

## Programme Specification

Every taught course of study leading to a UAL award is required to have a Programme Specification. This summarises the course aims, learning outcomes, teaching, learning and assessment methods, and course structure. Programme Specifications are developed through course validation and are formally approved by UAL Validation Sub Committee (VSC). They are available to prospective students through the course web page, and must be reviewed on an annual basis to ensure currency of information (for example, following any minor modification or local developments).

|                                  |                                     |
|----------------------------------|-------------------------------------|
| Awarding Body                    | University of the Arts London (UAL) |
| Teaching Institution             | Central Saint Martins               |
| Final Award                      | MA Dramatic Writing                 |
| Relevant QAA Benchmark Statement |                                     |
| Date of production/revision      | September 2013                      |

This section is available to provide any introductory information on the course. It might include explanation of the position of courses which form a named pathway within an 'umbrella' programme.

### Course Aims

The aims of the course identify the rationale underlying the student's educational experience and own personal achievement from studying on the course and its affect upon the student's long term achievement and career.

This course aims to:

- Provide you with a challenging, supportive and inclusive postgraduate environment for the development and production of dramatic scripts across theatre, radio, television, film and digital platforms, and its related research
- Develop your creative abilities to instigate and produce original, innovative work that explores the central concerns and the boundaries of dramatic storytelling and scriptwriting, and its surrounding debates
- Enable you to create new work and test new ideas through practice, performance and collaboration, and to position the production/output of your work as an audience-centred experience
- Equip you to evaluate and position your writing within an informed contemporary critical framework, and reflect on your 'voice' as a dramatic writer
- Instil resilience alongside creativity, in preparation for the practical challenges of working as a writer across different media in the wider industry

- Prepare you for on-going professional practice or for progress to research degree registration

### **Course Outcomes**

The course enables the student to demonstrate the following subject knowledge and understanding, intellectual and academic skills, practical subject skills, key attributes and transferable skills. Each outcome should be detailed below.

The outcomes that you will have demonstrated upon completion of the course, are:

- Embark upon a professional practice that engages in, and seeks to challenge or advance, the field of dramatic writing and storytelling.
- Articulate a developed critical understanding of theories, contextual issues and debates relevant to your practice.
- Demonstrate a highly developed and appropriate synthesis of practical, research, evaluative and reflective skills.
- Communicate creative concepts, complex knowledge and critical thinking effectively through written forms.
- Initiate, manage and realise a purposeful and feasible programme of original creative practice, in the form of scripts and texts for performance and production.
- Negotiate a range of creative working relationships which are relevant and beneficial to your practice.
- Establish the aims and values of your own personal journey and voice as a writer, as you enter the world of professional practice.

### **Learning and Teaching Methods:**

Provide a summary of the relevant learning and teaching methods for the course.

The primary means of learning for each student is through research and evaluation, debate, collaboration, and practice. This is supported and developed through:

- Collaboration in ethos and practice
- Testing and realisation of work
- Professional approach to and presentation of the work
- Breadth of scope combined with specialisation
- Cross-programme and inter-disciplinary collaboration at CSM/UAL
- Investment in the artist's voice and vision
- Personal and Professional Development in practice
- Mentoring of students and a community of peer support

### **Assessment Methods:**

Provide a summary of the relevant assessment methods for the course.

A combination of Holistic (Unit 1) and Element (Unit 2) assessment of achievement as demonstrated through:

#### In Unit 1

- active participation in seminars, masterclasses and multidisciplinary sessions
- evidence and/or presentation of research, preparation and reflective material
- a short stage play/scenario
- a short screenplay
- a short radio drama/monologue
- a TV drama proposal and/or a digital/trans-media proposition
- a reflection on your writing during the Unit

#### In Unit 2

- evidence of proactive initiation of collaborative activities towards the realisation of a performance/production project and/or completed scripted work
- active participation in individual tutorials, mentoring sessions and seminars
- presentation/articulation of a developing vision for the student's practice and portfolio of work
- at least two full-length scripts written for different media
- at least two proposals for future writing projects

- A short bespoke research project/assignment demonstrating your research, analysis and subject knowledge skills
- A Personal and Professional Development Plan which details specific short and long term goals, and which features a structured personal reflection on your current practice as the MA course concludes

### Reference Points

List any policies, descriptors, initiatives or benchmark statements used in the development of the course.

