As part of the Postgraduate area of Central, you will be part of a thriving community of practitioners – with a shared vision of learning – able to research your own particular field, and push forward the boundaries within your own chosen area of practice. As a participant in the international MA and MFA Writing for Stage and Broadcast Media supported by this school-wide framework for research and experimentation, you will be one of a carefully selected group of theatre and drama practitioners – aiming to imagine the practice of the future.

The MA Writing for Stage and Broadcast Media course is a full-time (12-month) or part-time (24-month) course leading to the award of Master of Arts. The MFA Writing for Stage and Broadcast Media course is a full-time, two-year course leading to the award of Master of Fine Art. Informed both by current academic research and professional developments in the field, the courses offer specialist study and research for those seeking an advanced vocational education in creative writing with a focus on texts for production in the theatre, television, cinema and/or radio. The courses are designed for people who want to work professionally as writers. It provides a supportive and challenging environment for writers to develop their skills and their ‘voice’. The MFA provides a sustained experience and further development over two years in two phases. The MA comprises one year.

In the MA and in the first phase – year one – of the MFA, the course is taught individually and in groups. You will examine the core principles and features of dramatic writing including dramatic action, scene structure, plot and story structure, characterisation, the creation of dramatic worlds, dialogue, creativity and inspiration. You will study key writing techniques in theatre, film, television, and radio (including individual authorship, group writing and writing to order). You will attend masterclasses and workshops that focus on particular styles and genres of writing. You will receive one-to-one feedback on your work in tutorials and supervisions. The course recognises that writing is instrumental in creating dramatic content for production across a range of broadcast media. In addition to studying the structures of conventional full-length plays and screenplays, students also study the structures of the Radio 4 afternoon play and the structures of the continuing television drama series.

Elements of the course will be delivered, where possible, in association with industry partners known for their commitment to new writing. In past years, students have taken part in sessions with organisations including BBC Writers Room, KUDOS, the Royal Court, Theatre 503, Papatango, Casarotto Ramsay & Associates and Faber & Faber.

An optional writers’ group, with both staff and student led sessions, operates throughout the course. This offers you the opportunity to receive support from your peers in developing your writing. A range of professional writers for stage, screen and radio are invited to talk to the writers’ group each year. In recent years, visiting writers have included Hassan Abdulrazzak, Oladipo Agboluaje, Diana Nneka Atuona, Alice Birch, Adam Brace, Tim Crouch, Nadia Davids, David Edgar, David Eldridge, Stephen
Jeffreys, Ella Hickson, Theresa Ikoko, Dennis Kelly, Lucy Kirkwood, Duncan Macmillan, Vinay Patel, Lucy Sheen and Caridad Svich. Writers' group sessions may also include theatre trips and film screenings.

You will engage in a range of projects that test and develop your capacities as a writer for stage and broadcast media. You will write:

- two scenes for two different mediums (film, radio, television and/or theatre)
- two treatments/synopses for a radio play and/or a television series and/or a screenplay and/or a theatre play
- scripts for two out of four micro-drama projects including: an extract from a 45 minute radio drama; a short play; a short film; a TV writing project in which you will form small teams where you will be asked to collaboratively devise a 6-8 part TV series or serial and then, individually, go on to write an extract from a selected episode
- where you elect to choose an option, you will have the opportunity to write one of the micro-dramas (as described above) and to submit an assessment on your chosen option instead of submitting a second micro-drama. The range of options units available changes from year to year. Recent students have had the opportunity to study optional units in Writing for Communities (run by MA Applied Theatre) and Introduction to Writing for Musical Theatre.

In addition:

- for the MA, you will write a final complete script for your chosen dramatic medium (film, radio, television or theatre).
- for the MFA, you will write two final complete scripts for your chosen dramatic medium/s (film, radio, television and/or theatre). Students can choose to write scripts for two different mediums or two scripts for one medium.

Through working on these projects, you will gain an understanding of writing creatively for different drama formats, and develop your ‘voice’ and your skills as a dramatic writer.

In addition to this you will consider the place and role of the writer in current production processes through working with professional writers, directors and actors. You will also gain some knowledge of commissioning and production protocols in different media. You will receive feedback and advice from established industry professionals. You will be encouraged and expected to develop your own contacts across the industry.

Your practice-based work will be complemented by individual study and research, and by theoretical discussion and enquiry. You will address the historical, philosophical and critical contexts within which traditions of writing for screen and stage have evolved. You will have understood the current industry situation in terms of both the classical dramatic paradigm and its alternatives. You will develop your critical and analytic skills in the first term by engaging critically with a range of different dramaturgical approaches to the practice of making and analysing drama and performance. In the second term, you will take part in a group research project into a current issue related to writing for stage and broadcast media that interests you. Past group research projects have explored writing for video games, podcast fiction and the representation of trauma in contemporary drama. You will be expected to engage critically with new plays, as well as watch and critically analyse films, exploring genre, film language and image-systems.
Alongside the writing projects, you will engage in a range of projects that test and develop your critical and dramaturgical skills. You will:

- write an essay exploring a specific dramaturgical approach to the practice of making and analysing drama and performance explored on the course
- research and prepare a group presentation on a research topic related to writing for stage and broadcast media
- write two critical reflections exploring scene structure in two different mediums
- write two critical reflections exploring the process of writing your chosen micro-dramas
- where you elect to choose an option, you will write one critical reflection exploring the process of writing your single chosen micro-drama and submit an assessment on your chosen option instead of submitting a second micro-drama and critical reflection.

You complete the one-year MA course by submitting an MA Sustained Independent Project (MA SIP) which includes a full-length script completed for your chosen dramatic medium (film, radio, television or theatre) and a critical reflection on your script and the process of writing it. By the end of the MA, you will have engaged as a writer with a range of different dramatic mediums and be able to reflect critically on your own work and that of others. You should be more adept, resourceful and confident as a writer.

In the MFA second phase - year two - you will work independently with one-on-one supervisions and support from Central staff. You may work offsite for this year, making use of connections away from London. During the year you are encouraged to specialise in one or two dramatic mediums, building on first year teaching. You will have the opportunity to take part in a student-led second year MFA writers' group during the second phase of the MFA.

The MFA second year widens the opportunities to practice knowledge within a context and framework where pertinent questions can be asked, protocols tested and new structures suggested. The second year comprises working towards your MFA Sustained Independent Project (MFA SIP). This will include two full-length, professional standard scripts in the medium/s of your choosing. These two scripts will be supported by a critical reflection and a professional development portfolio. In the second year, the MFA student will be expected to work on their professional development and gain experience in professional contexts relevant to their ambitions as a writer – for example: reading scripts for a theatre literary department such as Theatre 503; producing your own work; learning additional relevant professional skills such as editing or camera technique; applying for writing opportunities and entering competitions; interning with a film/TV production company etc. Central does not arrange official placements for students, but students will receive one-to-one advice on their professional development needs. Students are expected to demonstrate initiative in developing their own industry contacts. On completion of the MFA you will have a rigorous understanding of your chosen specialist medium, have extended your professional contacts and developed a sophisticated and extended portfolio of work of a publishable/professional standard.

2 WHO IS THE PROGRAMME FOR?

1 Recipients of US Federal Loans are required to reside in London for the duration of their studies.
The MA and MFA Writing for Stage and Broadcast Media is designed for:

- those who wish to work as professional writers in the dramatic writing industries
- those who wish to develop, extend, or broaden their skills by practically exploring the full spectrum of dramatic writing contexts (film, radio, television and theatre)
- those who wish to acquire a deeper understanding of the practical and theoretical aspects of the discipline of dramatic writing
- those who wish to develop their ‘voice’ as writers within a challenging but supportive environment
- those who wish to supplement a formal or academic prior qualification in the field of drama studies, performance or literature through a practical and vocational engagement with the field of dramatic writing
- those who wish to develop their critical understanding of field of dramatic writing
- suitably qualified students keen to pursue postgraduate studies in London

In addition the MFA route is designed for:

- those with a desire for extended independent enquiry into professional practice.

Each course seeks to recruit:

- an international student cohort
- diverse groups from differing cultures and backgrounds.

3 DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- You will study at a recognised Centre for Excellence in Training for Theatre (as designated by the Higher Education Funding Council for England).
- You are introduced to a broad range of approaches to dramatic writing for film, radio, television and theatre.
- You are introduced to a range of critical and dramaturgical approaches to the practice of making and analysing drama and performance in relation to writing for the stage and broadcast media.
- You will undertake theoretical discussion, enquiry and research into your discipline.
- You will undertake a range of projects that provide an opportunity to try out different writing styles and forms of production. You will therefore develop your writing by writing in an intensive laboratory-style environment.
- You will explore writing within the context of a writing team.
- As an MA student, you will have the opportunity to complete one full-length script for one medium to a professional standard.
- As an MFA student, you will have the opportunity to complete two full-length scripts for one or two mediums to a professional standard.
- The course takes as its touchstone the experience of established writers and you will be taught by visiting industry professionals.
- You will have the opportunity to be part of a writers’ group.
You are given the opportunity to develop your practice as a writer according to your own particular interests.

Elements of the course are designed to help you prepare for professional practice on completion.

You will benefit from Central’s location in London. You will have the opportunity to see major work of interest to writers for screen and stage, and to draw on Central’s contacts with the theatre and performance industries.

4 EDUCATIONAL AIMS

The aims and learning outcomes of the MA/MFA in Writing for Stage and Broadcast Media are closely informed by Central’s M (Masters) Framework principles.

The MA and MFA in Writing for Stage and Broadcast Media at Central both enable you to:

- gain knowledge at the forefront of, or informed by, a focussed approach to the academic and professional discipline of writing drama
- take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practising the techniques of dramatic writing, understanding the differences between writing for film, radio, television and theatre; on-going skills development and sustained written arguments debating the field
- understand how the boundaries of dramatic writing are advanced through sustained and intense practice and research
- share learning with students on other courses
- in collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex writing-related issues in unpredictable environments
- develop practice and scholarship pertinent to the field with particular emphasis on classical and contemporary texts.

