

Course Handbook
MA Scriptwriting 2019/20
Course Leader: Bill McCoid School: Film,
Media and Performance

MA SCRIPTWRITING



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

All course materials, including lecture notes and other additional materials related to your course and provided to you, whether electronically or in hard copy, as part of your study, are the property of (or licensed to) UCLan and **MUST** not be distributed, sold, published, made available to others or copied other than for your personal study use unless you have gained written permission to do so from the Dean of School. This applies to the materials in their entirety and to any part of the materials.

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1. Welcome to the course

Welcome to the School of Journalism and Digital Communication.

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. On pages 13–16 are lists of the core (i.e., compulsory) and optional modules for the programme. Please take a look at these when it is time to choose your modules, as hopefully they should make clear what options are open to you.

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 Lead
Media Practice (Scriptwriting)

School of Film, Media and Performance



The Jack Rosenthal Award for Best Screenplay

Rationale, aims and learning outcomes of the course

We are now regarded as one of the top Scriptwriting 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, Film Production, Theatre, Radio or Video Games.

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 ITV, 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 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 MA Scriptwriting course at UCLAN.

Contemporary Film, Television, Radio and Stage demands individuals that can understand, analyse and challenge underlying concepts and creatively apply a variety of skills to produce work regardless of the applied discipline.

The MA Scriptwriting programme, 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 courses aim to develop students' creativity in a

narrative based media through studying with experienced practitioner tutors.

Practice is at the centre of the course. By the end of the course each student should be able to produce challenging work that uses a particular writing medium effectively. 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 sound grounding in current thinking about the media and how this impacts on the work of contemporary practitioners.

1.2. Rationale

Rationale, aims and learning outcomes of the course

The MA Scriptwriting builds on the success of the BA (Hons) Screenwriting with Film, Television and Radio. In the past eight years over 60 students have undertaken the course. Many of them now work as writers in Television, Stage, Radio, Film, Web and Journalism. 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.

Media-CityUK provides employment opportunities for 15,500 people, including 1,500 trainee posts per year and space for 1,150 creative and related businesses.

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 MA in Scriptwriting is both wider in range, and displays a deeper knowledge of writing for radio, television, film and stage. It also forms part of the successful and internationally recognised portfolio of Master's provision of the School of Journalism, Media and Performance at UCLan. As such, it is an integral part of the School's and the University's medium term strategy of curriculum innovation and provision. This positioning will help foster a strong postgraduate culture in which to develop and thrive.

1.2.1 The Course

The course will reflect best current industry practice, equipping students with the most appropriate practice skills. The Writing for Radio module offers students the opportunity to leave the course with a broadcast radio credit. Linked to the entrepreneurial module, the optional Writing for Stage module affords the student the opportunity to produce their own stage play. Scriptwriting for Video Games module offers students the chance to write computer video games. The course will also offer core modules in Writing for Film and Writing for Television. 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 students graduating from the Scriptwriting 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-CityUK 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.

This Course is available as a one-year full-time programme or a two-year part-time

programme.

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.

Each of these shares a philosophy of practice-based study, while each has distinct routes of study and learning outcomes.

All three are designed to produce employable graduates with the transferable, as well as subject specific skills demanded in the workplace.

1.2 Course Team

Division Leader – Alan Keegan

The Division 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.

Course Tutors

Tutors are responsible for the teaching of specific modules. Each Tutor teaches in their specialist area.

Programme Team

Below is your programme team, mostly located in the Media Factory. If you have any questions relating to your programme of studies, please use the contact information provided.

NAME	RESPONSIBILITY	ROOM NO.	Telephone N ^o (01772 89****)	EMAIL
Andrew Ireland	Executive Dean	VB121	Ext 2503	AIreland@uclan.ac.uk
Alan Keegan	Academic Lead	ME309	Ext 3907	AKeegan@uclan.ac.uk
Bill McCoid	Course Leader Screenwriting	ME 330	Ext 5991	WMccoid@uclan.ac.uk
Steve Lawson	Lecturer Screenwriting	ME 330	Ext 5690	SLawson3@uclan.ac.uk
Tom O'Boyle	Screenwriting Tutor	ME330	Ext 5690	TOBoyle@uclan.ac.uk
Gerry Linford	Screenwriting tutor	ME330	Ext 5690	GLinford@uclan.ac.uk
Karen Brown	Screenwriting tutor	ME330	Ext 5690	KBrown11@uclan.ac.uk
Linda Sever	Film Production Senior Lecturer	ME 328	Ext 3196	LSever@uclan.ac.uk
Mandy Langton	Film Production Lecturer	ME328	Ext 3198	MLangton1@uclan.ac.uk
Stephen Place	Film Production Senior Lecturer	ME 328	Ext 3199	SPlace@uclan.ac.uk
Adam Robson	Course Leader TV Production	ME330	Ext 3907	ARobson@uclan.ac.uk

Administrative Team

School Office	The Hub C and T Building	CM2035	Ext. 4730	JMOffice@uclan.ac.uk
Sue Bradshaw	Programme Administrator	CM2035	Ext. 3862	dlfinnan@uclan.ac.uk
June Hazzard	Clerical Assistant	CM2035	Ext. 4730	JHazzard@uclan.ac.uk
Ann Hitchen	Clerical Assistant	CM2035	Ext. 3058	AHitchen@uclan.ac.uk

1.3 Expertise of staff

The staff are all professional writers who have worked in television, film, stage, radio and journalism. Between them the staff have over 65 years experience as professional writers. Three of 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

Campus Admin Services provides academic administration support for students and staff and are located at CM2035 (**Computing and Technology Building**) and is 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. Course specific information is also available via school Blackboard sites.

