030 PV2031 PV2032 PV2034	Compulsory Modules Story Design Writing for Film Comedy Writing Writing Radio Drama	20 credits 20 credits 20 credits 20 credits	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
	PV2035 PV2036 AV2004 AV2002 AV2501 AV2007	Optional modules (select 40 credits from) Writing for Video Games Script and Shoot Documentary Production Adaptations Producing and Directing Thinking Through Film	20 credits 20 credits 20 credits 20 credits 20 credits 20 credits	
Level 4	PV1030 PV1035 PV1033 PV1034	Compulsory Modules Introduction to Screenwriting Script Stage 2 TV Serials & Soaps Introduction to Radio Writing	20 credits 20 credits 20 credits 20 credits	Certificate of Higher Education Requires 120 credits at Level 4 or above
	AV1031 AV1500 PV1032	Optional modules (select 40 credits from) An Introduction to Narrative Film Television Studio Production Writing for Comedy	20 credits 20 credits 20 credits	
15. Personal Development Planning				
<p>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.'</p>				
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.*

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

LEVEL 4

AV1031	An Introduction to Narrative Film*	O	x				x				x			x	x	x	
PV1030	Intro to Screenwriting	COMP	x	x			x	x						x	x	x	x
PV1035	Screenwriting Stage 2	COMP	x	x			x	x						x	x	x	x
PV1032	Writing Comedy	O	x	x			x	x						x	x	x	x
PV1033	TV Serials & Soaps	COMP	x	x			x	x			x			x	x	x	x
PV1034	Introduction To Radio Writing	COMP	x	x			x				x			x	x	x	x
AV1500	TV Studio Production*	O	x	x				x			x			x	x	x	x

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.

Programme Specification

1. Awarding Institution / Body	University of Central Lancashire
2. Teaching Institution and Location of Delivery	University of Central Lancashire
3. University School/Centre	School of Film Media and Production
4. External Accreditation	
5. Title of Final Award	BA (Hons) Media (Foundation Entry)
6. Modes of Attendance offered	FT
7. UCAS Code	F378 / M478 / 3C58 / F578 / F478 / W68 / D386 / M478 / P468 / 3D95
8. Relevant Subject Benchmarking Group(s)	QAA 251 (2008), Communication, media, film and cultural studies (no specific foundation benchmarking statements)
9. Other external influences	Skillset National Occupational Standards: Camera (2012) Editing (2013) sound (2009) Production (TV & Film 2013) Interactive Media (2013)
10. Date of production/revision of this form	December 2018
11. Aims of the Programme	
<ul style="list-style-type: none"> • 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 	

12. 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 none 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.

Assessment methods

Self-reflective personal development journal
Presentation on media industry roles and production methods
Initiation and completion of extended project in a chosen media subject area

13. Programme Structures*

14. Awards and Credits*

Level	Module Code	Module Title	Credit rating	
Level 3	PHC001	Approaches to Photography	20	Requires 120 credits to proceed To: BA (Hons) Screenwriting with Film, Television and Radio (must include PVC001, PVC002, AXC003, RPC001, PHC001, PHC002)
Level 3	PVC001	Introduction to Filmmaking	20	
Level 3	PVC002	Scriptwriting for Production	20	
Level 3	TEC001	Web Fundamentals	20	
Level 3	TEC003	Audio and Video Technologies	20	
Level 3	PHC002	Self-images: Identities, Diaries and Documents	20	
Level 3	AXC003	Introduction to Animation and Games	20	
Level 3	RPC001	Sound recording and Design	20	

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>
Skillset –
- <http://www.skillset.org/standards/standards/Camera/>
- <http://www.skillset.org/standards/standards/IM/>
- <http://www.skillset.org/standards/standards/Editing/>
- <http://www.skillset.org/standards/standards/Production/>

Curriculum Skills

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

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes															
				Knowledge and understanding				Subject-specific Skills				Thinking Skills				Other skills relevant to employability and personal development			
				A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4	D1	D2	D3	D4
	PHC001	Approaches to Photography	(O)	x		x		x	x	x		x	x			x		x	
	PVC001	Introduction to Filmmaking	(O)	x		x		x	x	x		x	x		x	x		x	
	PVC002	Scriptwriting for Production	(O)	x	x					x			x	x			x	x	x
	TEC001	Web Fundamentals	(O)		x	x		x	x	x	x		x		x			x	
	TEC003	Audio & Video Technologies	(O)	x		x		x	x	x			x		x			x	x
	PHC002	Self-Images: Identities, Diaries and Documents	(O)	x			x	x	x		x	x	x			x		x	
	AXC003	Introduction to Animation and Games		x	x	x		x		x	x		x	x		x	x		
	RPC001	Sound Recording and Design	(O)	x		x		x	x	x			x		x	x			

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