

Postgraduate Programme Specification

MA in Television Fiction Writing

This specification provides a summary of the main features of the programme and learning outcomes that a student might reasonably be expected to achieve and demonstrate where full advantage is taken of all learning opportunities offered. Further details on the learning, teaching and assessment approach for the programme and modules can be accessed on the University website and Virtual Learning Environment, GCU Learn. All programmes of the University are subject to the University's [Quality Assurance](#) processes.

1. GENERAL INFORMATION			
Programme Title	Master of Arts in Television Fiction Writing		
Final Award	Master of Arts in Television Fiction Writing		
Awarding Body	Glasgow Caledonian University		
School	GSBS		
Department	Media & Journalism		
Mode of Study	Full-time Part-time		
Location of Delivery	Glasgow Campus		
UCAS Code			
Accreditations (PSRB)			
Period of Approval	From:	September 2025	To: August 2029

2. EDUCATIONAL AIMS OF PROGRAMME
The overall educational aim of the proposed programme is to provide a practically focused and industrially credible course that will engage students in targeted and collaborative learning focused on the knowledge, understanding and teachable craft skills of writing dramatic fiction for contemporary television markets. In the broad context of the QAA Benchmark for higher education in Communication, Media, Film and Cultural Studies (April 2024), the educational aims of the programme will be to: 1. To provide the knowledge, skills and attitudes appropriate for a career in television fiction writing. 2. To provide a common grounding in the core concepts and skills of the dramatic fiction writer's role within the contemporary television industry. 3. To stimulate an inquiring, analytical and creative approach to issues in the writing of television dramatic fiction, within a contemporary, challenging and relevant approach to curriculum development. 4. To encourage positive and confident responses amongst students with respect to adaptation to change specific to the process of television fiction writing. 5. To enable students to acquire the core transferable skills of effective communication to a range of audiences, leadership, self-management and inter-personal skills to the standards necessary for successful progress within the contemporary television fiction industry. 6. To provide self-motivated students with the necessary competencies, independent judgement and critical self-awareness to succeed in a television fiction industry context. 7. To explore a variety of perspectives in television fiction writing by providing rigorous and deep investigation of contemporary issues and practices in this area and specifically to integrate issues of sustainability and equity and inclusion. 8. To evaluate and integrate theory, research and practice with respect to television fiction writing, particularly contemporary and emergent research and practice. 9. To provide students with the knowledge, skills and attributes to apply appropriate research methods and problem-solving techniques to the issues of the contemporary market The development of this programme has been informed by: • Strategy 2030

- The United Nations Sustainable Development Goals
- GCU Values and Behaviours statement
- QAA Benchmark -Communication, Media, Film & Cultural Studies April 2024
- Experience of key teaching staff with substantial experience of writing for television.
- Close involvement with senior members of the television industry experienced in both commissioning and producing for television drama.
- Ongoing close collaboration and involvement with broadcasters – BBC, ITV etc.
- Current scholarly and industry discussion and debate regarding the ongoing development of the broadcasting landscape.
- Formal and Informal industry feedback from stakeholders
- Involvement of freelancers currently working on a range of television programming.

3. LEARNING OUTCOMES

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, skills, qualities and other attributes in the following areas:

A: Knowledge and Understanding

- A1 Demonstrate an in-depth understanding of the key production processes and professional practices relevant to screenwriting for television, critically engaging with the possibilities and constraints inherent in the production process.
- A2 Analyse and evaluate the industry context for screenwriting within the media, cultural, and creative industries, assessing key trends and shifts in the field.
- A3 Apply and adapt current screenwriting formatting conventions for scripting, outlines, pitches, and the relevant industry-standard software, ensuring consistency and professionalism.
- A4 Critically assess the moral, ethical, regulatory, and commercial considerations related to intellectual property, Ofcom guidance, and representation issues in television.
- A5 Demonstrate an advanced understanding of media theories, forms, and genres, analysing how they structure and convey meanings, and their impact on audiences.
- A6 Engage with and apply advanced research methods to support both scholarly inquiry and the accuracy of representation within television scripts.

B: Practice: Applied Knowledge, Skills, and Understanding

- B1 Employ a wide range of scriptwriting techniques and methodologies to produce multiple narrative artefacts across various genres, integrating creative and technical skills to produce professional-level work.
- B2 Integrate key storytelling techniques to develop authentic, credible characters that resonate with audiences, demonstrating a sophisticated understanding of character construction.
- B3 Apply theoretical frameworks to the adaptation of written material into a scripted format, demonstrating the capacity to transform ideas into structured screen narratives.
- B4 Critically evaluate the specific demands of a television series to devise viable, compelling story pitches, ensuring they align with the series' tone, format, and audience expectations.
- B5 Demonstrate professional-level presentation skills in the creation and delivery of preparatory documents for proposed scripts, clearly communicating the concept, characters, and narrative potential of the series.
- B6 Actively incorporate feedback and notes from lecturers and peers into the iterative process of script revision, demonstrating the ability to refine and improve drafts through critical engagement.

C: Generic Cognitive Skills

- C1 Critically analyse, synthesise, and evaluate subject-specific facts, theories, and principles in the practice of scriptwriting, using evidence to support creative decisions.