Computing and Technology Building

Art, Design and Fashion

Computing

Journalism, Media and Performance

Engineering

telephone: 01772 891994/891995

email: CandTHub@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

Our External Examiner is Carl Hunter.

Carl is a Lecturer at the Edge Hill University, Ormskirk

1.8 Progression Opportunities

Skills that are related to employment that the course teaches include:

- The ability to evaluate ideas, work in progress and final work, in terms of quality, appropriateness, and potential for further development
- Industry and client expectations of presentation
- Key technical practices of the media
- Adaptability and resourcefulness.

Perhaps most crucially, the course aims to instil a sense that quality work can and should be aspired to. Realistically, graduates will nearly always have to work their way up, often starting out on mundane jobs producing work that is professional but limited in its ambitions; with a sense of their ability to produce work of greater depth and merit, they are more likely to achieve beyond this and become involved in projects that are fulfilling personally and professionally.

Although the media is very competitive, previous graduates have an excellent record of finding work in a number of media related fields. The module tutors have industry experience in their various fields and have much practical advice and insight to offer.

Areas where graduates can expect to find work include all aspects of TV production, commercial video production, independent film work, community arts, freelance work, radio production, corporate, advertising, theatre etc. The course is an excellent foundation for further study as well as those seeking work in teaching. The course also provides a strong basis for independent practice either outside or within the graduate's chosen career.

1.9 Admin Services

Campus Admin Services provides academic administration support for students and staff and are located at CM2035 (**Computing and Technology Building**) and is 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. Course specific information is also available via school Blackboard sites.

The hub telephone number for the is 01772 891994 or 01772 891995 The hub email contact is CandTHub@uclan.ac.uk

1.10 Programme Aims

Programme Aims

- To develop in students the ability to produce innovative writing of high quality across Film, Television, Stage and Radio, that is based on a well-structured and creative use of narrative.
- To promote a specialist knowledge and mastery of scriptwriting skills, including story structure, scene development, characterisation and dialogue that will enable students to turn their stories into industry standard scripts.
- To provide a course that offers students the opportunity to rigorously develop their scripts through both peer workshops and individual tutorials, while maintaining the flexibility to build on individual strengths and develop their own voice.
- To develop transferable skills of self-evaluation, independent research, project management and development that will be of benefit to any future involvement in the media and theatre industries.
- To enhance students' career potential by facilitating a proactive and self-reflective role both in their own work and through nurturing professional

1.11 Learning Outcomes

On completion of the MA Scriptwriting students will be able to:-

- Express a critically discursive knowledge of contemporary issues, debates and professional contexts in relation to their own creative practice.
- Demonstrate an advanced understanding of key critical concepts and approaches to narrative writing across all media.
- Apply a comprehensive foundation of both primary and secondary research methods to a professional writing project.
- Demonstrate a specialist knowledge and mastery of scriptwriting skills, including complex story structure, scene development, compelling characterisation and dialogue to the recognised industry standard.
- Contribute creatively and professionally to the development of original scriptwriting to an exacting standard across all media, both in the self-evaluation of work and in

constructive group discourse.

- Exhibit an advanced understanding of contemporary scriptwriting through practical experience of developing original and innovative ideas into industry proposals, treatments and completed scripts suitable for submission to broadcasters.
- Critically and creatively evaluate current issues, research and contemporary practice in scriptwriting across all media and display a mastery of the intellectual abilities appropriate to the form.
- Display a high level of independent planning, research, development and self-evaluation of the process of creating a major writing project potentially suitable for industry or independent production.
- Demonstrate an advanced critical awareness of their own developing practice and that of their peers through work produced and rigorous group discourse.
- Demonstrate the ability to plan, research, develop, produce and evaluate complex and advanced intellectual projects.
- Demonstrate employability and professional skills relevant to contemporary scriptwriting practice across all media industry sectors.
- Take a proactive and self-reflective role in creating original work and developing professional relationships with others.



2. Structure of the course
2.1 Overall structure

FULL TIME

SEMESTER 1 - September to January		
<u>PV4010</u> Research Methodologies COMPULSORY 20 Credits	<u>PV4015</u> Enterprise and Professional Practice COMPULSORY 20 credits	<u>PV4120</u> Writing For Film COMPULSORY 20 credits
SEMESTER 2 - January to May		
<u>PV4121</u> Writing For Radio COMPULSORY 20 credits	<u>PV4135</u> Writing For Television COMPULSORY 20 credits	<u>PV4160</u> <i>Scriptwriting for Video Games</i> OPTIONAL 20 credits
		OR
		<u>PV4135</u> <i>Writing for Stage</i> OPTIONAL 20 credits
SEMESTER 3 – May to September		

PV4155
Major Project
CORE
60 credits

PART TIME

SEMESTER 1 - September to January

PV4010
Research Methodologies
COMPULSORY
20 Credits

PV4120
Writing For Film
COMPULSORY
20 credits

SEMESTER 2 - January to May

PV4121
Writing For Radio
COMPULSORY
20 credits

PV4135
Writing For Television
COMPULSORY
20 credits

SEMESTER 3 – May to September

PV4155
Major Project (Part 1)
CORE
60 credits

SEMESTER 4 - September to January

PV4015
Enterprise and Professional Practice
COMPULSORY
20 credits

EITHER

PV4160
Scriptwriting for Video Games
OPTIONAL
20 credits

SEMESTER 5 - January to May

OR

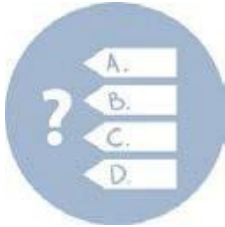
PV4135
Writing for Stage
OPTIONAL
20 credits

SEMESTER 3 – May to September

PV4155
Major Project (Part 2)
CORE
60 credits

Progression

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. Your course leader will organise Progression talks to explain the options available to you.