In addition to the above the MFA course will:

- extend experience and outputs through a prolonged engagement with relevant practice.

5 LEARNING OUTCOMES

Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the course provides. If you successfully complete the MA/MFA Writing for Stage and Broadcast Media at Central:

You will obtain knowledge and understanding of:

- (A1) current critical debates, concepts and discourses in dramatic writing
- (A2) relevant theories and research methodologies including those most appropriate for students of dramatic writing
You will develop the thinking skills that will enable you to:

- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice in writing drama
- (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others’ relevant current practice, research and research methodologies
- (B3) Engage analytically and critically with texts written for performance.

You will develop the practical skills that will enable you to:

- (C1) use and evaluate relevant principles, practices and techniques applicable in dramatic writing, sometimes experimenting with new and/or original ideas
- (C2) respond creatively to different media and professional industry contexts
- (C3) develop your skills in observation, listening, re-drafting and editing.

You will develop the broader workplace skills that will enable you to:

- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
- (D2) operate successfully as a professional writer (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant industry bodies)
- (D3) take creative risks.

In addition to the above MFA students will also:

- (C4) write dramatic texts to a professional standard.
- (B4) draw from professional contexts relevant experience that will be manifest in your final reflection on your processes as a writer.

6 LEARNING, TEACHING AND ASSESSMENT METHODS

The MA pathway runs over one year (full-time) or two years (part-time). The year is made up of three terms of ten weeks and a fourth/seventh term of sixteen weeks. You will attend activities at Central during the first three terms (six terms for part-time students). The fourth/seventh term is given over to the writing up of the Sustained Independent Project (SIP).

The MFA route runs over two years (full-time). Students will follow the first three terms of the MA course in the first year comprising 120 credits. The second year of the course running from October to July comprises an additional 120 credits.
The course features a number of learning and teaching styles. Members of the course team and visiting practitioners will lead workshops, talks, lectures and seminars, and make presentations as part of the course. The course also encourages peer-based learning activities – for instance, you will have the opportunity to join a writers group where you will read and offer feedback on each other's work. You will also be expected to engage in independent and self-directed learning activities.

The curriculum is designed to allow for a stepped approach to the work on the course. For instance, the shorter assignments and exercises developed in the first term can provide the basis for the larger projects you will develop in later terms, leading up to and including your final project.

The course is assessed through written projects and critical reflections submitted at the end of each unit, together with a larger-scale final project produced over the fourth term (see Course Diagram on p.18-19). Written feedback is provided to students on specific units of assessment. Students receive oral feedback formally at regular intervals throughout the year and informally within the context of sessions.

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a 'magnitude' (i.e. amount or size of task) - which will give students the opportunity to demonstrate that they have achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate – or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

**Writer's Journal**

It is recommended that you keep a writer's journal during the duration of the course. This is not officially assessed, but excerpts may be included as appendices to assessment tasks where relevant.

The journal can function as a straightforward log of work undertaken. It can be a place for you to keep a record of your ideas and research. The journal can be used to inform the course team of your ideas, research (both research related to the process of developing your scripts and critical research into the field of dramatic writing). It can include notes on scripts read and films/radio plays/television shows/plays seen or listened to. It can includes notes taken during course sessions and writers’ group. It can include notes of both peer and staff feedback on your work. It can include a record of and reflection upon career development activities. You are recommended to make use of the journal, not only to record your work, but to analyse and reflect upon it yourself.

The Writer's Journal can take any form you wish. For instance, it can be a traditional notebook style journal or an online blog or a mixture of both. It can include a variety of materials and type of documentation of your work – e.g. visual images, audio recordings, videos, storyboards, articles etc.

The writer's journal is your own personal creative and developmental tool, and is not given a mark.

Here is some suggested reading to help you start keeping your journal:
Writers’ Group

You will have the opportunity to join a writers’ group made up of students from the course. There are separate writers’ group sessions for first year and second year students. The writers’ group meets twice a week during term time in the first year. There are both staff led and student led sessions. During the second MFA year, the writers’ group meets once a week and all sessions are student led. The function of the group is to provide a forum for discussing each other’s work, and giving and receiving constructive feedback. Any peer feedback given in the writers’ group is confidential and will not count towards your marks for assessed work. The work of the writers’ group must support rather than replace curriculum activity. It is not appropriate for students to prioritise writing for the writers’ group over the writing tasks that are set by staff as an official part of the course.

You are not obliged to attend the writers’ group, since we recognise that some students may have commitments that make regular attendance outside scheduled curriculum activities difficult. The group is not seen as a formal and assessed part of the course curriculum. Support for and feedback on your work by members of staff is given elsewhere in the course. However, we see the group as serving a valuable function in facilitating your engagement with the discussion of your own and others’ writing.

For student led sessions only, the writers’ group will establish its own code of conduct. It is anticipated that the group will want to consider protocols and expectations regarding attendance, length and frequency of written submissions and feedback to peers as part of this process. The group should review its code of conduct at regular intervals over the duration of the course.

Placements and Work-based Learning Opportunities

The MA and MFA do not offer placements. Students in the second year of the MFA course may negotiate their own attachment opportunities to facilitate their writing (e.g. working in a theatre literary department) with approval and support from the School’s Placements Office; it must be agreed by the course tutor. The MFA term ‘attachment’ signals a more autonomous relationship than placement where the MFA student will be more independent and less guided. ‘Attachments’ can be work-based (i.e. paid). If the attachment is work-based, this would be work the student already does. Central does not source paid work for attachments. Course tutors and the Placement Office would need to agree this work as appropriate for the attachment (see Central’s Placement Guidelines.) An attachment is optional on the MFA WSBM (for further details, see the MFA SIP Unit 8 outline.)
### MA & MFA YEAR ONE

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<th>Term 1</th>
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<td>Unit 2: 20 Credits</td>
<td>Unit 4: 20 Credits</td>
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<td>Principles of Dramatic Writing 1</td>
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<td>Unit 1: 20 Credits</td>
<td>Unit 5 and 6: 40 Credits</td>
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<td>Critical Contexts</td>
<td>Practices: Micro Drama Assignments (double unit)</td>
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<td>Unit 5: 20 Credits</td>
<td>Unit 6: 20 Credits</td>
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<td>Practices: Micro Drama</td>
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<td>Assignments (single unit)</td>
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<td>Unit 3: 20 Credits</td>
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<td>Unit 7: 60 Credits</td>
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<tr>
<td>Performing Research</td>
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<td>Sustained Independent Project</td>
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### MFA YEAR TWO

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<td>Unit 8: 120 Credits</td>
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<tr>
<td>Sustained Independent Project</td>
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### SUPPORT FOR YOUR LEARNING

- Induction to the School and the course.
- Provision of Student Handbook.
- Provision of Learnzone, a virtual learning environment (VLE), with a dedicated area for each course.
- Provision of sessions regarding career development.
- National Union of Students at Central.
- Access to full range of library and IT resources.
- Access to Senate House Library (University of London).
- Library and computer inductions.
- Access to Learning Centre (including dyslexia testing and support).
- Staff member with specific remit to support students with a disability.
- E-mail bulletins from the staff members.
• Centre for Excellence in Training for Theatre.
• Excellent specialist learning facilities e.g. video editing suites, practical spaces, access to costume hire and props store.
• A range of inductions (e.g. for library and computers; for international students).

**Academic and progress supervision tutorials:**

- Each Masters student will have two (or more) individual tutorials during the year in addition to those allocated for the core, 60-credit MA Sustained Independent Project (SIP) or the 120-credit MFA SIP.
- Notes of academic tutorials or supervisions should be made. Unless stated otherwise, these will be drawn up by the student and e-mailed to the tutor who will also store them. See Appendix A for a baseline Tutorial Record Form.
- E-mail or telephone ‘tutorials’ are included as part of allocated tutorial time.
- All MA and MFA Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor, just as rehearsals or exhibitions may be visited. The normal expectation is that an MA Sustained Independent Project (SIP) student's writing will be looked at in full draft only once prior to submission. Second MFA students may ask their supervisor to look at successive drafts of their scripts. It is not necessary, however, for a supervisor to see the entire SIP submission prior to hand in.
- With the exception of Sustained Independent Project (SIP), students should make use of formative peer assessment for the reviewing of draft assignments. Should there be an exceptional issue arising after peer viewing of drafts have taken place, a tutor may be asked for advice. There is scope for unit-specific variation to this guidance (for example, in Critical Contexts).
- Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a ‘modelling’ example.
We interview applicants including:

- those who want to write professionally for the film, radio, television and stage.
- those who want to develop their writing abilities and understanding of writing for different contexts
- graduates in literary and/or performance and drama studies who want to explore the role of the writer in current production processes
- suitably qualified and prepared candidates who are keen to pursue postgraduate studies in London.

**Interview**

Candidates are contacted on the basis of evidence provided in the School's application form and the submission of one short piece of writing:

- A 15-20 page piece of dramatic writing that demonstrates your best work. It can be a short piece or an extract from a full length script. The piece cannot be an extended monologue (i.e. only consists of character monologue/s with no dialogue).

At interview, you will discuss your experience in relation to writing and dramatic performance (including your perceived strengths and needs), your understanding of issues relating to writing and to drama and your preparedness for the course.

The interview process will also give you an opportunity to find out more about the course and the School.

**Distance Interview**

Candidates who are unable to attend an interview in person may be offered the opportunity of a Distance Interview. The interview may be conducted by telephone or by email. The interview process will also give you an opportunity to find out more about the course and the School.