C2	Identify, analyse, and critically respond to ethical dilemmas and issues in past and current television fiction, evaluating the impact of these issues on the industry and audiences.
C3	Provide professional-level insights and interpretations regarding the television industry landscape, demonstrating an awareness of current and future trends, challenges, and opportunities for screenwriters.
C4	Demonstrate a realistic understanding of the practical and occupational issues within the television industry, assessing how these impact scriptwriting practices.
D: Communication, Numeracy, and ICT Skills	
D1	Select and apply a wide range of creative and academic research methods to support scriptwriting practice, integrating these methodologies into the development and refinement of original work.
D2	Effectively present and communicate ideas for proposed scripts, both formally and informally, articulating narrative concepts and character dynamics to different audiences, including industry professionals and peers.
D3	Utilise a variety of ICT applications and software tools to support and enhance the development of scripts, ensuring that the technical aspects of script presentation meet industry standards.
D4	Engage in constructive feedback processes, demonstrating the ability to critique fellow students' work professionally and provide clear, actionable suggestions for improvement.
D5	Communicate with colleagues, lecturers, visiting industry guests, and mentors at a professional level, contributing to group discussions, workshops, and collaborative activities with clarity and professionalism.
E: Autonomy, Accountability, and Working with Others	
E1	Exercise autonomy, initiative, and self-direction in the development of original work, producing scripts that demonstrate a high degree of professional-level creativity and technical proficiency.
E2	Demonstrate the ability to work collaboratively in group exercises, contributing to team efforts in script development and other creative tasks, while respecting diverse perspectives and skills.
E3	Appropriately approach the giving and receiving of feedback, taking responsibility for revising work in response to notes while maintaining the integrity of the original creative vision.
E4	Recognise and adhere to the importance of script briefs, timelines, and deadlines, understanding how these elements impact the workflow within the television industry and its production processes.

4. LEARNING AND TEACHING METHODS
The programme provides a variety of learning and teaching methods. Programme and Module specific guidance will provide detail of the learning and teaching methods specific to each module. Across the programme the learning and teaching methods and approaches may include the following: • Lectures • Seminars • Practical classes (script editing) • Simulation experiences (All day script conferences) • Groupwork • Online learning • Pitching The above approaches may be delivered either in person or online as appropriate and determined at module level by the Module Leader.

5. ASSESSMENT METHODS

The programme provides a variety of formative and summative assessment methods. Programme and Module specific guidance will provide detail of the assessment methods specific to each module.

Across the programme the assessment methods may include the following:

- Written coursework (scripts, essays, outlines, scene x scene documents, Pitchdecks)
- Oral coursework (presentations, structured conversations)
- Practical Assessment (VIVA, Pitching)
- Group work
- Portfolio Presentations
- Peer Review

The above assessments may be delivered either in person and online as appropriate and determined at module level by the Module Leader.

6. ENTRY REQUIREMENTS

Specific entry requirements for this programme can be found on the prospectus and study pages on the GCU website at this location: www.gcu.ac.uk/study

Course website:

<https://www.gcu.ac.uk/study/courses/postgraduate-television-fiction-writing-glasgow>

All students entering the programme are required to adhere to the [GCU Code of Student Conduct](#).

7. PROGRAMME STRUCTURE AND AVAILABLE AND FINAL EXIT AWARDS¹

The following modules are delivered as part of this programme:

Module Code	Module Title	Core or Optional	SCQF Level	Credit Size	Coursework 1 %	Coursework 2 %
MMW830721	Creativity and Authorship 1	Core	11	15	100%	
MMP330726	Story and Society	Core	11	15	50%	50%
MMW830724	Narrative and Structure	Core	11	15	100%	
MMW821940	Writing for an Existing Long Running Drama	Core	11	15	50%	50%
MMW830723	Genre Writing	Core	11	15	100%	
MMW830725	Script Skills	Core	11	15	70%	30%
MMW830722	Creativity and Authorship 2	Core	11	15	100%	
MMP330727	Understanding TV Markets	Core	11	15	100%	
MMP321957	Independent Script Project	Core	11	60	100%	

Students exiting with a postgraduate certificate will have acquired core competencies and skills in television fiction writing together with a comprehensive understanding of applicable techniques and conceptual understanding of the discipline.

Postgraduate Certificate in Television Fiction Writing - *achieved upon successful completion of 60 credits in Tri A*

Students exiting with a postgraduate diploma will have a more advanced understanding of and competence in television fiction writing (compared to postgraduate certificate), including the ability to exercise independent judgement and to have critical self-awareness with respect to the integration of theory and research with practice in this field. Students will also have the knowledge and ability to apply a range of research-related methods and problem-solving techniques relevant to the contemporary television fiction industry.

Postgraduate Diploma in Television- *achieved upon successful completion of 120 credits which must include the modules in Tri A and B*

Students exiting with a master's award in television fiction writing will have developed the ability to have self-generated and produced, under appropriate supervision, a substantive independent project of original work, including in-depth critical reflection on their own practice.

Master of Arts in Television Fiction Writing - achieved upon successful completion of 180 credits which must include the modules in Tri A, B, and C

8. ASSESSMENT REGULATIONS

Students should expect to complete their programme of study under the GCU Assessment Regulations that were in place at the commencement of their studies on that programme, unless proposed changes to University Regulations are advantageous to students. These can be found at:

<https://www.gcu.ac.uk/aboutgcu/services-and-facilities/qualityassuranceandenhancement/regulations-and-policies>

VERSION CONTROL (to be completed in line with AQPP processes)

Any changes to the PSP must be recorded below by the programme team to ensure accuracy of the programme of study being offered.

<i>Version Number</i>	<i>Changes/Updates</i>	<i>Date Changes/Updates made</i>	<i>Date Effective From</i>
1.0	PSP created for Programme Review Event	March 2025	Sept 2025