2.3 Course requirements

Students are required to pass ALL modules over either a one year or two year period.

You will need to pass 180 credits, of which 60 will be the dissertation element, in order to pass the Masters degree.

Normally students will require a good first degree and a proven interest in Scriptwriting in order to undertake the course.

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.

2.3 Module Registration Options

Discussions about your progression through the course normally take in September of each 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.

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.

2.4 Study Time

2.4.1 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

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.

2.4.2 Expected hours of study

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.

The development of each individual student's strengths as a practitioner will lead to the production, in the final semester, 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 issues.

Self-Evaluation

Throughout your period of study we will rely heavily upon 'peer' and 'group' evaluation. This reflects your growing ability to criticise positively and to use evaluative techniques to affect positive outcomes in your creative work and work of your peers. Thus effective application of evaluative tools will be reflected in the assessment strategies for developing projects, presentations and supporting research material. However to offer useful criticism to others relies on a genuine understanding of the processes that occur in the development of creative work; the ability to 'self-evaluate' is essential to this knowledge. In most cases the submission of major pieces of Scriptwriting work should be accompanied by a **reflective essay** (see below) that gives you the opportunity to reflect upon the creative processes employed and the work that results.

Your progress as a student and your final recommendation, are decided by the grades that you receive for the work that you submit for assessment. Although the criteria for assessment of each assignment is included in this handbook (so that you know in detail what tangible evidence of study we expect) there are other areas of learning in your academic progress that are not so easily charted by assessment criteria and end-of- semester grades. Consequently you should be asking yourself questions such as: what kind of approaches to study achieves good results? What approach to study do I have? How do I alter my approach to study to achieve more?

Educational research identifies two basic types of learning, and uncovers differences in students' approaches to the learning process. They are described as 'rigorous' and 'superficial'.

Students who have a rigorous approach to learning:

- Intend to understand material for themselves and interact vigorously and critically with the content
- Relate ideas to previous knowledge and experience
- Use organising principles to integrate ideas
- Relate evidence to conclusions
- Examine and challenge the logic of the argument

Students who have a superficial approach to learning:

- Intend simply to reproduce parts of the content and accept ideas and information passively
- Concentrate only on assessment requirements
- Do not reflect on purpose or strategy
- Memorise facts and procedures routinely
- Fail to distinguish guiding principles or patterns.

If you think you are too regularly falling into the latter category, we recommend that you make an appointment to speak to your Personal Tutor. Although it is you who will ultimately have to effect the change to your learning pattern, you will find it much easier if you have the support of a tutor.



2.4.3 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:

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 your Module Tutor. Please check the above contact list for getting in touch. If you cannot get hold of your teacher, please contact the school office. It is imperative to contact someone, so that your illness or absence is recorded. Please be very careful with this as it may have implications on your student loan.

If you are an international student under the Visas and Immigration (UKVI) Points Based System (PBS) - you **MUST** attend your course of study regularly; under PBS, UCLan is obliged to tell UKVI if you withdraw from a course, defer or suspend your studies, or if you fail to attend the course regularly.

If you have not gained the required authorisation for leave of absence, do not respond to communications from the University and if you are absent for four weeks or more, you may be deemed to have withdrawn from the course. If this is the case, then the date of withdrawal will be recorded as the last day of attendance.

Each time you are asked to enter your details on SAM you must remember that the University has a responsibility to keep information up to date and that **you must only enter your own details on the system**. To enter any other names would result in inaccurate records and be dishonest. Any student who is found to make false entries can be disciplined under the student guide to regulations.

Students can check their attendance record through myUCLan.

3. Approaches to teaching and learning

3.1 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

As we are a mainly creative course we work a lot with notebooks and plans in trying to develop skills in thinking laterally rather than logically about certain ideas. Use an mp3/minidisk for recording sounds and voices. Start to take notice of everything around you, be curious and enthusiastic about people and places. This is the main aspect of studying the practical side of Scriptwriting. Observe life around you and you will have a better understanding of transferring these skills into your work.

3.8 Self-Evaluation

Throughout your period of study we will rely heavily upon 'peer' and 'group' evaluation. This reflects your growing ability to criticise positively and to use evaluative techniques to affect positive outcomes in your creative work and work of your peers. Thus effective application of evaluative tools will be reflected in the assessment strategies for developing projects, presentations and supporting research material. However to offer useful criticism to others relies on a genuine understanding of the processes that occur in the development of creative work; the ability to 'self-evaluate' is essential to this knowledge. In most cases the submission of major pieces of Scriptwriting work should be accompanied by a **reflective essay** (see below) that gives you the opportunity to reflect upon the creative processes employed and the work that results.

Your progress as a student and your final recommendation, are decided by the grades that you receive for the work that you submit for assessment. Although the criteria for assessment of each assignment is included in this handbook (so that you know in detail what tangible evidence of study we expect) there are other areas of learning in your academic progress that are not so easily charted by assessment criteria and end-of- semester grades. Consequently you should be asking yourself questions such as: what kind of approaches to study achieves good results? What approach to study do I have? How do I alter my approach to study to achieve more? Educational research identifies two basic types of learning, and uncovers differences in students' approaches to the learning process. They are described as 'rigorous' and 'superficial'.