Applicants will normally be able to demonstrate the following:

- relevant qualifications (e.g. undergraduate degree or equivalent) or professional experience which has prepared you equivalently for advanced study
- appropriate written reference
- evidence of a specific commitment to the course with an understanding of relevant issues and practices
- evidence of appropriate level of skills/competencies
- evidence of the ability to work in collaboration with colleagues and, where relevant, with external parties
- evidence of a capacity to work at masters’ level e.g. engage with complex matters in the field; demonstrate originality in the application of knowledge.
Additionally, for MFA:

- to demonstrate an ability to negotiate and work closely with an organisation in a professional context.

- for those entering the MFA, particularly for returning MA ‘top up’ students, two treatments/synopses (4 pages) for two full length scripts that they plan to develop for the MFA SIP.

Invitation to interview/audition and admission will be based on the reasonable expectation from your application that you have the potential to complete and contribute positively to the degree and that you would benefit from masters level study.

We actively seek a cohort that is diverse in ethnicity, dis/ability, age range and heritage.

**Admission with prior experiential learning and/or academic credit**

The course’s admissions tutor will consider applications for admission with prior experiential learning and/or academic credit subject to the School’s policies in this respect. Candidates may not substitute more than one third of the MA course (i.e. 60 credits) with prior experiential learning and/or academic credit.

**Attainment of English Language Level**

Applicants whose first language is not English are required to obtain and present as part of their application a valid Test Report from the International English Language Testing System (IELTS) as administered by the British Council. Applicants will normally be expected to achieve an Overall Band Score of 7.0, and a minimum score of 7.0 in Listening, 7.0 in Academic Reading, 7.0 in Academic Writing and 7.0 in Speaking.

**10 HOW IS THE QUALITY OF THE PROGRAMME DEMONSTRATED AND MAINTAINED?**

The methods by which quality and standards are maintained include:

- assessment moderated by external examiners
- feedback from and consultation with students through course committees, surveys and informal discussion
- annual monitoring of the course, through consideration of statistics, feedback, graduate destinations
- review of the curriculum and organisation of the course every five years;
- the involvement of teaching staff in practice, research and staff development.

The quality of the MA and MFA Writing for Stage and Broadcast Media has been demonstrated through:
• excellent completion statistics;
• the quality and reputation of the professional visitors who have contributed to the course. Recent visiting professionals have included: Oladipo Agboluaje, BBC Writers’ Room, Alice Birch, Tim Crouch, David Eldridge, Ella Hickson, Lucy Kirkwood, KUDOS, Duncan Macmillan, Vinay Patel, Lucy Prebble, Royal Court and Lucy Sheen.
• through the growing reputation and achievement of its graduates, involved in having plays produced (at the Bush, Hampstead Theatre, Royal Court and Soho Theatre), working in film development, and in related employment contexts such as the Writers in Prisons Network.

11 ASSESSMENT CRITERIA AND MARKING DESCRIPTORS

Assessment criteria
Not all the assessment criteria apply to each unit although all will be incorporated across each Masters degree. (The compulsory units include all these criteria already.) The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

Work is assessed on evidence of the extent to which you have met the learning outcomes demonstrated through:
• sustained, independent written argument;
• progress in relevant practice-based techniques;
• taking creative risks, selecting and implementing from these appropriately;
• originality in the application of knowledge in relation to the matter of the unit;
• analytical and critical awareness of relevant contemporary issues;
• intellectual engagement;
• understanding and effective use of research and advanced scholarship;
• recognising practice that is at the boundaries of the specialism;
• successful collaborative processes;
• tackling and solving problems and dealing with complex situations in professionally-related environments.

Marking descriptors (relating to the assessment criteria)
Work that is marked near a borderline is likely to have characteristics of work in the next closest bracket, but these are outweighed by characteristics described in the bracket in which the work is placed. The languages of these descriptors will be used by staff in feedback to make clear the level the student has reached. In addition, tutors will make reference to the learning outcomes and whether these have therefore been achieved.

80% and over (distinction)
Your written work demonstrates a fluent, lucid and advanced argument of a near-publishable level. You show exceptional evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated a highly impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear and sustained evidence of originality in your applications of knowledge in practice. You have demonstrated excellent qualities of analysis and critical awareness of contemporary issues throughout the unit. Your levels of intellectual engagement
are exceptional; you have developed original knowledge making use of extensive and highly complex research. You display strikingly effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at the highest of standards in group situations (if relevant), exercising most effective collaborative strategies. There is evidence of exceptional ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by its sustained excellence and is of equivalent achievement to striking professional practice at the forefront of its field.

70% and over (distinction)
Your written work demonstrates sustained, advanced argument at an academically high level. You show outstanding evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated very good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are impressive; you have developed areas of original knowledge, making use of extensive and complex research. You display most effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at high standards in group situations (if relevant), always exercising effective collaborative strategies. There is evidence of clear ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by excellence and is of equivalent achievement to professional practice at the forefront of its field.

60% and over (merit)
Your written work demonstrates a sustained and clear argument. You show very good evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an effective exploration of creative risks and options and selected and implemented ideas appropriately. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are good; you have made often made use of detailed research. You display effective practice, demonstrating a good understanding of the boundaries of your specialism. You work well in group situations (if relevant), frequently exercising effective collaborative strategies. There is evidence of good ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a good standard and, on several occasions, is equivalent to professional practice at the forefront of its field.

50% and over
Your written work demonstrates a developed argument that is reasonably sustained. You show evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is evidence of originality in your applications of knowledge in practice. You have demonstrated reasonably good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are adequate; you have made use of research at times. Your practice is at a reasonable standard, and you have demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, adopting reasonably effective collaborative strategies for most of the time. There is evidence of some ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a fair or good standard and, on occasion, is equivalent to professional practice at the forefront of its
field. It is likely to be reasonably strong in some areas but less developed in others, and it may be inconsistent.

40-49% (fail)
Your written work demonstrates an argument but one that is only sporadically sustained. You show limited evidence of progress in specific techniques relevant to the practical work of the unit. You have only occasionally demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is limited or little evidence of originality in your applications of knowledge in practice. You have demonstrated limited qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were not always adequate; you have made little use of research. Your practice is not always of a reasonable standard, and you have rarely demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, although you do not often adopt effective collaborative strategies. There is limited evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is only of a fair standard and is rarely equivalent to professional practice at the forefront of its field. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

Less than 40% (fail)
Your written work does not sufficiently demonstrate an argument. You show insufficient evidence of progress in specific techniques relevant to the practical work of the unit. You have rarely or never demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is little or no evidence of originality in your applications of knowledge in practice. You have rarely demonstrated qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were inadequate; you have made little or no use of research. Your practice is not of a good enough standard, and you have not demonstrated an understanding of the boundaries of your specialism. Your contribution to group situations is very limited, as are your effective collaborative strategies. There is little or no evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.
## SCHEDULE OF ACTIVITIES

### Full-time students

You will take all units indicated, according to the published schedule of activities. The table below is indicative and the specified weeks could change from year to year. The School’s VLE, Learnzone, will contain the most up to date timetable.

MA route students may not undertake the Sustained Independent Project (SIP) unit before completing the coursework for all previous course units comprising the MA course.

MFA students may not progress to the second year of the course without passing all 120 credits of the first year of the MFA course.

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<td>D4</td>
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<td>X</td>
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</tbody>
</table>
Your tutor will liaise with you during the spring term in order for you to select your options in advance of the summer term.

<table>
<thead>
<tr>
<th>TERMS (10 weeks)</th>
<th>INDICATIVE DATES</th>
<th>UNIT / ELEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUTUMN</td>
<td>Week 2-10 Monday morning</td>
<td>Critical Contexts: Drama, Theatre and Performance Studies</td>
</tr>
<tr>
<td></td>
<td>Weeks 1-10 Monday afternoon and Thursday, plus 2 Friday half day sessions</td>
<td>Principles of Dramatic Writing</td>
</tr>
<tr>
<td>SPRING</td>
<td>Week 1 Tuesday and Wednesday Weeks 4,6,8,10 Thursday afternoons (Conference Week 1 Summer Term – all day Wednesday and Thursday)</td>
<td>Performing Research</td>
</tr>
<tr>
<td>SUMMER (Note: Performing Research conference Wednesday and Thursday of week one)</td>
<td>Week 1-10 Monday and Thursday</td>
<td>Practices: Micro drama Assignments</td>
</tr>
<tr>
<td></td>
<td>Week 1-10 Monday and Thursday, plus 2 Friday half day sessions</td>
<td></td>
</tr>
<tr>
<td>SUMMER (Note: Performing Research conference Wednesday and Thursday of week one)</td>
<td>Weeks 2-4 Friday Week 5 Wednesday, Thursday and Friday</td>
<td>Options Unit</td>
</tr>
<tr>
<td></td>
<td>Week 1-10 Monday and Thursday,2 week intensive (weeks TBC) and Tuesday afternoons weeks 3 to 8 (TBC)</td>
<td>Practices: Micro drama Assignments</td>
</tr>
<tr>
<td>TERM 4 (MA only)</td>
<td>Independent study</td>
<td>SIP</td>
</tr>
</tbody>
</table>

**MFA 2nd Year**

<table>
<thead>
<tr>
<th>TERMS (10 weeks)</th>
<th>INDICATIVE DATES</th>
<th>UNIT / ELEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUTUMN</td>
<td></td>
<td>MFA SIP</td>
</tr>
<tr>
<td>SPRING</td>
<td></td>
<td>MFA SIP</td>
</tr>
<tr>
<td>SUMMER</td>
<td></td>
<td>MFA SIP</td>
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</tbody>
</table>
MA PART-TIME STUDENTS

If you take the course on a part-time basis you will enrol for two years. You will undertake coursework over the Autumn, Spring and Summer Terms of each year of study, and write up your final portfolio (including your final script) over a seventh term (July-September). You will agree with your tutor an appropriate balance of activities and assignments in order to manage the course’s scheduled activities, learning hours and assessment requirements in the most appropriate way. This agreement will be formalised by way of your Learning Plan, which is described below.

