

Validation Document		
1	Title of Programme	Professional and Creative Writing
2	Award (e.g. FdA, BA)	BA (Hons)
3	Contained Award	Certificate of HE for successful completion of 120 credits at Level 4 Diploma of HE for successful completion of 240 credits at Level 5
4	Awarding Body	TEC Partnership
5	UCAS code (if applicable)	W8T1
6	HECOS codes	100046 33%, 100729 33%, 100731 34%
7	Mode of Study (full and/or part-time)	FT / PT
8	Duration (total number of years)	3 / 6
9	Number of weeks per academic year	31 Each Trimester consists of 8 weeks of module delivery. Trimester 1 has an extra week in which students are prepared for study at the new level. There are 6 assessment weeks.
10	Accrediting Professional / Statutory Body (if applicable)	n/a
11	Location of delivery and Faculty	Grimsby Institute Digital and Creative Industries
12	Entry requirements	

Standard offer

Applicants will require 80 UCAS points in a related subject, or 60 Access-to-HE Credits (of which a minimum of 45 must be at Level 3). Applicants are required to hold English GCSE (or equivalent) at Grade C/4.

Non-standard offer

Non-standard entry is intended to support students who may not meet the standard academic entry requirements of a HE programme, normally level 3 qualifications which attract UCAS points (for instance A-levels or BTEC level 3 courses). All such non-standard applicants will be interviewed, set an appropriate piece of work (an essay about a book, TV show, film, game or other writing, plus two pages of original creative, script or non-fiction writing, evidencing sufficient capability for this level of study) and a judgement made taking into account their academic potential and relevant work/experience.

Accreditation of prior learning

TEC Partnership encourages student transfers from other institutions. Applicants may be admitted with credit for prior certificated learning (APcL) or work/life experience or other uncertificated learning (APeL). Please refer to the HE21 Student Transfer and the Accreditation of Prior Learning.

International admissions

TEC Partnership recognises a wide range of entry qualifications as being equivalent to A' level standard; if students hold a qualification not listed above please contact TEC Partnership's admissions team on +44 (0) 1472 311222 ext 434.

International students must evidence they possess a satisfactory command of English language in terms of reading, writing, listening and are expected to have achieved Level B2 on the Common European Framework of Reference for Language (CEFR), as defined by UK Visas and Immigration.

13	Minimum number of students required for the programme to run	5
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14	Degree classification weighting
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Bachelor's Degree

The degree classification is normally awarded based on the weighted average (30/70) of the marks achieved at levels 5 & 6.

15	Aims of the programme and distinctive features/fit with existing provision
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As a BA (Hons) Professional and Creative Writing student, you'll develop your writing skills in a range of mediums, including short stories, journalism and scripts. You'll start by learning a bit of everything and progress to specialising in a project of your choice, such as writing a novel, feature film, television series, graphic novel, game script, theatre script, radio play, non-fiction book or journalistic piece.

Our students come from a wide range of ages and backgrounds, but they all have one thing in common that brings them together – they want to be better writers. This may be because they want to improve their employment prospects; they're already working as a writer; they want to write a novel or script; they want to achieve a degree in the subject; or just because they love writing.

On the degree, you'll be taught how to advance your creative writing skills, with topics such as plot structure, character creation and language style, as well as how to meet professional criteria such as tailoring your writing to meet the requirements of specific publications and contexts.

The majority of your writing projects during the degree can be submitted directly to publishers, literary agents or production companies with a view to gaining professional freelance work even while you're still studying. Your work also doubles as a portfolio that, along with the skills you'll learn and the qualification itself, are likely to increase your chances of gaining employment as a writer – if that's your goal. You will also learn how to publish and promote a book, including traditional routes and self-publishing.

There are also publishing and production opportunities in-house and through our industry contacts. We regularly facilitate (optional) opportunities for students to gain professional publication and gain experience at professional companies such as newspapers, magazines and publishers. There are also opportunities to collaborate with peers on projects such as film, theatre, comics, and so on.