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- Intend to understand material for themselves and interact vigorously and critically with the content
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- Fail to distinguish guiding principles or patterns.

If you think you are too regularly falling into the latter category, we recommend that

you make an appointment to speak to your Personal tutor. Although it is you who will ultimately have to effect the change to your learning pattern, you will find it much easier if you have the support of a tutor.

3.9 Reflective Essays

In some modules you will be studying, we ask you to submit a Reflective Essay as a self-evaluation document for assessment. You may worry about this, perhaps thinking that admitting your faults will cause you get a poor grade or even fail; equally you may be embarrassed about admitting that you did something very well!

The documents are not there to catch you out, but have two main functions:

1. to allow you consider your achievements and to establish a good working methodology;
2. to allow your tutors to understand how and why you produced the work we have assessed and to guide you to replicate success or to avoid mistakes.

Put simply, these documents are to ensure that you make the most of your achievements. We will assist you, through seminars and tutorials, to write the first Reflective Essay, but as a simple guide you should consider the following:

As part of the process of documenting your achievement avoid spending too long describing 'what' you did and 'how' you did things; concentrate at least as much on 'why' as well as 'what' and 'how'. In other words, always support what you did by explaining the reasons for your decision.

The 'what I did was...' should always be linked to 'because...' or 'I achieved...X...through...Y...'. For instance, when you describe your original ideas you should also explain why they were relevant to the assignment. When you describe how you began to turn ideas into practical output within a studio or workshop session you should also show why the methodology you applied was appropriate. When producing finished work you should also review the process and explain why your initial ideas changed and why the product was better because of these changes.

As part of the learning process it is important to evaluate your own contribution within the context of the creative writing process and the finished work. The self-assessment document gives you the opportunity to consider;

- Creative input (ideas and aesthetics)
- Practical input (subject-specific and transferable skills)
- Leadership, team contributions and time-management (project development)

Reflect upon what you did well and how you could have approached things differently. Remember group projects are like the 'real world' – each of you is reliant upon one another, and one person's failure is also your failure. For instance, within your self- assessment document we are not expecting you to blame someone else for not working to schedule but to ask yourself what you did, should or could have done, to respond to the challenge created by the changed situation.

3.10 Further help

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!

3.11 Learning Resources

The UCLan Library

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.

Your UCLan Library is more than just a building full of books. Whilst we do have thousands of books which offer extensive reading for each and every subject (as well as thousands of [e-resources](#) which can be accessed online), the Library is also home to a wide range of study areas to meet different study needs. These include:

- group study zone
- silent study areas
- bookable study rooms and pods
- quiet study areas
- a design suite

You'll also find hundreds of computers and apple macs, with laptops and MacBooks available to borrow within the building. Refreshments are available from the 'Food for thought' cafe.

The UCLan Library is a modern and up-to-date space, thanks to extensive refurbishments carried out during the summers of 2008 and 2009. Test your knowledge of the new library - have a go at the [Library Tour Quiz](#)

Our current students say:

"The library is great. There are plenty of key texts and the staff are always happy to

help. The balance between traditional research and ICT has been calculated well and the optimal learning atmosphere has been achieved. Plus it looks great and you can get a brew!" "Spacious, well arranged, well equipped, innovative and useful. Impressive facility"

3.12 Support for Students

This will advise students on the best place to get support when using eLearn.

WISER

WISER offer specialist advice and guidance to ALL students at the University; no matter what area of study, undergraduate or postgraduate. Learn how to study more effectively and get better marks for your exams and assignments. Get help with your personal development planning, and develop skills that can contribute to your PDP portfolio.

WISER Workshops

There are a variety of services to support students and these include WISER:
<http://www.uclan.ac.uk/students/study/wiser/index.php>

Note-taking strategies
Essay & report writing
Reflective writing
Exam & revision techniques
Writing up dissertations
Oral presentation



3.3 Learning resources

3.3.1 Learning Information Services (LIS)

LIS Customer Support Team

For problems relating to your user account such as Passwords you will need to contact the LIS Customer Support Team (x5355). They will be able to advise you on any technical problems you are having if using eLearn from a non-campus PC. If you are experiencing difficulties we recommend you use the Browser Checker on the [login page](#) of eLearn

Contact Tutor If you cannot see your module listed in the Course List or you are having trouble accessing materials within the module space you will need to ask your module tutor. If you can explain the problems to your tutor your tutor can then relay that information to the LDU eLearn team.

3.3.2 Electronic Resources

Enrol on eLearn Course

We have designed an eLearn module specifically to help new students navigate and grow accustomed to eLearn. To log into eLearn with WebCT you will need the username and password which is printed on your Corporate Card. Once you are logged in:

1. Select Courses Available to All
2. Find the Getting Started with eLearn (WebCT) for Students course
3. Select Enrol
4. Select the Exit Button
5. Select the MyWebCT tab to refresh your course list.

You should now see the course Getting Started with eLearn (WebCT) for Students listed in your course list on the MyWebCT page. Access the module and follow the instructions through the interactive materials to gain a better grasp of how to use eLearn.

Material is available on Blackboard

3.4 Personal development planning

- Self Awareness
- University Study Skills
- Reviewing Progress
- Career Planning

Induction is a very important time for you. It will help you to make sure that:

- You are on the right course.
- You know everything you need to make the most of your university course.
- You have a personal tutor who will be an important contact and support throughout your course.

Make induction work for you - it will help you to:

1. Understand what is expected of you and be responsible for your learning.
2. Know more about yourself, recognise your achievements and be confident about future challenges.
3. Understand how to manage your work and also develop your wider interests.
4. Know where to find out information and how to succeed in your chosen course.

