



Definitive Programme Document

Master of Arts in Scriptwriting

(Full and Part-time students)

Awarding institution	Bath Spa University
Teaching institution	Bath Spa University
School	School Humanities and Cultural Industries
Department	Creative Writing
Main campus	Corsham Court
Other sites of delivery	Newton Park
Other Schools involved in delivery	N/A
Name of award(s)	Master of Arts in Scriptwriting
Qualification (final award)	MA
Intermediate awards available	PGCert, PGDip
Routes available	Single
Duration of award	1 year full-time & 2 years part-time
Sandwich period	No
Modes of delivery offered	Campus based, weekend only
Regulatory Scheme	Taught Postgraduate Framework
Professional, Statutory and Regulatory Body accreditation	n/a
Date of most recent PSRB approval (month and year)	n/a
Renewal of PSRB approval due (month and year)	n/a
UCAS code	n/a
Route code (SITS)	SRMA
Relevant QAA Subject Benchmark Statements (including date of publication)	Please reference the QAA Masters Characteristics statements: http://www.qaa.ac.uk/publications/information-and-guidance/publication?PubID=2977#.VrMk7NKLSU http://www.qaa.ac.uk/publications/information-and-guidance/publication?PubID=2977 -.VrMk7NKLSU

Date of most recent approval	2008
Date specification last updated	March 2016

Programme Overview

The name of this award is: Master of Arts in Scriptwriting.

The aim of this course is to prepare adept scriptwriters, able to work across theatre, radio, film and television. Along with training in the appropriate writing skills, students develop critical thinking, creative dexterity, and coherent strategies for professional progress.

Each module is taken over three intensive weekends, during its allocated trimester, at the Corsham Court Campus. Teaching consists of lectures, presentations from guest speakers, creative exercises and group workshopping. Through peer group feedback sessions, the students are encouraged to become skilful and constructive critics, appraising material, identifying problems, and offering potential solutions. Groups sizes are kept to a maximum of six students to one tutor.

During the programme, students are given the basic skills of scriptwriting in any form, followed by specialist modules focussing on particular broadcast or performance outlets. For the latter, they are required to prepare one script in each of the mediums. Alongside the literary training, students are schooled in 'professional skills', learning how to prepare proposals and to pitch ideas in verbal and written form. They are given the opportunity to gain an intensive, contemporary, understanding of the market, through discussions with industry representatives and an individually researched market positioning essay relevant to their own work.

Recognising that the industry favours those with initiative, and that most successful writers have, at some time, facilitated their own productions in order to garner attention and gain traction, the students are required to produce, by the end of the course, a fully-realised creative project presented to a live audience. The object is not to display a final proof of their creative abilities, but to give them valuable experience, and the opportunity to face, and overcome, the many challenges of production in a relatively safe and supportive environment.

The weekend workshops are popular for those who may have to travel some distance to attend classes. The short, sharp focus on two intensive days is also welcomed by those with busy professional and/or family lives. This is not, however, a low-residency course, its contact hours remaining on a par with our other Masters programmes. Between the weekends, meanwhile, the students are expected to produce a substantial amount of work.

All of the modules are taught by current industry practitioners, the most experienced of whom are highly esteemed in their field. The reputation of our course within the industry allows us to invite guest speakers of considerable stature.

Programme Aims

1. To help students develop a comprehensive facility with the core skills of scriptwriting, enabling dexterity and flexibility across all standard forms of broadcasting and stage production. While any student may choose to specialise in a particular field, a robust sense of story-telling, combined with agility of craft, allows for more opportunity of career progression in a varied broadcasting environment.
2. To acquaint students with the realities of the broadcasting and performance industry, its disciplines, rigours and expectations. With knowledge comes the power to develop coherent and realistic strategies for professional progress, supported by extensive training in key skills such as verbal pitching, and the preparation of compelling proposal documents.
3. To help students develop their technical, critical and personal skills in the field of scriptwriting through workshop discussion. By giving and receiving a critical response to creative work, students develop the insight necessary to manage both their own work as creators, and the efforts of others in an editorial capacity. Workshopping also develops valuable skills of listening, the interrogation of propositions, the testing of material, and the constructive framing of an argument.
4. To help students discover and develop their own writing 'voice', founded on a passion for their innate stories, and to equip them to navigate the demands of an essentially collaborative industry without losing their uniqueness and integrity.
5. To take students, by means of the showcase project, through the complete production process from inception to presentation, meeting the many challenges of such an undertaking in the relative security of the university environment, while nevertheless confronting the ultimate test of seeing one's own work through the eyes of a public audience.
6. To understand and develop some of the skills ancillary to the writing process such as camera-work, sound, lighting, editing, performance, and visual design.
7. To complete at least one script, in any standard medium, of a sufficient quality to gain any or all of the following: literary representation from an established agent; an offer of production development from a recognised company; an offer of writing opportunities within an existing production; an opportunity to move straight to production either with an established company or via joint enterprise. The timeline for script development varies depending on the medium; a television script may be ready within three months, a film can take five years from inception to production. We therefore do not expect, as a base-line, a finished script ready for immediate production. It should, however, demonstrate the potential to move forward sufficiently to solicit industry engagement and professional support.

Programme Intended Learning Outcomes (ILOs)
(NB These ILOs are at level 7 of the FHEQ)

In successfully completing the programme, the student will have acquired:

A. Subject-specific skills and knowledge

A1 the ability to plan and write to a finished standard, from the point of conception or near that point, an original script of a length appropriate to its medium, or a single thirty minute episode of a series with suitable formatting materials for the remainder, such as to demonstrate practical and conceptual knowledge of the relevant field.