As well as the creative and professional focus, there is also a strong academic underpinning. You will learn about how to make your writing authentic through research methods, how to develop engaging

plots and identifiable characters, how to write for different audiences and genres, and so on. All of the academic essays are designed to inform your creative work, and they also ensure the potential to progress into teaching or onto a Master's and PhD – if that's your goal.

In short, our graduates have a lot of options. They're talented writers with knowledge, skill and connections, and they can choose to use all of that professionally or personally, as well as enjoying the pride, satisfaction and employment prospects that come with achieving a degree.

16 Programme Learning Outcomes <i>Upon successful completion of this programme a student will be able to...</i>		
	Programme Learning Outcome	Subject Benchmark Reference
1	Demonstrate a systematic understanding of medium-specific style, structure, content, format and publication, in professional writing fields such as prose fiction, non-fiction or script.	3.1 i, ii, iii, vi 3.2 i, viii 3.3 i, ii, iii, xiv, vi, x 5.1 iii, 5.2 v
2	Communicate articulately in clear and coherent written English, in creative and academic contexts.	3.1 i, ii, iii 3.2 i, viii 3.3 i, ii, iii, vi, ix
3	Critically evaluate arguments, assumptions and abstract concepts to make judgements on topics such as narrative, genre, audience and cultural contexts, through the analysis of own and existing texts.	3.1 ii, iv, v, vi, ix, xii, xiii, xiv, xv, xvi, xvii 3.2 iii, vi, vii, ix, x, xi 3.3 i, iii, v, vi, vii, viii, ix, xiv, xv, xvi, xix 5.1 iv, 5.2 viii
4	Apply and extend professional writing methods and techniques such as stylistics, narrative devices, genre conventions and characterisation, through the initiation, development and completion or original written works.	3.1 ii, iv, v, vi, ix, xiii, xvii 3.3 i, iii, vii, xiv 5.1 i, iii, 5.2 i, v
5	Communicate information, ideas and creative and/or non-fiction content to specifically identified target audiences, considering needs, preferences and expectations in key areas such as style, vocabulary, structure and content.	3.1 ii, iv, vi, ix, xiii 3.2 i, x 3.3 i, iii, vii, viii, ix, xiv 5.1 i, vi, 5.2 i
6	Accurately deploy established techniques of enquiry and research within the field of creative writing, such as the acquisition, review, consolidation and extension of coherent and detailed knowledge.	3.2 i, v, ix, x, xii 3.3 i, iii, vi, vii, xix
7	Critically evaluate own writing processes and products, demonstrating a conceptual understanding of the implications of established professional and creative practices and contexts, including responses to feedback.	3.1 ii, iv, xiv, xv, xvi, xvii 3.2 v, vii, ix, xi 3.3 i, iii, iv, vii, viii, xv, xvi, xix 5.1 ii, 5.2 iii
8	Demonstrate a systematic knowledge and understanding of applying writing knowledge and skills in a professional context, describing, commenting upon and applying aspects of the current industry such as publishing process, professional practice, marketing and self-promotion.	3.1 iii, vi, ix, xiii, xiv 3.2 ix 3.3 i, iii, vii, xiv 5.1 vi, viii, 5.2 xii

17	Teaching and Learning Strategy
<p>Level 4 Students will be part of a small class. Lessons are a hybrid of lecture and seminar, including the tutor delivering information with audio-visual aids, and students participating in a range of learning tasks, including creative exercises, analyses and discussions. Tutor and peer feedback on creative work in progress is also a focus. Students will independently build on this with their own research and application of their knowledge and skills to creative and academic coursework.</p> <p>Level 5 The same teaching and learning methods continue into Level 5, but there is a shift towards student-led learning, with students increasingly contributing to the direction of their study and the increasing level of critical analysis and application of key concepts to professional and creative writing work.</p> <p>Level 6 At Level 6 there is a further shift towards student-led learning, with students leading projects of their own design, conducting independent research, collaborating with others and applying knowledge through an increasing level of critical analysis and through the creation of professional and creative writing work. The major focus at this level is on the student's final major creative project, such as a novel, script or journalistic piece, with the tutor supporting through regular feedback.</p>	