The following reference points were used in designing the course:

- FHEQ Level Descriptors (Level 7)
- Undergraduate Dance, Drama and Performance Benchmark Statement
- University Strategy for Student Learning
- External industry advice and guidance
- Student consultation

### Programme Summary

Programme structures, features, units, credit and award requirements:

List the course details that constitute the agreed student entitlement for this course. This should include unit titles and credit, types of learning, learning hours per week and details of tutorial support.

Two years extended full-time. 2 Units. Classification of the Award is based on achievement in Unit 2.

#### Unit 1. *The Writer's Skills & Practice*

This Unit examines the techniques, craft, issues and debates surrounding the theory and practice of dramatic writing. Unit 1 is not designed to be an 'introduction' to or overview of scriptwriting; it is an intensive preparatory unit in which students examine the key essentials of character-driven dramatic writing, and engage with the ethos and practice of the Centre for Performance.

#### Unit 2. *The Writer's Voice and Vision*

This Unit constitutes an extended, intensive period of study in which you develop, nurture, explore and realise not simply your craft, skills and practice, but your intentions and aims, your vision for your ideas and work, your potential and personality, your body of work – and your voice as a writer. Unit 2 explores what it means to forge and have a career as a dramatic writer.

### Distinctive features of the course:

Identify and list those characteristics that distinguish your course from other, similar courses. Refer to both the student experience on the course and future possible career opportunities.

### The course:

- Is practice based and intellectually challenging, responding to and engaging with tradition and change in the arena of dramatic storytelling across contemporary theatre, radio, television, film and digital media.
- Acknowledges the key syntheses and divergences across the contrasting terrains of dramatic storytelling, and promotes a critical exploration of convention and origination in dramatic form and format.
- Recognises and contributes to the debates surrounding the core territories of scriptwriting (the writer's creative domain), script development (the process and relationship between writer and producer), and script production (the final realisation/performance of the work)
- Recognises the complex relationship between the writer and their work as a piece of performance and/or production.
- Will be primarily placed within the context of contemporary UK industry and practice, but underpinned and informed by an international context.
- Engages with industry context and practice across media and forms.
- Offers opportunities for writing to be read, performed, realised and tested.
- Is highly integrated with other MA provision in the Centre for Performance at CSM.

## Recruitment and Admissions

### Admission Policy/Selection Criteria

Summarise relevant details contained in the validation papers i.e. list the methods used in selection such as interviewing. Selection criteria should be fully listed.

Applications are welcomed from candidates from all cultures, life experiences and educational backgrounds.

Applicants will need to demonstrate an existing level of knowledge, experience and real commitment to developing their voice and practice as a writer. For many, this will probably take the form of undergraduate study; however applicants should also be able to demonstrate an engagement with writing, performance and production beyond the curriculum (for example, staging plays or making short films). Applicants may also be professionals already working in performance – writers, directors, actors who wish to either develop existing skills or develop new skills particular to this area. All applicants will need to demonstrate an informed, proactive approach to the discourse surrounding the subject area.

We are looking for applicants with a background or demonstrable interest in scriptwriting, development or production across theatre, film, television, radio and digital media. Although it particularly suits individuals interested in narrative art forms, it may also attract those involved in broader performance-related practices.

Appropriate related backgrounds include script development and dramaturgy, producing, directing, acting, creative writing.

All applicants should submit:

- A completed application form;
- Copies of your latest examination results or professional qualifications where applicable;
- A statement (1,000-1500 words) explaining your aspirations as a writer in the context of your understanding of the course and the profession;
- Two references – at least one should be an academic or professional reference;
- Supporting material in the form of up to two dramatic scripts written for any medium (theatre, film television, related, digital platform), one of which must be of at least 20 minutes in length.

Your application will be assessed on the basis of:

- The quality of your supporting material and statement;
- Your critical abilities and awareness of the cultural and social context within which you practice;
- Your communication skills and preparedness to participate collaboratively in debate and practice;
- Evidence that you have the confidence and ability to benefit from and contribute to the learning environment at postgraduate level.