So - what needs to be done?

You need to be organised and focused to get the best out of your time at University. You'll probably get lots of Induction materials. They will give you plenty of detailed information to help with your programme and other aspects of university life. But apart from the practical aspects of finding your way round, making sure you fill in all the right forms and so on, there is also the issue of your own motivation to succeed - being clear about where you want to go is the first step to getting there.

[Think about why you are here. What were your motives for coming to university? Do you know what you want to achieve?](#)

Try answering the questions below in one or two sentences.

1. What made me decide to take this course?
2. What do I have to do to complete this course?
3. What are my worries about taking this course?
4. What am I particularly interested in learning about?
5. What do I really want to do?
6. What do I hope to achieve?
7. How and when will I know if I have achieved what I want?

Follow-up: Self-assessment is difficult - be honest about yourself. You may find out

things that surprise you.

Discuss your answers with your tutor.

- Either write things down or just talk if you prefer.
- Keep any useful notes in your personal folder.

Use your answers to help you think about future action. Check out your career plans and employment ambitions. Don't rely on luck! Chance will always play a part in how successful you are in getting the jobs, training and education you want. But planning can help you to have some control over what happens.

3.5 Preparing your career

Making career plans		
<i>How good are your career plans? Look at the statements below. You can do this in a group or on your own.</i>		
Answer Yes or No	Yes	No
A. I have clear career goals.		
B. I am working towards my career goals.		
C. I know what kind of progress I'm making on my course.		
D. I have all the information I need about my opportunities.		
E. I know what choices I've got.		
F. I have thought about the effect each choice might have on my future.		
G. I Have talked through my ideas with people who know me well.		
H. I have talked to the experts (e.g. a careers adviser, tutors, my line manager).		
I. I have an up-to-date careers plan.		
J. I am working on my career plan.		
K. I am making progress towards career goals.		
<i>Now arrange the statements where you have answered "No" in order of importance to you. For each statement, say what action you are going to take</i>		

<i>Follow-up: You've just made a list of actions needed so that your career plans can take shape.</i>		
-------------------------------------------------------------------------------------------------------	--	--

Career plans - Keep a record.

Discuss your ideas with your tutor, careers adviser or line manager.

Develop your plans using a layout like the table below:

Say what you actually intend to do, where you will go for information, help or ideas, and when you will do it.

Career Plan		
How good are your career plans? Look at the statements below. You can do this in a group or on your own.		
What	How	When
What I intend to do	Information sources	Deadlines

Futures

- It is important that you plan for the future you want. The university's futures team is here to help you, whether you want:
- individually tailored careers information, advice and guidance
- extra-curricular workshops, seminars and events on all aspects of employability, career development and business enterprise
- Learning from work opportunities, such as work placements, work experience opportunities, internships and volunteering
- electives and modules to help with your employability and career development

By taking part in workshops and seminars, by undertaking work experience or

volunteering or a range of other opportunities from **futures** you may be eligible to achieve the **futures award** - this will formally recognise your employability and enterprise achievements. A great award to have when applying for that ideal job!

Northern Lights

As part of UCLan futures, the Northern Lights Business Incubation unit provides support to students, graduates and businesses throughout the Northwest.

The support programme and facilities available include:

- Access to business workspace, including “hot-desk” and “rent-a-desk” options
- Use of computers with broadband access
- Telephone, fax and printing facilities
- Bookable boardroom / meeting room
- One-to-one business mentoring and group learning sessions
- Networking events
- Business competitions

As well as the above support, current UCLan students and recent graduates can also access comprehensive support through the futures Enterprise programme which includes Enterprise and Investment award schemes.

UCLan Enterprise Development Award

You can take time out to develop your personal ACTION PLAN with the support of our experienced business mentors.

Apply for a 12 week award of £960 plus up to £2,000 worth of support, including optional FREE use of office facilities in the Media Factory's Business Incubation Space. You don't have to know about business, finance, tax or VAT - you just need an exciting business idea. This award is available to all students and graduates since 2006 from UCLan and its partner institutions. Application for this award is through the submission of an application form only.

UCLan Enterprise Investment Award

This award scheme helps students and graduates of UCLan and its partner institutions achieve their entrepreneurial goals.

Applicants are helped to get their new businesses off to a good start by the provision of a £1,500 grant, to invest in the early development of their operation.

Applications for the Award are accepted from individuals or groups of up to three representing one business only. Application for the Award is through the submission of a business plan and application form. Businesses must be within their first 12 months of trading. Application is made through the submission of an application form, business plan and cash flow forecast (see supporting documents below).

Through the Northern Lights programme there you can take advantage of a comprehensive programme of support:

- **Workshops**

A range of workshops run throughout the year to help entrepreneurs develop their

business skills through the “Managing Your Business” series of events which includes topics such as: Business Foundations, Tax and Insurance, Finance and book keeping, Intellectual Property, Legal issues, Marketing and PR, networking skills and sales training

- **Mentoring**

A team of in-house mentors and support from a wide range of private sector partners provide support through 1-2-1 mentoring, action learning sets and specialist advice clinics.

- **Networking**

Being in business can be a lonely experience and the team organise a number of networking events enabling entrepreneurs to both to meet and share ideas with other entrepreneurs and also to meet with potential new clients, suppliers or collaborators.

4 Student Support

Student Support, Guidance and Communication

4.1 Academic Advisors

Students will be allocated a personal tutor during induction, and will be given their contact details for making an appointment.