18	Programme Structure – Full-Time			
Module Title	Core/ Option	Credits	Level	Delivery T1/T2/T3
Writing True Stories	C	20	4	T1
Writing for Comics	C	20	4	T1
Writing Fiction	C	20	4	T2
The Writer and the Reader	C	20	4	T2
Scriptwriting	C	20	4	T3
Journalism	C	20	4	T3
Genre	C	20	5	T1
Writing Non-Fiction	C	20	5	T1
Narrative, Plot and Character	C	20	5	T2
Advanced Scriptwriting	O	20	5	T2
Writing for Games	O	20	5	T2

Freelance Writing Brief	C	20	5	T3
Writing a Novel	C	20	5	T3
Final Major Creative Project	C	60	6	T1 - T2
Working as a Writer	C	20	6	T1
Process and Practice	C	20	6	T3
Publishing, Production and Promotion	C	20	6	T3

18	Programme Structure – Part-Time			
Module Title	Core/ Option	Credits	Level	Delivery T1/T2/T3
Writing True Stories	C	20	4	T1 – Year 1
The Writer and the Reader	C	20	4	T2 – Year 1
Journalism	C	20	4	T3 – Year 1
Writing for Comics	C	20	4	T1 – Year 2
Writing Fiction	C	20	4	T2 – Year 2
Scriptwriting	C	20	4	T3 – Year 2
Genre	C	20	5	T1 – Year 3
Advanced Scriptwriting	O	20	5	T2 – Year 3
Writing for Games	O	20	5	T2 – Year 3
Writing a Novel	C	20	5	T3 – Year 3
Writing Non-Fiction	C	20	5	T1 – Year 4

Narrative, Plot and Character	C	20	5	T2 – Year 4
Freelance Writing Brief	C	20	5	T3 – Year 4
Final Major Creative Project	C	60	6	T1-T2 – Year 5
Process and Practice	C	20	6	T3 – Year 5
Working as a Writer	C	20	6	T1 – Year 6
Publishing, Production and Promotion	C	20	6	T3 – Year 6

19	References used in designing the programme
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QAA Subject Benchmark Statement Creative Writing (December 2019)

20	Indicators of quality and standards
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The programme will follow the QA standards of TEC Partnership. The programme has been written with reference to appropriate external reference points.

QAA reviews, through TEC Partnership will be published and any weaknesses addressed as appropriate. TEC Partnership also undertakes a number of scheduled internal periodic and thematic reviews throughout each academic year to assure itself of the quality and standards of its provision.

External Examiners reports are received by the HE Quality Office and a copy forwarded to the relevant academic area at TEC Partnership. TEC Partnership requires action plans to be created for any actions recommended as a result of student, tutor, moderator or External Examiner comments. These are reported to our HE Committees. TEC Partnership also monitors External Examiner reports and these are reported on through faculty self-evaluation and enhancement documents, the quality enhancement report and the External Examiner's institutional analysis report.

Annual course reviews (AMRs) will take place in line with the requirements of TEC Partnership and actions planned to rectify any weaknesses and further develop the quality of the provision. These AMRs are moderated internally by the Curriculum Manager (or equivalent) and then submitted to the HE Quality Office to ensure key sources such as External Examiner reports are fully reflected upon before being published and also to reduce variability in the quality of information presented.

21	Particular support for learning
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The needs of disabled learners are taken into account in the design of all learning programmes.

Students will be screened at induction to identify those with individual learning support needs. TEC Partnership has well-established procedures in place to support all identified students through the application and assessments for the Disabled Students' Allowance to secure any specialist equipment or tuition which is required.

Students will also be invited in for advice and support through the DSA procedure.

Each student is entitled to one tutorial per semester with the programme leader to discuss individual issues relating to both modules and the programme overall.