Part-time students are expected to complete the course units in the following order:

**Year 1**
- Term 1: Principles of Dramatic Writing 1
- Term 2: Performing Research
- Term 3: Practices: Micro-Drama Assignments (or option unit)

**Year 2**
- Term 1: Critical Contexts: Drama, Theatre and Performance Studies
- Term 2: Principles of Dramatic Writing 2
- Term 3: Practices: Micro-Drama Assignments
- Term 4: Sustained Independent Project (SIP)

You may not undertake the SIP unit before completing the coursework for all previous course units.

*Note: the MFA route is full-time only.*
Aims

- Identify and understand key critical issues and debates of relevance to your own practice(s) and those of other scholars and practitioners in your subject;
- Critically explore the contexts, principles and assumptions behind these critical issues and debates;
- Be prepared for advanced practice and study of your field that is informed by a solid theoretical grounding;
- Derive new knowledge from disciplinary practice and reflection.

Learning Outcomes

On successful completion of this unit, you should be able to:

- (A1) engage with critical debates, concepts and discourses relevant to advanced study and practice in performance-related discipline;
- (B1 and B3) select, and demonstrate your understanding of, theoretical knowledge relevant to your field and consider how this impacts upon your position as a scholar/practitioner.

Transferable Skills Developed

Study, research, analytical and critical thinking and writing, engage with critical thought.

Indicative Unit Content

This unit will be shared across three MA courses: MA Theatre Studies; MA Performance Practices and Research; MA Writing for Stage and Broadcast Media.

Courses will join together for eight sessions on relevant topics, such as:

- The Anti-Theatrical Prejudice
- Tragedy
- Theatre and Citizenship
How You Learn

Students will learn through engaging with the material offered in lectures and seminars led by tutors and material obtained through appropriate research and bibliographic work as well as through undertaking the student managed tasks that are set.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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</thead>
<tbody>
<tr>
<td><strong>Type of task</strong></td>
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<tr>
<td>(e.g. essay, report, group performance)</td>
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<tr>
<td>Written work</td>
</tr>
</tbody>
</table>

**Assessment Notes**

The unit is assessed through a 3000 word piece of written work agreed with the tutor. (Or alternative assessment such as an academic poster with 1500 word rationale – to be determined by the course leader)

**Assessment Criteria**

- Originality in the application of knowledge in relation to the matter of the unit.
- Analytical and critical awareness of relevant contemporary issues.
- Understanding and effective use of research and advanced scholarship.

(Other assessment criteria from the M Framework may be referred to in your feedback.)
14.2 PRINCIPLES OF DRAMATIC WRITING 1

<table>
<thead>
<tr>
<th>Level</th>
<th>7</th>
<th>Credits</th>
<th>20</th>
<th>ECTS</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notional Student Study Hours</td>
<td>200 (40-60 taught hours/140-160 student-managed hours)</td>
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<tr>
<td>Unit Leader</td>
<td>Sarah Grochala</td>
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<td></td>
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<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td>MA/MFA Writing for Stage and Broadcast Media</td>
<td>Core</td>
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<tr>
<td>Prerequisite Learning</td>
<td>None</td>
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</tbody>
</table>

Aims

This unit aims to enable you to:

- examine key features of dramatic writing such as structure, dramatic action, narrative, character, dialogue and rhythm, setting and tone
- explore the differences between writing for stage, screen, television and radio
- analyse your writing and the writing of others
- undertake the writing exercises in Unit 4: Principles of Dramatic Writing 2 and Units 5&6: Micro-Dramas.

Learning Outcomes

On successful completion of this unit, you will have:

- (A3) (C3) developed your understanding of key principles and advanced techniques applicable to dramatic writing; develop your skills in observation, listening, re-drafting and editing
- (A4) (B3) used systematic approaches to textual analysis by engaging analytically and critically with texts written for performance
- (C1) used and evaluated relevant principles, practices and techniques applicable in dramatic writing, sometimes experimenting with new and/or original ideas
- (C2) responded creatively to different media and professional industry contexts.

Transferable Skills Developed

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication.

Indicative Unit Content

In this unit you will examine features of dramatic writing, such as dramatic action, scene structure, plot structure, characterisation, the creation of dramatic worlds and dialogue. You will also consider creativity, inspiration and the writer’s voice. You will learn about the demands of writing for different media and different contexts.

This unit focuses on these in relation to individual scene structure and the conventional structures of full-length drama.
You will take part in a series of workshops with writing exercises. In these exercises, you are asked to engage with the idea, form and structure of a full-length piece of drama for different dramatic mediums and the structure of individual dramatic scenes.

You will write two scenes for two different dramatic mediums (film, radio, television, theatre).

In addition to this, you will write two critical reflections evaluating your scenes and the process of writing them.

**How You Learn**

- Lectures.
- Master classes.
- Workshops.
- Seminars.
- Tutorials.
- Presentation and discussion.
- Individual research, writing and prepared reading.

**Assessment Summary**

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 scene for film or radio or television or theatre AND a critical reflection on the scene</td>
<td>Scene: 750-1000 words Critical Analysis: 500 words</td>
<td>25% 25%</td>
</tr>
<tr>
<td>1 scene for film or radio or television or theatre AND a critical reflection on the scene</td>
<td>Scene: 750-1000 words Critical Analysis: 500 words</td>
<td>25% 25%</td>
</tr>
</tbody>
</table>

**Assessment Notes**

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.

**Assessment Criteria**

- sustained, independent written argument;
- progress in relevant practice-based techniques
- taking creative risks, selecting and implementing from these appropriately
- originality in the application of knowledge in relation to the matter of the unit
- analytical and critical awareness of relevant contemporary issues
- intellectual engagement
- understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- tackling and solving problems and dealing with complex situations in professionally-related environments.
14.3 PERFORMING RESEARCH

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<tr>
<th>Level</th>
<th>7</th>
<th>Credits</th>
<th>20</th>
<th>ECTS</th>
<th>10</th>
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</thead>
<tbody>
<tr>
<td>Notional Student Study Hours</td>
<td>200 hours (30-40 taught hours; 160-170 student managed)</td>
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<tr>
<td>Unit Leader</td>
<td>Nominated unit leader/s and Course Leaders</td>
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<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td>All MA/MFA courses (except MAs Acting, Music Theatre and Acting for Screen)</td>
<td>Compulsory</td>
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<tr>
<td>Prerequisite Learning</td>
<td>None</td>
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Aims

This unit aims to enable you to:

- acquire an understanding of current theoretical and practical debates concerning research within the broad discipline of drama
- investigate relevant research methods
- experience the challenges of presenting at a research conference;
- contribute to a research task, collaborating in an appropriate context.

Learning Outcomes

On successful completion of this unit, you should be able to:

- (A1, B2) demonstrate your engagement with critical debates, concepts, and discourses relevant to researching in the broad field of drama, theatre and performance
- (A2) identify and apply appropriate research methodologies
- (B2) critically evaluate and contextualise your understanding of research methodologies and specific methods

Transferable Skills Developed

Study, research, analytical and critical thinking, collaborative practice and presentation.

Indicative Unit Content

The unit takes place over three terms, commencing with introductory sessions and culminating with the Postgraduate Conference. You will be given the opportunity to meet other MA students at Central to discuss your research.

You will be introduced to a range of issues and processes, problems and opportunities, theories and methodologies involved in undertaking research at postgraduate level, and tools and resources appropriate to such work, through a one-and-a-half to two-day intensive introduction in the Spring term shared with other MA/MFA students during the first week.
After the ‘intensive’, you will form a group of between 3 and 6 members under the supervision of a unit tutor to focus on a specific research project. You may be working with students from another course. Your research ideas will be identified according to personal and shared specialisms or interests. You will develop an appropriate body of knowledge and relevant skills of analysis as part of this research project. You will work towards a group presentation which explains, summarises and analyses your research project.

The unit concludes with the Postgraduate Conference, which takes place during the first week of the summer term. It is here that you will deliver your group presentation.

**How You Learn**

You will learn through engaging with the material offered in keynotes, practitioner-researcher seminar sessions, lectures and course-specific guidance sessions. You will learn, also, through undertaking a research project with a group of peers in your field and presenting this at a research conference.

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<th>Assessment Summary</th>
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<tbody>
<tr>
<td><strong>Type of task</strong></td>
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<tr>
<td>(e.g. essay, report, group performance)</td>
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<tr>
<td>Group conference presentation</td>
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</table>

**Assessment Detail**

The unit is assessed through one component:

- A group conference presentation on a negotiated topic. Each member of the group will be allocated approximately 5 minutes presentation time, so a typical presentation will be between 15-30 minutes in length depending upon the number of people in the group. The presentation may include performance elements and capture e-research methods, as appropriate.
- A single group mark is awarded for the presentation. Where appropriate examiners may choose to viva an individual or group, to help to further clarify the content of the presentation or the contribution of group members. This viva may take place during the conference or up to four weeks after the presentation. The viva provides a means by which the group mark may be moderated - up or down - by up to 10% for individuals.

You must participate in the conference presentation to pass the unit.

**Assessment Criteria**

- Taking creative risks, selecting and implementing from these appropriately.
- Originality in the application of knowledge in relation to the matter of the unit (including, for example, using the presentation as an interesting medium for demonstrating your research focus).
- Analytical and critical awareness of relevant contemporary issues (e.g. collecting, considering and using relevant documentation and material within the research into a contemporary issue).
- Intellectual engagement (e.g. articulate the relationship between the concepts investigated and the practical research methods).
- Understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes.