If students are experiencing any personal problems or have concerns related to their academic work, the personal tutor should be their first point of contact. The primary aim of the personal tutor is to support their tutees’ studies, and to enhance their overall experience at the University. If the personal tutor cannot help directly with a problem, they will be able to refer students on to specialist support. Your personal tutor will arrange to see you normally once per semester in order to monitor and assist your development.

Students may, for various reasons, prefer to speak to someone other than their personal tutor. In this case, the next point of contact should be Alan Keegan (Media Practice, Division Leader) on 01772 893907. Email Akeegan@uclan.ac.uk



4.2 Academic Advisors

Soon after induction 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.

Progression and Awards

You will be asked sometime in February/March of Year One to decide on your second year modules and fill out forms to register on them.

There is some flexibility over module choice but you must fulfil the requirements of your programme of study – it is important to speak to your Academic Advisor if you are at all unsure about your programme.

Members of staff are there to help, but final responsibility for the management of your programme of study rests with **you**. Your course profile must contain the necessary compulsory modules and pre-requisite modules for continuation to Year Two – make sure you understand what modules are needed and that you are registered for these.

4.3 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

Health and Safety

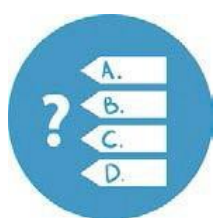
As a student of the University you are responsible for the safety of yourself and for that of others around you. You must understand and follow all the regulations and safety codes necessary for a safe campus environment. Please help to keep it safe by reporting any incidents, accidents or potentially unsafe situations to a member of staff as soon as possible.

Safety assessments have been undertaken for each module of your course and you will be advised of all applicable safety codes and any specific safety issues during the induction to your course and modules. You must ensure that you understand and apply all necessary safety codes. These form an essential element of your personal development and contribute to the safety of others.

4.4 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

Assessment

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.

Assessment Strategy

This handbook provides an overview of assessments, grades and results. It is important that you read and understand this information. The Module Information Packs give you more details about the specific assignments in a particular module. All assessed work is returned to you with feedback from the tutor. It is important that you take on board this feedback in

order to improve your performance as the course develops. If you do not understand the tutor's feedback or wish to discuss the comments, please ask the tutor for an appointment. The pass mark for assessments is 40%. A mark such as this indicates that you have only just reached the level of performance described in the learning outcomes for each module and there are weaknesses you will need to address. The steps from 40% to 70% and more are outlined in the marking criteria on the following pages.

If you fail to achieve 40% you will normally be 'referred'. This means you will be offered another chance to do assignments. If you then pass you can only get a mark of 40%, no matter how good your second piece of work was.

In many modules you must pass each assignment. This means that even if all your marks in the module add up to an overall mark of more than 40% you will still be required to retake and pass any assignment in which you got less than 40%.

Students new to university are sometimes surprised by what appears to be the low level of marks. This is a result of the marking scale we use and does not necessarily mean you are doing badly. You should note that the middle of the scale (i.e. the mark for generally adequate or average work) is 55%. Marks above this indicate quite good to excellent progress. Marks below this show that there are some weaknesses you need to address and correct.

A guide to marking is included with Appendix 1 at the end of this handbook.

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 pseudo-Turnitin 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.

Cheating, plagiarism, collusion or re-presentation

You are required to sign a declaration indicating that individual work submitted for an assessment is your own.

If you attempt to influence the standard of the award you obtain through cheating, plagiarism or collusion, it will be considered as a serious academic and disciplinary offence as described within the [Academic Regulations](#) and the [Assessment Handbook](#) .

- Cheating is any deliberate attempt to deceive and covers a range of offences described in the [Assessment Handbook](#).
- Plagiarism describes copying from the works of another person without suitably attributing the published or unpublished works of others. This means that all quotes, ideas, opinions, music and images should be acknowledged and referenced within your assignments.
- Collusion is an attempt to deceive the examiners by disguising the true authorship of an assignment by copying, or imitating in close detail another student's work - this includes with the other student's consent and also when 2 or more students divide the elements of an assignment amongst themselves and copy one another's answers. It does not include the normal situation in which you learn from your peers and share ideas, as this generates the knowledge and understanding necessary for each individual to independently undertake an assignment; nor should it be confused with group work on an assignment which is specifically authorised in the assignment brief.
- Re-presentation is an attempt to gain credit twice for the same piece of work.

The process of investigation and penalties which will be applied can be reviewed in the [Assessment Handbook](#). If an allegation is found to be proven then the appropriate penalty will be implemented:

In the case of a single offence of cheating, plagiarism, collusion or re-presentation:

- The penalty will be 0% for the element of assessment, and an overall fail for the modules
- The plagiarised element of assessment must be resubmitted to the required standard and the mark for the module following resubmission will be restricted to the minimum pass mark.
- When it is detected the first time on a resubmission for an already failed module no further resubmission for the module will be permitted, and the appropriate fail grade will be awarded.

In the event of a repeat offence of cheating, plagiarism, collusion or re-presentation (irrespective of whether the repeat offence involves the same form of unfair means) on the same or any other module within the course:

- the appropriate penalty will be 0% for the module with no opportunity for re-assessment. This penalty does not preclude you being able to retake the module in a subsequent year.

The penalties will apply if you transfer from one UCLan course to another during your period of study and module credits gained on the former course are transferred to the current course.

Contact the [Students' Union Advice and Representation Centre](#)

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.