In addition to study skills embedded in the programme, TEC Partnership employs an Academic Achievement Coach. The Academic Achievement Coach is responsible for working with students to support them in the development of their study skill abilities and includes interventions such as support towards use of ICT, giving presentations, using formal writing and appropriate academic conventions, avoiding plagiarism, analytical and critical writing skills. Students have access to one support and also timetabled study skill workshops.

22 Methods for evaluating and improving the quality of learning

All students will have the opportunity to comment on the quality of the learning experience on each module. Staff will also be expected to complete module evaluations for each module that they deliver. This feedback must be analysed by the module leader and the results fed into the annual monitoring report, faculty self-evaluation document and subsequent year's module handbook. Programme and module leaders must give consideration to modification to improve the delivery of any module and this should be recorded in the annual monitoring report and carried forward for minor or major modifications as appropriate.

TEC Partnership's policy requires that all teaching staff should be observed delivering learning at least annually. Teaching and learning that does not reach the minimum expected standard will result in an action plan agreed between the line manager and the member of staff.

Student satisfaction is measured by student surveys on larger courses, on the smaller courses student opinion may be gathered by other survey means. Student representatives are invited to course team meetings and additionally have the opportunity to raise items with the course leader at individual meetings outside the course team.

Further, TEC Partnership facilitates the Student Senate, which consists of student representatives from each HE department. The Student Senate meets on a monthly basis and their remit is to:

- Consider matters relating to the student experience within Higher Education.
- Enhance the Student Voice within TEC Partnership's Higher Education strategic and operational agenda.
- Provide feedback on areas of good practice.
- Put forward suggestions of the development of Institutional policy and strategy.
- Enhance the student learning experience by promoting academic and research events and cultural events on campus.
- Increase student engagement in all aspects of Higher Education quality processes.

23 Identify any ethical issues that relate to this programme's teaching and assessment

An appropriate ethical framework is incorporated throughout programme and module design to uphold the highest standards of academic integrity. The level of requirement for ethical approval of student assignments is detailed within the individual module specifications.

Modules requiring a full ethics proposal from all students are as follows:

Level 6 – Final Major Creative Project

24	For Foundation Degrees is the programme Work Based or Work Related?	n/a
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25	How are WBL/WRL opportunities managed, monitored and reviewed, and what particular arrangements are there for student support	
n/a		
26	Resources Supplied to the Student	
n/a		
27	Resources needed to pass the programme	
n/a		
28	Revision History	
Version	Details of major modification	Date of approval
1		
2		
3		
4		
5		

Curriculum Map

Key	Work – State WB or WR or blank Comp = Compensatable Y or N													P = Partially achieved Learning Outcome F = Fully achieved Learning Outcome	
Module name	Level	Work	Module Leader	Assessment and Weighting	Comp	1	2	3	4	5	6	7	8		
Writing True Stories	4	-	A Wierny	Story, research and bibliography – 100%	Y		P		P		P				
Writing for Comics	4	-	P True	Script and supporting evidence – 100%	Y	P	P		P	P					
Writing Fiction	4	-	A Wierny	Short story & submission email – 75% Evaluation – 25%	Y	P	P	P			P	P	P		
The Writer and the Reader	4	-	P Lewis	Essay – 100%	Y		P	P			P				
Scriptwriting	4	-	A Wierny	Script – 75% Evaluation – 25%	Y	P	P	P	P	P		P			
Journalism	4	-	P True	Copy/content/script and research – 75% Deconstruction – 25%	Y	P	P		P	P	P	P	P		
Genre	5	-	A Wierny	Essay – 75% Creative piece – 25%	Y		P	P	P	P	P				
Writing Non-Fiction	5	-	P True	Copy/content/script and research – 75% Deconstruction – 25%	Y	P	P		P	P	P	P	P		
Narrative, Plot and Character	5	-	P Lewis	Essay and synopsis – 100%	Y		P	P	P		P				
Advanced Scriptwriting	5	-	A Wierny	Script – 75% Evaluation – 25%	Y	P	P	P	P	P	P	P			
Writing for Games	5	-	A Mills	Interactive game – 80% Evaluation – 20%	Y	P	P		P	P		P			
Freelance Writing Brief	5	-	P Lewis	Professional writing – 75% Evaluation – 25%	Y	P	P	P	P	P		P	P		
Writing a Novel	5	-	A Wierny	Prose – 100%	Y	P	P		P						
Final Major Creative Project	6	-	P True	Manuscript – 90% Proposal document – 10%	N	F	F		F	F	F		F		