(Other assessment criteria from the M Framework may be referred to in your feedback.)
### 14.4 PRINCIPLES OF DRAMATIC WRITING 2

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
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<td>7</td>
<td>20</td>
<td>10</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>200 (40-60 taught hours/140-160 student-managed hours)</th>
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</thead>
<tbody>
<tr>
<td>Unit Leader</td>
<td>Sarah Grochala</td>
</tr>
<tr>
<td>Programme(s) for which the unit is mainly intended</td>
<td>MA/MFA Writing for Stage and Broadcast Media</td>
</tr>
<tr>
<td>- Core</td>
<td></td>
</tr>
<tr>
<td>Prerequisite Learning</td>
<td>None</td>
</tr>
</tbody>
</table>

### Aims

This unit aims to enable you to:

- further examine key features of dramatic writing such as structure, dramatic action, narrative, character, dialogue and rhythm, setting and tone
- further explore the differences between writing for stage, screen, television and radio
- analyse your writing and the writing of others
- undertake the writing exercises in the Micro-Drama Assignments unit.

### Learning Outcomes

On successful completion of this unit, you will have:

- (A3) (C3) developed your understanding of key principles and advanced techniques applicable to dramatic writing; develop your skills in observation, listening, re-drafting and editing
- (A4) (B3) used systematic approaches to textual analysis by engaging analytically and critically with texts written for performance
- (C1) used and evaluated relevant principles, practices and techniques applicable in dramatic writing, sometimes experimenting with new and/or original ideas
- (C2) responded creatively to different media and professional industry contexts.

### Transferable Skills Developed

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication.

### Indicative Unit Content

This unit builds on the work you have done in Principles of Dramatic Writing 1.

You will further examine features of dramatic writing such as dramatic action, scene structure, plot structure, characterisation and the creation of dramatic worlds. You will also further consider creativity, inspiration and the writer's voice. You will further explore the demands of writing for different media and different contexts.
This unit focuses on these in relation to development of treatments and synopses for full length drama and explores some alternative approaches to conventional drama structure in theatre and film.

You will take part in a series of workshops with writing exercises. In these exercises you are asked to engage with the idea, form and structure of a full-length piece of drama for different media, without writing the finished piece at this point.

You will write two synopses/treatments for two of the following four dramatic mediums: film, radio, theatre, television

### How You Learn

- Lecture.
- Master classes.
- Workshop.
- Seminar.
- Tutorial.
- Presentation and discussion.
- Individual research, writing and prepared reading.

### Assessment Summary

<table>
<thead>
<tr>
<th>Type of task (e.g. essay, report, group performance)</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A CHOICE OF TWO OF THE FOLLOWING PROJECTS</td>
<td>Two synopses/treatments of 10-12 pages each</td>
<td>50% and 50%</td>
</tr>
</tbody>
</table>

- A synopsis for a full length stage play or a full length musical
- OR
- A treatment for a 45 min radio play or an episode of a 30 min radio comedy drama series
- OR
- A treatment for a full length feature film
- OR
- A treatment for a full length TV screenplay (single episode drama) or for a TV series/serial (a ‘bible’)
## Assessment Notes

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.

## Assessment Criteria

- progress in relevant practice-based techniques
- taking creative risks, selecting and implementing from these appropriately
- originality in the application of knowledge in relation to the matter of the unit
- analytical and critical awareness of relevant contemporary issues
- intellectual engagement
- recognising practice that is at the boundaries of the specialism;
- tackling and solving problems and dealing with complex situations in professionally-related environments.
PRACTICES (SINGLE): MICRO DRAMA ASSIGNMENTS

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>7</td>
<td>20</td>
<td>10</td>
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</tbody>
</table>

Notional Student Study Hours
Notional student study hours: 200 (30-40 hours taught; 160-70 hours student led)

Unit Leader
Sarah Grochala

Programme(s) for which the unit is mainly intended
MA/MFA Writing for Stage and Broadcast Media
Core

Prerequisite Learning
This unit may be replaced by PRACTICES (double)

Aims

This 20-credit unit aims to enable you to:
- understand key practical issues and debates of relevance to your own practice – for example, writing to specific briefs for different media/ exploring alternative ways of writing
- develop and apply advanced skills and techniques in relevant contexts
- engage critically and creatively with current and emergent processes in your field.

Learning Outcomes

On successful completion of this 20-credit unit, you will have:
- (C1) demonstrated a capacity to apply practical understanding and skills of your field in relevant contemporary contexts
- (C1, D1, D3) demonstrated an ability to operate at a professional level e.g. take decisions in complex and unpredictable situations independently and in dialogue with peers and/ or external bodies; take creative risks
- (B2, D2) evaluate your specialist practice, interrogating the application of current principles and ideas in your field.

Transferable Skills Developed

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication.

Indicative Unit Content

In this 20-credit version of the unit you will complete one writing assignment (see below) from the available options. The exercises are designed so that you will gain experience of writing to specific briefs for different media and have the opportunity to develop your own ‘voice’ as a writer through a variety of writing engagements. Some of your scripts will be workshopped with actors and directors, and you will receive feedback on your work from industry professionals. The unit enables you to develop your work in a variety of formats and for different media and audiences, so that you become more flexible, confident and adept as a writer of drama.
### How You Learn

- Class and seminar.
- Workshop.
- Tutorial.
- Individual research, prepared reading and writing.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>A CHOICE OF ONE OF THE FOLLOWING PROJECTS</td>
</tr>
<tr>
<td>Script for 12 page short film</td>
</tr>
<tr>
<td>10-12 page excerpt from script for 45 min radio play or from 30 min radio comedy</td>
</tr>
<tr>
<td>TV Writing Project – 10-12 page excerpt</td>
</tr>
<tr>
<td>Short theatre play – 10-12 pages</td>
</tr>
<tr>
<td>AND</td>
</tr>
<tr>
<td>CRITICAL ANALYSIS for each project (50%)</td>
</tr>
</tbody>
</table>

### Assessment Notes

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 11% to the mark for the MA degree and approx. 8% for the MFA degree.

### Assessment Criteria

- sustained, independent written argument;
- progress in relevant practice-based techniques
- taking creative risks, selecting and implementing from these appropriately
- originality in the application of knowledge in relation to the matter of the unit
- analytical and critical awareness of relevant contemporary issues
- intellectual engagement
- understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- tackling and solving problems and dealing with complex situations in professionally-related environments.
### Aims

This 40-credit unit aims to enable you to:

- Understand key practical issues and debates of relevance to your own practice – for example, writing to specific briefs for different media/ exploring alternative ways of writing
- Develop and apply advanced skills and techniques in relevant contexts
- Engage critically and creatively with current and emergent processes in your field
- Undertake sustained practices for two contexts, developing your understanding, application and critical processes of practice within your discipline through an extended range of experience.

### Learning Outcomes

On successful completion of this 40-credit unit, you will have:

- (C1) demonstrated a capacity to apply practical understanding and skills of your field in relevant contemporary contexts
- (C1, D1, D3) demonstrated an ability to operate at a professional level e.g. take decisions in complex and unpredictable situations independently and in dialogue with peers and/ or external bodies; take creative risks
- (B2, D2) evaluated your specialist practice, interrogating the application of current principles and ideas in your field paying particular attention to extended learning gained through a sustained engagement, possibly in different contexts.

### Transferable Skills Developed

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication.
Indicative Unit Content

In this 40-credit version of the unit you will complete two writing assignments (see below). The exercises are designed so that you will gain experience of writing to specific briefs for different media and have the opportunity to develop your own ‘voice’ as a writer through a variety of writing engagements. Some of your scripts will be work shopped with actors and directors, and you will receive feedback on your work from industry professionals. The unit enables you to develop your work in a variety of formats and for different media and audiences, so that you become more flexible, confident and adept as a writer of drama.

How You Learn

- Class and seminar
- Workshop
- Tutorial
- Individual research, prepared reading and writing

| Assessment Summary |
|-------------------|-----------------|-----------------|
| Type of task       | Magnitude        | Weight within the unit |
| (e.g. essay, report, group performance) | (e.g. No of words, time, etc.) | (e.g. 50%) |
| A CHOICE OF ONE OF THE FOLLOWING PROJECTS |
| Script for 12 page short film | 10-12 pages short film script | 50% |
| 10-12 page excerpt from script for 45 min radio play or from 30 min radio comedy | 10-12 pages radio drama or radio comedy script |
| TV Writing Project – 10-12 page excerpt | 10-12 pages of TV script |
| Short theatre play – 10-12 pages | 10-12 page short play script |
| AND |
| CRITICAL ANALYSIS for each project | 1,800 words | 50% |

Assessment Notes

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 22% to the mark for the MA degree and approx. 16% for the MFA degree.

Assessment Criteria

- sustained, independent written argument;
- progress in relevant practice-based techniques
- taking creative risks, selecting and implementing from these appropriately
- originality in the application of knowledge in relation to the matter of the unit
- analytical and critical awareness of relevant contemporary issues
- intellectual engagement
- understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- tackling and solving problems and dealing with complex situations in professionally-related environments.
Aims

The 20-credit unit aims to enable you to:
- Understand key practical issues and debates of relevance to your own practice(s);
- Develop and apply advanced skills and techniques in relevant contexts;
- Engage critically and creatively with current and emergent processes in your field.

Learning Outcomes

On successful completion of the 20-credit unit, you should be able to:
- (A3 and C2) Demonstrate a capacity to apply practical understanding and skills of your field in relevant contemporary contexts;
- (D2 and D3) Demonstrate an ability to operate at a professional level e.g. take decisions in complex and unpredictable situations independently and in dialogue with peers and/or external bodies; take creative risks;
- B4) Evaluate your specialist practice, interrogating the application of current principles and ideas in your field.

Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).