Student Staff Liaison Committee Meetings (SSLC)

The purpose of a SSLC meeting is to provide the opportunity for course representatives to feedback to staff about the course, the overall student experience and to inform developments which will improve future courses. These meetings are normally scheduled once per semester. Your course leader will facilitate the meetings using [Guidelines](#) and provide a record of the meeting with any decisions and / or responses made and / or actions taken as a result of the discussions held. The meetings include discussion of items forwarded by course representatives, normally related to the following agenda items (dependent on time of year). Your Student Liaison Officer will be invited to attend and support the resolution of any issues. The course team encourage student feedback in all areas and recognise that additional items for discussion may also be raised at the meeting

- Update on actions completed since the last meeting
- Feedback about the previous year– discussion of external examiner’s report; outcomes of
- National /UCLan studentsurveys.
- Review of enrolment / induction experience;
- Course organisation and management (from each indivudal year group and the course overall);
- Experience of modules - teaching, assessment, feedback;
- Experience of academic support which may include e.g. Personal Development Planning, academic advisor arrangements;
- Other aspects of University life relevant to Student experience e.g. resources, IT, library
- Any other issues raised by students or staff.

Students will be invited to put their names forward to become course representatives by email early in the academic year. Course representatives will be notified of staff and student liaison committee meetings via email by the central administration team. Meetings occur once in semester one and semester two and agendas and minutes of the meetings will be circulated by the administration team.

8. Appendices

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification

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.

Sources of information on the programme can be found in Section 17

1. Awarding Institution / Body	University of Central Lancashire
2. Teaching Institution and Location of Delivery	University of Central Lancashire – Preston campus
3. University School/Centre	Journalism, Media & Performance
4. External Accreditation	None
5. Title of Final Award	MA Scriptwriting
6. Modes of Attendance offered	Full-time / Part-time
7. UCAS Code	n/a
8. Relevant Subject Benchmarking Group(s)	n/a
9. Other external influences	n/a
10. Date of production/revision of this form	April 2016
11. Aims of the Programme	
<ul style="list-style-type: none">• To develop in students the ability to produce innovative writing of high quality across Film, Television, Stage, Radio and Video Games, that is based on a well-structured and creative use of narrative.• To promote a specialist knowledge and mastery of scriptwriting skills, including story structure, scene development, characterisation and dialogue, that will enable students to turn their stories into industry standard scripts.• To provide a course that offers students the opportunity to rigorously develop their scripts through both peer workshops and individual tutorials, while maintaining the flexibility to build on individual strengths and develop their own voice.	

- To develop transferable skills of self-evaluation, independent research, project management and development that will be of benefit to any future involvement in the media and theatre industries.

- To enhance students' career potential by facilitating a proactive and self-reflective role both in their own work and through nurturing professional relationships.

12. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

A1.) Express a critically discursive knowledge of contemporary issues, debates and professional contexts in relation to their own creative practice.

A2.) Demonstrate an advanced understanding of key critical concepts and approaches to narrative writing across all media.

A3.) Apply a comprehensive foundation of both primary and secondary research methods to a professional writing project.

Teaching and Learning Methods

- Lectures, seminars and group workshops
- Individual tutorials
- Verbal and written feedback
- Industry visits and guest lectures
- Field work

Assessment methods

Assessment will typically consist of the submission of 2 scripts (varying in length), a presentation and/or reflective essay per 20 credit module.

B. Subject-specific skills

B1.) Demonstrate a specialist knowledge and mastery of scriptwriting skills, including complex story structure, scene development, compelling characterisation and dialogue to the recognised industry standard.

B2.) Contribute creatively and professionally to the development of original scriptwriting to an exacting standard across all media, both in the self-evaluation of work and in constructive group discourse.

B3.) Exhibit an advanced understanding of contemporary scriptwriting through practical experience of developing original and innovative ideas into industry proposals, treatments and completed scripts suitable for submission to broadcasters.

Teaching and Learning Methods

- Lectures, seminars and group workshops
- Individual tutorials
- Verbal and written feedback
- Industry visits and guest lectures

Assessment methods

Assessment will typically consist of the submission of 2 scripts (varying in length), a presentation and/or reflective essay per 20 credit module.

C. Thinking Skills

C1.) Critically and creatively evaluate current issues, research and contemporary practice in scriptwriting across all media and display a mastery of the intellectual abilities appropriate to the form.

C2.) Display a high level of independent planning, research, development and self-evaluation of the process of creating a major writing project potentially suitable for industry or independent production.

C3.) Demonstrate an advanced critical awareness of their own developing practice and that of their peers through work produced and rigorous group discourse.

Teaching and Learning Methods

- Lectures, seminars and group workshops
- Individual tutorials
- Verbal and written feedback
- Industry visits and guest lectures

Assessment methods

Assessment will typically consist of the submission of 2 scripts (varying in length), a presentation and/or reflective essay per 20 credit module.

D. Other skills relevant to employability and personal development

D1.) Demonstrate the ability to plan, research, develop, produce and evaluate complex and advanced intellectual projects.

D2.) Demonstrate employability and professional skills relevant to contemporary scriptwriting practice and advancements in Information Technology across all media industry sectors.

D3.) Take a proactive and self-reflective role in creating original work and developing professional relationships with others.

Teaching and Learning Methods

- Lectures, seminars and group workshops
- Individual tutorials
- Verbal and written feedback
- Industry visits and guest lectures

Assessment methods

Assessment will typically consist of the submission of 2 scripts (varying in length), a presentation and/or reflective essay per 20 credit module.