References help determine whether the personal and professional aspirations of the applicant are compatible with the aims and outcomes of the course. Selection is by two members of staff (normally the Course Leader and one other). Offers are normally made based on the assessment of the application against the selection criteria and consideration of the references. The admissions team will normally invite the applicant to interview as part of the selection process.

Interviews give the opportunity for the applicant to demonstrate an objective, critical and reflective relationship to their work. If possible, it is a good idea to bring examples of work produced since you made your application. Interviews may also be conducted via Skype.

Please do not send portfolios of original work. Digital media should be saved in a universally readable format (QuickTime, SWF, PDF, JPEG, PowerPoint, HTML etc).

### Entry Requirements

List the entry requirements relevant to the course.

MA Dramatic Writing applicants must have an Honours Degree or evidence of experiential learning equivalent to a degree or 3 years relevant professional experience.

All classes are conducted in English. If English is not your first language you'll be asked to provide evidence of your English language ability at enrolment. The standard English language requirement for entry is IELTS 7 with a minimum of 6.5 in any one paper; this must be demonstrated by the production of an IELTS Certificate or evidence of an equivalent level of achievement.

Applicants who will need a Tier 4 General Student Visa should refer to this link:

<http://www.arts.ac.uk/study-at-ual/international/immigration-and-visas/>

### Admission Procedures

The selection procedures for the course must adhere to the Equal Opportunities Policy of UAL.

If you are a Home or EU applicant, please send your completed application direct to:

Student Administration

MA Dramatic Writing

Central Saint Martins

University of the Arts London

Granary Building

1 Granary Square

London N1C 4AA

International applicants should send the completed application to:

The International Office

MA Dramatic Writing

Central Saint Martins

University of the Arts London

Granary Building

1 Granary Square

London N1C 4AA

Your application must include:

- A completed application form;
- Copies of your latest examination results or professional qualifications where applicable;
- A statement (1,000-1500 words) explaining your aspirations as a writer in the context of your understanding of the course and the profession;
- Two references – at least one should be an academic or professional reference;
- Supporting material in the form of up to two dramatic scripts written for any medium (theatre, film television, related, digital platform), one of which must be of at least 20 minutes in length.

All applicants will normally be interviewed to confirm the appropriateness of the Course to their needs and to establish that the candidate has the necessary motivation, background, potential and capacity to contribute to and succeed on the Course. Interviews may be conducted via Skype where the applicant is unable to attend.

Selection for interview will be by evaluation of the application form, letters of reference, and the portfolio of work.

*The selection procedures for the course adhere to the Equal Opportunities policy of the University of the Arts London.*

### **Course Diagram**

Insert a course diagram which includes; units and their credit values, plus credit values per year/level, category of units (i.e. core or specialist), progression routes, years/levels of the course, any other relevant characteristics that distinguishes the course

Please see below.

**MA Dramatic Writing**  
**Course Diagram and Assessment Map**  
**Drama and Performance**

| CSM Postgraduate Framework (EFT 60 weeks)            |    |    |    |    |    |    |    |    |    |                           |    |    |    |    |    |    |    |    |    |  |    |    |    |    |    |    |    |    |    |    |  |
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| Unit 1 – The Writer’s Skills and Practice 60 credits |    |    |    |    |    |    |    |    |    |                           |    |    |    |    |    |    |    |    |    | Unit 2 - The Writer’s Voice and Vision 120 credits |    |    |    |    |    |    |    |    |    |    |  |
|  | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10                        | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20   | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |  |
| Year One   |    |    |    |    |    |    |    |    |    |                           |    |    |    |    |    |    |    |    |    |  |    |    |    |    |    |    |    |    |    |    |  |
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|  | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10                        | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20   | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |  |
|  |    |    |    |    |    |    |    |    |    | <i>(Unit 2 continued)</i> |    |    |    |    |    |    |    |    |    |  |    |    |    |    |    |    |    |    |    |    |  |
| Year Two   |    |    |    |    |    |    |    |    |    |                           |    |    |    |    |    |    |    |    |    |  |    |    |    |    |    |    |    |    |    |    |  |
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|  | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10                        | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20   | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |  |