Indicative Unit Content

This single unit provides an opportunity for you to develop your specialist practice through contemporary and emerging theories of community and writing for theatre. It is expected that students will adapt the learning of this unit to their own contexts. Drawing from a range of examples of community-based and generated performance pieces this option introduces a broad range of
practical and theoretical approaches to playwriting, with and for community groups. Traditional forms of narrative structure are examined and contextualised, along with alternative approaches to writing for theatre within community settings. As part of this option you are given the opportunity to experiment with your own writing. You will also address strategies for encouraging and facilitating playwriting with particular client groups. Relevant discourses associated with applied theatre are examined (such as the notion of didactic theatre) and the options considers the role of the playwright and writing plays in a variety of cultural and applied settings.

**How You Learn**

You will learn through a variety of methods including

- Tutor/ visiting professional-led sessions and facilitation
- Group Discussion
- Writing workshops
- Individual research
- Individual writing

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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</thead>
<tbody>
<tr>
<td><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Practice in Reflection</td>
</tr>
<tr>
<td>Critical Evaluation,</td>
</tr>
</tbody>
</table>

**Assessment Notes**

- You must achieve a pass in all the above elements of assessment to pass the unit.
- This unit contributes approx. 22% to the mark for the MA degree and approx. 16% for the MFA degree.
<table>
<thead>
<tr>
<th>Assessment Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>• progress in relevant practice-based techniques;</td>
</tr>
<tr>
<td>• taking creative risks, selecting and implementing from these appropriately;</td>
</tr>
<tr>
<td>• originality in the application of knowledge in relation to the matter of the unit;</td>
</tr>
<tr>
<td>• analytical and critical awareness of relevant contemporary issues;</td>
</tr>
<tr>
<td>• intellectual engagement;</td>
</tr>
<tr>
<td>• recognising practice that is at the boundaries of the specialism;</td>
</tr>
<tr>
<td>• successful collaborative processes;</td>
</tr>
<tr>
<td>• tackling and solving problems and dealing with complex situations in professionally-related environments.</td>
</tr>
</tbody>
</table>

(Other assessment criteria from the M Framework may be referred to in your feedback.)
This Musical Theatre Writing unit focuses on the fundamental principles of writing in musical theatre, alongside the history and literature of American and British musical theatre and its globalised context. The unit will also convey a sense of the ‘business’ of musical theatre, highlighting the writer’s function and role both historically and also in context of new musical theatre developments.

The overall style of the unit is an active hands-on approach which involves on practical writing challenges and creative collaboration. Students acquire a set of skills in musical theatre dramaturgy as a springboard for entry into professional work. These musical theatre skills will also encourage students to develop an individual writing voice through this intensive engagement with the relationship of music and drama.

**Aims**

The 20-credit unit aims to enable you to:
- Understand key practical issues and debates of relevance to your own practice(s);
- Develop and apply advanced skills and techniques in relevant contexts;
- Engage critically and creatively with current and emergent processes in your field.

**Learning Outcomes**

On successful completion of this unit, you should be able to:
- (A1) Demonstrate a knowledge and understanding of current critical debates, concepts and discourses in writing for musical theatre;
- (B2) Demonstrate that you have developed intellectual rigour and conceptual understanding enabling you to undertake advanced scholarship and sustained practical research and critically evaluate and reflect upon your own and others’ relevant current practice and research.
- (C1) Use and evaluate relevant principles, practices and techniques applicable in dramatic writing, sometimes experimenting with new and/or original ideas, either independently or in dialogue with peers and specialists.

**Transferable Skills Developed**

**Collaboration:** being able to think creatively and productively in an interdisciplinary music theatre context.

**Dramaturgy:** analysis and understanding of a music theatre genre that may be new to the student.
**Critiquing skill**: being able to give and receive critique of others, and one’s own work, is an invaluable skill that can aid work in various areas of the creative arts.

**Indicative Unit Content**

This unit focuses on introducing the fundamental principles of writing in musical theatre within an active workshop environment. The unit will also convey a sense of the ‘business’ of musical theatre, and will highlight the writer's function and role both historically and also in context of new musical theatre developments.

Students will complete this unit with an understanding of the building blocks of dramatic writing in musical theatre and the confidence to forge ahead in their own writing. They will have developed the skills to critique their own work and that of their colleague's, leading to an understanding of the principles of interdisciplinary collaboration. These musical theatre skills will also encourage students to develop an individual writing voice through this intensive engagement with the relationship of music and drama. In addition, they will also have an appreciation of the history and context of the American and British musical theatre in a global context.

Visiting industry practitioners will ‘drop in’ throughout the unit to work with students as well as to talk about a variety of issues – e.g. the history and evolution of the form or licensing issues.

In-class crash exercises, and weekly take-home lyric and libretto writing assignments will give students a chance to experiment and play with different dramaturgical forms that will have been discussed and explored in-depth in class.

The final project will require the students to write a 15-minute musical.

**How You Learn**

This course will combine seminar and workshop methods. The key topics and learning outcomes will be explored consistently via immersive workshop environment, where important texts and audio/visual clips will be analysed by teachers and students together. In-class crash writing exercises will be designed to support understanding of each topic, followed by home assignment that will enable students to practice the new knowledge. These take home assignments will be presented and critiqued in class, led by the teacher thus encouraging collaboration, critiquing skills and furthering the understanding of dramaturgy in musical theatre.

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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</thead>
<tbody>
<tr>
<td><strong>Type of task</strong> (e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Portfolio</td>
</tr>
<tr>
<td>Final Project</td>
</tr>
</tbody>
</table>
### Assessment Detail

- **Portfolio:** Consisting of home-based dramaturgy writing exercises, critical reflection showing evidence of engaging with structural analysis of text, producing dialogue, and generating a libretto-style text. The portfolio should also contain notes of interaction with reading assignments and any relevant notes from mini seminars covering historical, theoretical and industry issues. Importantly, the portfolio should contain evidence of creative collaboration, plus re-writes of drafts and display and understanding of receiving critique.
- **Final project:** 15- minute complete libretto, including at least 3 forms of lyrics for songs.

### Assessment Notes

Unless otherwise stated all assessments above MUST be passed in order to pass the unit.

### Assessment Criteria

- Effective use of dramatic action in relation to music.
- Understanding and effective use of creative research in development of story and lyrics.
- Engaging premise, coherent plot structure, developed characters, in a coherent dramatic world.
- Well-crafted dialogue and skilful understanding of theatricality and stagecraft.
- High level of emotional affect and/or intellectual resonance in creating lyrics for song.
- Demonstrating high level of originality.
- Appropriate understanding of the creative context of the dramatic medium and/or genre in a collaborative setting.
MA SUSTAINED INDEPENDENT PROJECT (SIP)

<table>
<thead>
<tr>
<th>Level</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credits</td>
<td>60</td>
</tr>
<tr>
<td>ECTS</td>
<td>30</td>
</tr>
</tbody>
</table>

Notional Student Study Hours

600 Total Hours

The exact breakdown of hourage will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however.

Unit Leader

Sarah Grochala

Programme(s) for which the unit is mainly intended

MA Writing for Stage and Broadcast Media only

Core

Prerequisite Learning

Completion of all taught units

Aims

This unit aims to enable you to:

- Extend your understanding of critical debates and practices within a specific area of drama/theatre/performance;
- Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials;
- Engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your course;
- Develop as a contributor to the field (i.e., by writing creatively in a dramatic form of your choosing)

Learning Outcomes

On successful completion of this unit, you should be able to:

- (B2) Undertaken sustained and extensive research;
- (A1, B1) Demonstrated your understanding of critical debates and practices in your field;
- (D1) Demonstrated your capacity to manage complex work independently;
- (D1; D3) Realised a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field.

Transferable Skills Developed

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication, independent learning, project management.

Indicative Unit Content

In this unit you will undertake a personal project for your portfolio. You are expected to write one complete dramatic script for production in a particular medium (stage or radio or screen). The piece
will normally be to a given time-length – 70-90 minute screenplay OR 45-minute radio play (or two 30-minute radio comedy scripts) OR 75 minute stage play OR 55-minute television script (or two 30-minute TV comedy scripts) - and is subject to the tutor’s agreement. Students who wish to negotiate alternative time-lengths may negotiate with the Course Leader.

You will also write a 3000-word critically reflective commentary on your piece.

This must include: (1) an element of critical research that contextualises your project with reference to some theoretical issue or paradigm that is of relevance to it; (2) a thorough consideration the practical issues and problems that you have engaged with in the crafting of your project and in your engagement with your chosen medium and form.

Your personal project is the culmination of your learning on the course, leading to the award of MA. It gives you the opportunity to develop a script to a high standard, so that you will have piece ready to submit to literary departments or other industry outlets on completion of the course.

The content of the Sustained Independent Project (SIP) will involve your writing:

1. A playtext/ filmscript/ radio script/ TV script
2. A reflective commentary

Some of the preparation and planning of your final work will have been completed during the Performing Research unit. You may also draw on synopses and treatments written earlier in the course. The concluding research and writing of your personal portfolio takes place during the final term. You have an allocation of two hours of contact time with your ‘mentor’ during this term. This time is to be negotiated according to your own needs and your mentor’s availability. Further details regarding the tutoring of the portfolio are given in the Student Support and Guidance section of this course specification.