A2 the ability to produce a substantial work as defined above that responds to complex questions and finds solutions to practical problems concerning the form and subject matter pertaining to scripts.

A3 the ability to write short pieces of creative writing in the chosen mode that demonstrate a practical understanding of appropriate techniques and are suitable for editorial discussion.

A4 the ability to reconsider and revise their creative work in response to precise, comparative and analytical discussion in groups and one-to-one, in a way that demonstrates practical and conceptual understanding as relevant to the chosen mode.

A5 the ability to write analytically about scripted materials, in terms of technique, form and content, and in response to complex questions at the forefront of the discipline as relevant to their chosen writing project.

A6 the ability to produce scripts that demonstrate an understanding of technique, methodology, genre and industry context as relevant to their chosen writing project.

B. Cognitive and Intellectual Skills

In successfully completing the programme, the student will have acquired

B1 Creative, observational, analytical, language and imaginative skills as required for the effective conception, design and substantial achievement of a completed script.

B2 The relevant methodological skills for examining incomplete or fragmentary experience and shaping it into coherent form for producers and the audience.

B3 Analytical, language and imaginative skills as required for the critical analysis and practical problem-solving assessment of their own and other writers' work, and for the precise and helpful articulation of criticism of other writers' work.

B4 Analytical and imaginative skills as required to understand how experience may be translated into dramatic story form, how writing can engage with tradition, literary convention and language as well as with the observed facts of the world; and how work can engage with the consumer of the dramatic experience.

B5 Skills of literary and cultural analysis to demonstrate the effective use of literary media and forms with reference to reading, research (as appropriate to the discipline) and systematic study.

C. Skills for Life and Work

C1 Autonomous learning (including time management) that demonstrates the exercise of initiative, personal responsibility and decision-making in complex and unpredictable situations and the independent learning ability required for continuing professional development.

C2 Team working skills necessary to succeed in the global workplace, with an ability both to work in and lead teams, as well as the ability to act autonomously in planning and implementing tasks at a professional or equivalent level.

C3 Communication skills that show the ability to communicate clearly to specialist and non-specialist audiences knowledge at, or informed by, the forefront of the academic discipline, field of study or area of professional practice, and the conclusions drawn from dealing systematically with complex issues.

C4 IT skills and digital literacy that demonstrate the ability to develop new skills to a high level and to approach complex issues systematically and creatively.

Intermediate awards

PGCert (60 credits)

PGDip (120 credits)

PgCert ILOs

A3 - A6

B1 - B3

C1 - C2

PgDip ILOs

A3 - A6

B1 - B4

C1 - C4

Programme content

This programme comprises the following modules

Key:

Core = C

Compulsory = R (ie 'required')

Optional = O

Not available for this status = N/A

If a particular status is greyed out, it is not offered for this programme.

Subject offered as single and/or joint programme

[For examples of how to complete this section, please see the Bachelor's award template.]

MA Scriptwriting				Status	
Level	Code	Title	Credits	Single	Joint
7	CW7101-30	Dramatic Structure	30	R	
7	CW7102-30	Theatre and Radio Workshop	30	R	
7	CW7103-30	Professional Skills	30	R	
7	CW7104-30	Screenwriting Workshop	30	R	
7	CW7105-60	Final Script (Double Module)	60	R	

Assessment methods

A range of summative assessment tasks will be used to test the Intended Learning Outcomes in each module. These are indicated in the attached assessment map which shows which tasks are used in which modules.

Students will be supported in their development towards summative assessment by appropriate formative exercises.

Please note: if students choose an optional module from outside this programme, they may be required to undertake a summative assessment task that does not appear in the assessment grid here in order to pass that module.

Graduate Attributes

	Bath Spa Graduates ...	In Scriptwriting this means ...
1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	Will be equipped to complete works of creative writing to the best of their ability as informed by knowledge of the relevant techniques and professional contexts
2	Will be able to understand and manage complexity, diversity and change	Will have practical experience in responding to the complex technical, emotional and intellectual challenges presented by the planning and development of a work of creative writing in a diverse and rapidly changing cultural and professional context
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners of creative writing
4	Will be digitally literate: able to work at the interface of creativity and technology	Will be digitally literate and able to work at the interface of creativity and technology as required by their chosen mode of creative writing
5	Will be internationally networked: either by studying abroad for part of their programme, or studying alongside students from overseas	Will be internationally networked by studying alongside students from overseas and by encountering a diversity of international creative writing and creative concerns
6	Will be creative thinkers, doers and makers	Will be critical thinkers, able to express their ideas in written and oral form, and possessing information literacy, having honed these skills in creative writing workshops, tutorials and the written analysis of their own and others' work
7	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	Will be critical thinkers, able to express their ideas in written and oral form, and possessing information literacy, having honed these skills in creative writing workshops, tutorials and the written analysis of their own and others' work
8	Will be ethically aware: prepared for citizenship in a local, national and global context	Will be ethically aware and prepared for citizenship in a local, national and global context, having encountered, discussed and found practical responses to diverse ethical questions arising from their own and other writers' creative work

ModificationsModule-level modifications

None

Programme-level modifications

None

Attached as appendices:

1. Map of module outcomes to level/programme outcomes
2. Assessment map
3. Module descriptors