13. Programme Structures*

14. Awards and Credits*

Level	Module Code	Module Title	Credit rating
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Level 7	PV4010	Research	20	MA in Scriptwriting Requires 180 credits
	PV4015	Methodologies	20	
	PV4120	Enterprise and	20	
	PV4121	Professional	20	
	PV4135	Practice	20	
	PV4135	Writing for Film	20	
	PV4160	Writing For	20	Possible exit awards:
	PV4145	Radio	20	
	PV4145	Writing For	20	Postgraduate Certificate in Scriptwriting Requires 60 credits
	PV4155	Television	60	
		Writing the Video Game		Postgraduate Diploma in Scriptwriting Requires 120 credits
		Writing For Stage		
		Scriptwriting Major Project		

15. Personal Development Planning

Personal Development Planning (PDP) is a key aspect of the Scriptwriting course at UCLan. PDP, through the creation of a personal portfolio or reflective log, helps to define and focus students' educational and professional aims and goals from the very beginning of the course. It will assist students in considering how they can engage with the learning opportunities the course offers to achieve personal and professional objectives. PDP is integrated within all modules across the course, supported by the personal tutor who will meet students each semester in order to monitor and assist their development.

This course consists of modules with fixed syllabi that together enable the students to gain the knowledge and develop the skills essential to successful scriptwriting. However, the course is designed to allow students to choose or negotiate many aspects of their learning in ways that are appropriate to their abilities and vocational intentions. This is referred to as a student-centred learning approach. When coupled with the self-monitoring and evaluation of PDP, students find that study shifts from a tutor-led/teaching activity, to a personally defined learning experience. This is close to the way in which many independent scriptwriters operate and the terms 'reflective practitioners' or 'thinking artist' describe the kind of graduate we expect our students to become.

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.*

Admission to the MA Scriptwriting will be considered through application form, interview and submission of examples of writing. Normally a 2:2 BA (Hons) degree from the UK or equivalent (non-UK) qualification is required. Applications from individuals with non-standard qualifications, relevant work or life experience will be equally considered. For details of those offered by the University please contact Course Enquiries, tel: 01772 892400.

Students applying for this programme must have a minimum level of proficiency equal to

IELTS 6.5 or equivalent (they must have minimum of 5.5 in each component).

17. Key sources of information about the programme

www.uclan.ac.uk

MA Scriptwriting factsheet

UCLan prospectus

18. Curriculum Skills Map

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									Other skills relevant to employability and personal development
				Knowledge and understanding			Subject-specific Skills			Thinking Skills			

				A1	A2	A3	B1	B2	B3	C1	C2	C3	D1	D2	D3	
LEVEL 7	PV4120	Writing for Film	Comp.	X			X		X			X		X		
	PV4010	Research Methodologies (20 Credits)	Comp.			X				X	X				X	
	PV4015	Enterprise and Professional Practice (20 Credits)	Comp.	X							X				X	X
	PV4121	Writing For Radio (20 Credits)	Comp.		X		X	X	X		X				X	
	PV4135	Writing For Television (20 Credits)	Comp.	X			X	X	X			X			X	
	PV4160	Writing the Video Game (20 Credits)	O		X		X	X	X				X		X	
	PV4145	Writing For Stage (20 Credits)	O			X	X	X		X				X		
	PV4155	Scriptwriting Major Project (60 Credits)	Comp			X	X	X				X		X	X	

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

19. LEARNING OUTCOMES FOR EXIT AWARDS:

Postgraduate Certificate in Scriptwriting

A1.) Express a critically discursive knowledge of contemporary issues, debates and professional contexts in relation to their own creative practice.

B1.) Demonstrate a specialist knowledge and mastery of scriptwriting skills, including complex story structure, scene development, compelling characterisation and dialogue to the recognised industry standard.

B3.) Exhibit an advanced understanding of contemporary scriptwriting through practical experience of developing original and innovative ideas into industry proposals, treatments and completed scripts suitable for submission to broadcasters.

C2.) Display a high level of independent planning, research, development and self-evaluation of the process of creating a major writing project potentially suitable for industry or independent production.

C3.) Demonstrate an advanced critical awareness of their own developing practice and that of their peers through work produced and rigorous group discourse.

D2.) Demonstrate employability and professional skills relevant to contemporary scriptwriting practice and advancements in Information Technology across all media industry sectors.

D3.) Take a proactive and self-reflective role in creating original work and developing professional relationships with others.

Postgraduate Diploma in Scriptwriting

A1.) Express a critically discursive knowledge of contemporary issues, debates and professional contexts in relation to their own creative practice.

A3.) Apply a comprehensive foundation of both primary and secondary research methods to a professional writing project.

B1.) Demonstrate a specialist knowledge and mastery of scriptwriting skills, including complex story structure, scene development, compelling characterisation and dialogue to the recognised industry standard.

B2.) Contribute creatively and professionally to the development of original scriptwriting to an exacting standard across all media, both in the self-evaluation of work and in constructive group discourse.

B3.) Exhibit an advanced understanding of contemporary scriptwriting through practical experience of developing original and innovative ideas into industry proposals, treatments and completed scripts suitable for submission to broadcasters.

C1.) Critically and creatively evaluate current issues, research and contemporary practice in scriptwriting across all media and display a mastery of the intellectual abilities appropriate to the form.

C2.) Display a high level of independent planning, research, development and self-evaluation of the process of creating a major writing project potentially suitable for industry or independent production.

C3.) Demonstrate an advanced critical awareness of their own developing practice and that of their peers through work produced and rigorous group discourse.

D2.) Demonstrate employability and professional skills relevant to contemporary scriptwriting practice and advancements in Information Technology across all media industry sectors.

D3.) Take a proactive and self-reflective role in creating original work and developing professional relationships with others.