Working as a Writer	6	-	A Wierny	Presentation and documentation – 50% Essay – 50%	Y		F	F		F	F	F	F
Process and Practice	6	-	P Lewis	Essay and supporting materials – 100%	Y	F	F	F		F	F	F	
Publishing, Production and Promotion	6	-	A Wierny	Research – 50% Published manuscript and promotional materials – 50%	Y		F	F		F	F		F

TEC Partnership Graduate Mapping

TEC Partnership Graduate Attributes		Assessment References	Module References	To be covered in tutorial
Fortitude and Criticality	<ul style="list-style-type: none"> • Adaptability to changing situations 	The Professional Writing module requires students to write to a brief and deal with client feedback throughout the production process. The Final Major Creative Project requires students to respond to feedback in the development of their work.		
	<ul style="list-style-type: none"> • Being productively disruptive 	All modules except for Professional Writing give students the opportunity to be creatively, topically or academically subversive within their assignments.		
	<ul style="list-style-type: none"> • Resilience 		The Professional Writing and Final Major Creative Project modules require students to be resilient in the face of feedback, including constructive criticism, in the development of their work.	
	<ul style="list-style-type: none"> • Preparing for unknown futures 	Working as a Writer and Publishing, Production and Promotion both require students to research a range of post-graduate options with a realistic approach that considers the need for adaptability to the changing and challenging industry.		
	<ul style="list-style-type: none"> • Finding alternative solutions to problems 	Many modules include a reflective element, requiring students to analyse and evidence the ways in which they solved problems; Writing Fiction, Scriptwriting, Professional Writing, Advanced Scriptwriting, Working as a Writer, and, in particular, Process and Practice.		
Teamwork	<ul style="list-style-type: none"> • Human interaction skills 		For Professional Writing and Final Major Creative Project, students must interact with others in the development of their work.	
	<ul style="list-style-type: none"> • Leadership and followership skills 	The collaboration required in the assessments for Professional Writing and Final Major Creative Project involves both leadership and followership skills, with students taking the		

		lead on a project, being able to take direction, but also negotiating that direction. The presentation in Working as a Writer also develops confidence and assertiveness.		
	• Project development and/or management	All modules involve the development and/or management of a project from concept to completion.		
Presentation	• Confidence in communication	All modules involve written communication. Working as a Writer and Professional Writing also involve presentations. Professional Writing and Final Major Creative Project involve collaboration.		
	• Digital skills and adaptability	All modules include basic digital skills such as using word processing software. Publishing, Production and Promotion involves adapting to develop some more advanced digital skills.		
	• Time Keeping			Students are expected to be punctual for lessons, and any issues regarding this will be covered in tutorials.
	• Self-Presentation	Working as a Writer and Publishing, Production and Promotion explicitly require students to consider professional self-presentation. Writing Fiction includes best practice in submission emails.		
Personal Values	• Professional attitudes and values	Working as a Writer requires students to demonstrate professional attitudes and values.		
	• Ethics and morals	All modules require students to consider ethics, and several explicitly require an ethics proposal for all students: Writing True Stories, Professional Writing and Final Major Creative Project. Consideration of legal and ethical requirements is also in the LO's for Writing True Stories, Journalism, and Professional Writing.		
	• Self-Care and care of others			The course introduction includes information on self-care and an assessment for any eligibility for support, as well as expectations regarding the inclusive

				treatment of others, and guidelines on providing useful and critical yet supportive peer feedback. One to one tutorials include wellbeing checks and, where needed, intervention referrals.
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