### How You Learn

- Tutorials
- Individual research and writing

<table>
<thead>
<tr>
<th>Assessment Summary</th>
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</thead>
<tbody>
<tr>
<td><strong>Type of task</strong></td>
</tr>
<tr>
<td>(e.g. essay, report, group performance)</td>
</tr>
<tr>
<td>Production Script</td>
</tr>
<tr>
<td>Reflective commentary</td>
</tr>
</tbody>
</table>

**Assessment Notes**

The mark awarded for this unit counts for 34% of the final mark for the award of MA.
## Assessment Criteria

- Sustained, independent written argument
- Originality in the application of knowledge in relation to the matter of the unit;
- Analytical and critical awareness of relevant contemporary issues;
- Intellectual engagement;
- Understanding and effective use of research and advanced scholarship

For the Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual course and would then be assessed. For example, “taking creative risks, selecting and implementing from these appropriately” might be appropriate.
14.10 MFA SUSTAINED INDEPENDENT PROJECT (SIP)

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>120</td>
<td>60</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notional Student Study Hours</th>
<th>1200 Total Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervision: 20-30 hours of supervision (per student, some in live or virtual seminars, spaced out across the year.)</td>
<td></td>
</tr>
<tr>
<td>Independent study: 1170-1180 hours</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Leader</th>
<th>Sarah Grochala</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Programme(s) for which the unit is mainly intended</th>
<th>MFA Writing for Stage and Broadcast Media only</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prerequisite Learning</th>
<th>Completion of all taught units</th>
</tr>
</thead>
</table>

Within the 1,200 hours of the second year of the MFA course, students will complete two full-length dramatic texts in the medium of the writer's choice, an accompanying critical reflection and a portfolio comprising, for example, relevant supporting material taken from the writer's journal, and treatments the writer may have produced, a plan for professional development, indication of professional contacts developed whilst on the course, a report on any attachment or field experience that may have been undertaken whilst doing the project (e.g. if the student attended meetings in a theatre literary department; worked alongside a professional).

**Aims**

This unit aims to enable you to:
- Extend your understanding of critical debates and practices within a specific area of writing for stage and broadcast media;
- Make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials;
- Engage in sustained, focused, independent pieces of work that constitute a summative contribution at the end of your course;
- Develop as a contributor to the field (by writing creatively in a dramatic form of your choosing and by building professional networks);
- Extend experience and outputs through a prolonged engagement with relevant practice

**Learning Outcomes**

On successful completion of this unit, you should be able to:
- (B2) Undertaken sustained and extensive research;
- (A1, B1) Demonstrated your understanding of critical debates and practices in your field;
- (B4) draw from professional contexts relevant experience that will be manifest in your final reflection on your processes as a writer.
- (C4) write dramatic texts to a professional standard
- (D1) Demonstrated your capacity to manage complex work independently;
- (D1; D3) Realised a final piece of work that engages with a relevant specific context or focus, taking appropriate creative risks and that contributes to the field.
Transferable Skills Developed

Creative writing, complex problem solving, critical thinking, responding to feedback, effective communication, independent learning, project management.

Indicative Unit Content

This unit is a significant piece of independent work comprising two full-length professional scripts, a reflective commentary of c. 5,000 - 6,000 words and a selected portfolio.

The reflective commentary will include: (1) critical research that contextualises your two writing projects with reference to theoretical issues or paradigms that are of relevance to it; (2) a thorough consideration of the practical issues and problems that you have engaged with in the crafting of your projects and in your engagement with your chosen medium and forms.

The portfolio will be a supportive document that complements your reflective writing as well as offering additional insights or extracts that you deem pertinent to the process you have encountered in the MFA. It will be highly selective. It may use material from your writer's journal.

The MFA SIP is the culmination of your learning on the course. It gives you the opportunity to develop two scripts to a professional sophisticated standard. You are expected to have worked closely with ‘the industry’.

Some of the preparation and planning of your final work, particularly your research context, will have been completed during the Performing Research unit. You may also draw on synopses and treatments written during the first year of the course. Your scripts will be handed in five weeks before your reflective commentary and portfolio allowing you time to cohere your reflections in the final stages of the second year summer term.

You have an allocation of 20-30 hours of contact time with your tutor during this term. This time is to be negotiated according to your own needs and your tutor’s availability. Time spent with professional colleagues will be negotiated with him or her and agreed with your tutor.

Further details regarding the tutoring of the portfolio are given in the Student Support section of this course specification.

An attachment is optional in the MFA WSBM. Its nature will be negotiated with your course tutor. Should you undertake an attachment to support your study, you will follow Central's Placement Guidelines. Your attachment will not be assessed although you may wish to reference any feedback from your host within your reflective portfolio. This may be paid work (work-based learning). Discussions about your attachment experience will take place within your supervisions.

Supervision tutorials will be spaced out across the year to support assessment.

How You Learn

- Tutorials
- Individual research and writing
- Contact with professionals

### Assessment Summary

<table>
<thead>
<tr>
<th>Type of task</th>
<th>Magnitude (e.g. No of words, time, etc.)</th>
<th>Weight within the unit (e.g. 50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 dramatic texts</td>
<td>Full length for the specific medium selected.</td>
<td>80% (40% each)</td>
</tr>
<tr>
<td>Reflective commentary</td>
<td>5,000 - 6,000</td>
<td>10%</td>
</tr>
<tr>
<td>Portfolio</td>
<td>Equivalent to 10-20 A4 pages.</td>
<td>10%</td>
</tr>
</tbody>
</table>

### Assessment Notes

The mark awarded for this unit counts for 50% of the final mark for the award of MFA.

### Assessment Criteria

- Sustained, independent written argument
- Originality in the application of knowledge in relation to the matter of the unit;
- Analytical and critical awareness of relevant contemporary issues;
- Intellectual engagement;
- Understanding and effective use of research and advanced scholarship.

For the MFA Sustained Independent Project (SIP), other criteria from the M Framework may be added for assessment as appropriate for the individual course and would then be assessed. For example, “taking creative risks, selecting and implementing from these appropriately” might be appropriate.
<table>
<thead>
<tr>
<th>Stage 1</th>
<th>End of June</th>
<th>Introducing the MA project</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1st tutorial: show treatment/synopsis of script</td>
<td>Outline what the content and form of your script</td>
</tr>
<tr>
<td></td>
<td>Schedule the other tutorials</td>
<td>Introducing key questions, ideas and themes/nature of practice that is being explored.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Set up the practical framework that will be informing the writing of the project.</td>
</tr>
<tr>
<td>Stage 2</td>
<td>July</td>
<td>Work on a rough draft of the play.</td>
</tr>
<tr>
<td>Stage 3</td>
<td>July/August</td>
<td>Share a two or three scenes. Focus on areas that you are struggling with</td>
</tr>
<tr>
<td></td>
<td>2nd Tutorial: send a problem scenes a week before the tutorial.</td>
<td>Critically consider the process of writing the script. Are there areas/issues that you could address in your reflective commentary.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Explore the critical context of any issues that you might address in your reflective commentary with reference to the theoretical/ practical context in which I am working. This might include exploring genre or a particular issue related to dramatic writing.</td>
</tr>
<tr>
<td>Stages 4</td>
<td>August</td>
<td>Work on a rough draft of the play.</td>
</tr>
<tr>
<td>Stage 5</td>
<td>Beginning of September</td>
<td>Hand in full draft before a final polish.</td>
</tr>
<tr>
<td>Reflective</td>
<td></td>
<td>Questions you might ask regarding critical reflection:</td>
</tr>
<tr>
<td>commentary</td>
<td></td>
<td>What have I learned as a result of this project?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>How has my practice developed?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>How would I take this project forward?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>What changes would I need to put in place to develop this work?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>How has the project changed my understanding of my own theoretical framework and or model of practice?</td>
</tr>
</tbody>
</table>
How does what I have learned connect with regional, national or international developments in this area?

| Final stage (rewrite) | September | Work on second draft of script.  
|                      |           | Work on reflective commentary.  
| Submission           | e.g. 29th September 4pm, Course Support Office | 1 soft bound copy and 1 electronic copy of your script.  
|                      |           | 1 soft bound copy and 1 electronic copy of your reflective commentary.  
|                      |           | School cover page on both elements  
|                      |           | Title on script in appropriate professional format  
|                      |           | Both formatted and submitted according to the guidelines in the briefing paper.  

Example of structure for project choice in the MFA Sustained Independent Project (SIP).

| Intro               | June      | Outline what the content and form of your script  
|                    | (first year) | Introducing key questions, ideas and themes/nature of practice that is being explored.  
|                    |           | Set up the practical framework that will be informing the writing of the project.  
| Stage 1            | October   | Set up the practical framework that will be informing the writing of the project.  
| Stage 2 (Script 1) | October to January | Develop and write script 1  
| Stage 3 (Script 2) | February to May | Develop and write script 2  
| c. week 5 of Summer Term submit both scripts |

| Stage 4 Critical reflective document: and portfolio | May/June | Questions you might ask regarding critical reflection:  
|                                                  |           | What have I learned as a result of this project?  
|                                                  |           | How has my practice developed?  
|                                                  |           | How would I take this project forward?  
|                                                  |           | What changes would I need to put in place to develop this work?  

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<thead>
<tr>
<th>How has the project changed my understanding of my own theoretical framework and or model of practice? How does what I have learned connect with regional, national or international developments in this area?</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. week 10 of Summer Term submit Reflective Commentary and Portfolio</td>
</tr>
<tr>
<td>Final stage writing (rewrite)</td>
</tr>
<tr>
<td>Hand in full draft before a final polish.</td>
</tr>
</tbody>
</table>

Note: It is envisaged that work on the Reflective Commentary and Portfolio will be on-going throughout the year.
Some units have course specific assessment criteria, these are stated in the relevant unit outline. The diagram below illustrates how these are mapped to the School-wide assessment criteria:

<table>
<thead>
<tr>
<th>Effective use of dramatic action in relation to music.</th>
<th>Progress in relevant practice-based techniques</th>
<th>Taking creative risks, selecting and implementing from these appropriately</th>
<th>Originality in the application of knowledge in relation to the matter of the unit</th>
<th>Analytical and critical awareness of relevant contemporary issues</th>
<th>Intellectual engagement</th>
<th>Recognising practice that is at the boundaries of the specialism</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Understanding and effective use of creative research in development of story and lyrics.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Engaging premise, coherent plot structure, developed characters, in a coherent dramatic world.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Well-crafted dialogue, and skilful understanding of theatricality and stagecraft.</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>High level of emotional affect and/or intellectual resonance in creating lyrics for song.</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Demonstrating high level of originality.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Appropriate understanding of the creative context of the dramatic medium and/or genre in a collaborative setting.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>
GENERAL COURSE

Key Texts


Booker, Christopher (2004) *The Seven Basic Plots*, London and New York: Continuum


Goddard, Lynette (2015) *Contemporary Black British Playwrights*


Supportive Reading


**Suggested Plays**

Birch, Alice (2017) *Anatomy of a Suicide*. London: Oberon


Malcolm, Morgan Lloyd (2018) *Emilia*
Svich, Caridad (2012) *Fugitive Pieces* in *The Land and Country Plays*. Online: Lulu

**Suggested Film**
(Film scripts are often available on the internet if you google them)

A Bout de Souffle
Alien
Aliens
All That Heaven Allows
American Hustle
Andrei Rublev
Badlands
Battle Of The Sexes
Battleship Potemkin
Beau Travail
Belle
Bhaji on the Beach
Bicycle Thieves
Black Panther
Blue Steel
Brothers
Certain Women
Chinatown
Citizen Kane
City Of God
Cleo 9 to 5
Daisies
Detroit
Divines
Don't Look Now
Double Indemnity
Drive
Do the Right Thing
Get Out
Girlhood
It's A Wonderful Life
Jeanne Dielman, 23 Commerce Quay, 1080 Brussels
Kes
Lady Bird
La Dolce Vita
La Regle Du Jeu
Little Miss Sunshine
Lost In Translation
Man With A Movie Camera
Marie Antoinette
Meek's Cutoff
Mirror
Moonlight
My Darling Clementine
Old Joy
Paddington 1 & 2
Performance
Playtime (Jacques Tati)
Psycho
Raging Bull
Raising Arizona
Red Road
Ringu
Rome Open City
Shaft
Shane
Singing In The Rain
Slumdog Millionaire
Solaris
Solo: A Star Wars Story
Some Like It Hot
Soul Food
Strangers On A Train
Sullivan's Travels
That Obscure Object of Desire
The Apartment
The Ascent
The Battle of Algiers
The Colour Purple
The Conformist (Il Conformista)
The Godfather (Parts 1 and 2)
The Gold Diggers
The Good, The Bad & The Ugly
The Graduate
The Headless Woman
The Hunt for the Wilderpeople
The Hurt Locker
The Lady Eve
The Passenger
The Piano
The Seven Samurai
Tokyo Story
Toni Erdmann
Touch of Evil
Trouble Every Day
Up
Vagabond
Wasp
Wendy And Lucy
Wild Strawberries
Wings

Suggested TV
(BBC Writersroom has a TV script library)
Davies, Russell T., *A Very English Scandal*
Davies, Russell T., *Torchwood: Miracle Day*
Foster, Sharon, *Shoot the Messenger*
Knight, Steven, *Peaky Blinders*
Mercurio, Jed, *Line of Duty*
Mitchell, Dominic, *In the Flesh*
Moon, Debbie, *Wolfblood*
Moriarty, Regina, *Murdered by My Boyfriend*
Patel, Vinay, *Murdered by My Father*
Pemberton, Steve and Reece Shearsmith, *Inside No.9*
Pharoh, Ashley et al., *Life on Mars*
Simon, David, *The Wire*
Various, *Dr Who*
Walsh, Holly, *Motherland*
Wainwright, Sally, *Happy Valley*
Wainwright, Sally, *Last Tango in Halifax*
Way, Katharine, *Doctors: The Heart of England*
Whithouse, Toby, *Being Human: Pilot*
Williams, Harry and Jack Williams, *The Missing*

**Suggested Radio**
(BBC Writersroom has a radio play library)

Daniels, Sarah, *Home Front: A Lightening*
Ho, Ming, *The Things We Never Said*
Naylor, Hattie, *Ivan and the Dogs*
Usden, Adam, *The Book of Yehudit*
Various, *Tommies*

**CRITICAL CONTEXTS UNIT**

**Key Texts**


The following journals: *CTR, NTQ, Performance Research, RiDE, TDR*; and selected titles from the “Theatre &…” series (Palgrave Macmillan).

**Supportive Reading**

*This will depend upon the specific lectures selected at the time. These are indicative:*


**PERFORMING RESEARCH UNIT**

- **Key Texts**

WRITING WITH COMMUNITIES

- Key Texts

Indicative source material will vary according to the client group.


Supportive Reading


INTRODUCTION TO MUSICAL THEATRE WRITING

Key Texts

**Assassins** – Book by John Weidman; Music & Lyrics by Stephen Sondheim

**Cabaret** – Book by Joe Masteroff; Music by John Kander; Lyrics by Fred Ebb

**Company** – Book by George Furth; Music & Lyrics by Stephen Sondheim

**Gospel at Colonus** – Based on the adaptation of Sophocles’ *Oedipus at Colonus*; Music by Bob Telson; Original Lyrics by Lee Breuer; Adapted Lyrics by Bob Telson & Lee Breuer

**Guys and Dolls** – Based on a story and characters by Damon Runyon; Book by Jo Swerling & Abe Burrows; Music & Lyrics by Frank Loesser

**Gypsy** – Book by Arthur Laurents; Music by Jules Styne; Lyrics by Stephen Sondheim

**Jelly’s Last Jam** – Book by George C. Wolfe; Music by Jelly Roll Morton; Musical Adaptation & Additional Music by Luther Henderson; Lyrics by Susan Birkenhead

**Little Night Music** – Book by Hugh Wheeler; Music & Lyrics by Stephen Sondheim

**Music Man** – Book, Music & Lyrics by Meredith Wilson

**My Fair Lady** – Based upon George Bernard Shaw’s *Pygmalion*; Book and lyrics by Alan Jay Lerner; Music by Frederick Loewe

**Show Boat** – Based on a novel by Edna Ferber; Book & Lyrics by Oscar Hammerstein II; Music by Jerome Kern

**South Pacific** – Book by Oscar Hammerstein II & Joshua Logan; Music by Richard Rodgers; Lyrics by Oscar Hammerstein II

**Sweeney Todd** – Book by Hugh Wheeler; Music & Lyrics by Stephen Sondheim

**Threepenny Opera** – Based on “The Beggar’s Opera” by John Gay; Book & Lyrics by Bertolt Brecht; Music by Kurt Weill

**West Side Story** – Based on Shakespeare’s “Romeo & Juliet”; Book by Arthur Laurents; Music by Leonard Bernstein; Lyrics by Stephen Sondheim

Supportive Reading

1949 & 1985  Lyrics by Oscar Hammerstein II *Simon & Schuster*

Stephen Sondheim 2010 Finishing the Hat & Look I Made a Hat: Collected Lyrics by Stephen Sondheim Virgin Books

Ethan Morden 1999 Rodgers and Hammerstein *Harry N. Abrams, Inc. New edition,*

Hugh Fordin 1995 Getting to Know Him: A Biography of Oscar Hammerstein II *Da Capo Press*

Richard Rodgers 2002 Musical Stages: An Autobiography *Da Capo Press*


Joseph P Swain 2002 The Broadway Musical *Oxford: Scarecrow*

The History of Broadway; Broadway – the American Musical (DVD) narrated by Julie Andre

Julian Woolford 2012 How Musicals Work (and how to write your own) *Nick Hern Books*

Christopher Booker 2004 The Seven Basic Plots *Continuum*

David Ball 1983 Backwards and Forwards – A manual for reading plays *Southern Illinois University Press*

Scott McMillin 2006 The Musical as Drama*Princeton University Press*
Bruce Kirle 2005 Unfinished Show Business: Broadway Musicals as Works in Progress Southern Illinois University
<table>
<thead>
<tr>
<th><strong>PROGRAAME NAME</strong></th>
<th>MA/MFA Writing for Stage and Broadcast Media</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TEACHING INSTITUTION</strong></td>
<td>The Royal Central School of Speech and Drama, London</td>
</tr>
<tr>
<td><strong>AWARDING BODY</strong></td>
<td>University of London</td>
</tr>
<tr>
<td><strong>FHEQ</strong></td>
<td>The MA/MFA Writing for Stage and Broadcast Media is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 180 credits at level 7.</td>
</tr>
</tbody>
</table>
| **AWARD(S)** | MA (180 credits)  
MFA (240 credits)  
A PG Dip may be awarded on the basis of 120 credits to a student who has not passed the 60 credit MA Sustained Independent Project. |
| **FINAL AWARD NAME** | Master of Arts in Writing for Stage and Broadcast Media; Masters of Fine Art in Writing for Stage and Broadcast Media |
| **MODE OF STUDY** | Full-time only |
| **EUROPEAN CREDIT TRANSFER SCHEME (ECTS)** | The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits  
The MFA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 120 ECTS credits |
| **ACCREDITATION** | N/A |
| **LANGUAGE OF STUDY** | English |
| **EXTERNAL BENCHMARKS** | Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ). |

Programme Approval

<table>
<thead>
<tr>
<th>Specification Version</th>
<th>2019/20</th>
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<tr>
<td>Last Periodic Review</td>
<td>2017/18</td>
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External Examiner Information

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organisation</th>
<th>Tenure (MM/YY)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Trish Reid</td>
<td>Interim Pro Vice Chancellor, Learning and Teaching</td>
<td>Kingston University</td>
<td>09/15-12/20</td>
</tr>
</tbody>
</table>

Royal Central School of Speech and Drama  
Embassy Theatre  
Eton Avenue  
London  
NW3 3HY

www.cssd.ac.uk  
September 2019