

Introduction to the MA Screenwriting at Screen Academy Scotland, Edinburgh Napier University by Programme Leader, James Mavor

The MA Screenwriting at Edinburgh Napier University was launched in 2006 and has adapted and developed since then to a point where we feel confident that this is one of the best screenwriting Masters courses on offer in the UK.

I'm very aware that there are a number of screenwriting courses out there – at all sorts of levels and for all kinds of people. The course here takes in around 15-25 students each year, from all over the world. In 2010-11 we have students from Austria, Australia, Belgium Spain, Lebanon, Finland, Russia, Denmark, Ireland and Romania among our full-time group of 17 students. We have seven part-time students, who take the course over two years. There are usually slightly more men than women on the course (roughly 60:40 this year). There's a wide range of ages from 25 upwards with the average in the late 20's, early 30's.

The programme here is accredited by Skillset (the government body responsible for training in the film, TV and audio-visual sector), and the Edinburgh Skillset Film and Media Academy (of which Screen Academy Scotland is a part) is one of only three similar academies in the UK, along with the National Film and Television School and London Film School.

As you will see, our screenwriting programme takes a broad approach rather than narrowing down on one particular type of screenwriting. Over 12 months (or 24 if taking the course part-time), you will write AT LEAST one short film, one thirty minute TV script, develop a project for interactive or new media and, in the summer term, write either a feature film screenplay or an equally substantial script for television. On top of this you'll write a couple of essays, script reports, case studies for assessment, plus, we hope, as many other projects as you can squeeze in.

In the past few years, we have seen the numbers of applications go up (we receive roughly 40-60 each year, so there is genuine competition for places). Our students have won or placed well in prestigious script competitions. Collaborations between writing, producing and directing students at Edinburgh Napier and Edinburgh College of Art have resulted in a range of short films and longer-term professional relationships. Buzz and word of mouth around the course and Screen Academy Scotland is generally very positive with an increasing number and range of industry guests coming to teach and work with our students.

An exciting new development this year is the launch of a new **MA Film**, which aims to recruit directors, cinematographers, editors and post-production sound students for a 12-month, project-led programme.

This year, there were eight students on the MA Film (6 directors, 2 DoP's) and it has been a real benefit to the writing and producing students at Edinburgh Napier to have other talents around. A number of collaborations are already under way with MA Screenwriters generating scripts for MA Film students as exercises and live projects.

As in previous years, a number of MA Screenwriters were selected for the annual *Engage* project, funded by Media. Students collaborate with peers from Dublin, Tallin and Helsinki to develop a range of projects and personal and professional skills.

In 2009 and 2010, students were able to attend the Edinburgh International Film Festival at a subsidised rate. In 2010, over 30 students across our various programmes took up this offer, attending screenings and the wide range of industry events on offer.

Finally, we have developed a website as a way of promoting our activities, courses and students. Please take a look:

www.screenacademyscotland.ac.uk

Programme Structure

This is the programme structure for 2010-11. Please note that the timetable for part-time students may vary.

Trimester 1 (September-December)

SCA11100 Business of Screen Project Development

Module Leader: Oscar Vanheek

Tutors: Visiting industry guests.

This module contains the information you'll need to know as a working screenwriter: contracts, copyright, agents, and a general overview of the current film and television industries. The module is taught as a combination of lectures, seminars and visits from industry professionals. MA Screenwriters combine with MA Screen Project Development (producer) students in this module. The assessments here are practical – a market analysis (e.g. low budget horror films in the UK market) and a case study on a particular writer or producer.

SCA11101 Writing and Screen Project Development

Module Leader: Nigel Smith

Tutors: NS and JM

This is the 'need to know' module in terms of screenwriting craft - a series of seminars on structure, character, formatting, dialogue, genre, theme, tone and the other elements of screenwriting practice. MA Screenwriters combine with MA Screen Project Development (producer) students in this module. The assessments in this module are practical – a script report and an exercise on adaptation.

SCA11102 Script Workshop 1 (Short Film)

Module Leader: James Mavor

Tutors: JM and film industry guests

In this class you'll work alongside fellow students from the new MA Film degree, coming up with, developing, writing and re-writing ideas for short films. The final assessment is a script for a 10' film but, along the way, you will write (at least) a one-minute, two-minute, five-minute films plus a series of exercises designed to help you work out what kind of writer you are and what you want to write about.

Student work written in this module has won the top prize for three out of four years in the prestigious and Hollywood-based PAGE International Screenwriting awards in 2007, 2009 and 2010. Hopefully, you can continue this fine tradition!

Trimester 2 (January – April)

SCA11104 Script to Screen

Module Leader: James Mavor

Tutors: JM and Visiting Lecturers

This is the most academic module on the programme – a series of lectures on genre, adaptation and screenwriting theory and technique. The aim here is to encourage you to THINK about what you are writing, not just in a professional context but in a wider academic, theoretical and industrial one. Assessments include an essay on adaptation and an in-depth case study on a particular screenwriting technique (e.g. Voice Over). Students from other Masters courses such as Publishing are offered this module as an option.

SCA11105 Script Workshop 2 (30' TV script)

Module Leader: James Mavor

Tutors: JM and film/TV industry guests

Building on the work you've done in the short film module, this class develops those screenwriting muscles from a ten to a thirty-minute script. The emphasis here is on TV not film and students are encouraged to think about the different challenges and opportunities in writing for TV rather than film. There is a focus, for example, on dialogue and (subject to resources) work may be performed by students from our BA Acting course. MA Screenwriting students only.

SCA11117 Interactive Media

Module Leader: Alistair Scott

Tutors: Brian Baglow and David Griggs

The world is changing and screenwriters must adapt – or die. Very few writers will make their entire living from writing for TV, let alone film. This module is designed to encourage our MA screenwriters and producers to think about developing work for screens other than in cinemas and on TV sets. You'll look at games, new media, online, 360-degree programming, internet drama and a whole host of new possibilities driven by developing technology. The assessment is the development of a new media project of your choice.

Trimester 3 (May – August)

SCA11106 Major Project

Module Leader: James Mavor

Over the summer months you will write your Major Project. While the majority of students choose to write feature film scripts, you can also choose to write a script for television (single drama or series pilot) or to develop a new media/interactive project.

There are no formal classes over the summer but students have tutorial input and support. You are also encouraged to attend the annual Edinburgh International Film Festival in June – a great opportunity to test out everything you've learned in the past year, meet people, have fun and see films.

Course Enhancement and Professional Practice

In addition to the core curriculum, all MA Screenwriting students - and indeed all of the students at post and under-graduate level at the Edinburgh Skillset Film and Media Academy - benefit from a wide range of events, workshops, master-classes, mentoring opportunities and work placements. These are organized by Karen O'Hare, our Professional Practice Co-ordinator. You'll find examples of these for the past two years in separate documents on the Screen Academy website.

'Creative Collaborations'

This is a series of events aimed to promote collaboration among students at Edinburgh Napier University and Edinburgh College of Art at postgraduate level beyond the scope of the individual programmes. The results over the past two years have been significant and a large number of films have been generated, often un-assessed, extra-curricular projects. Students have worked as crew for each other. Long-term professional relationships have been formed.

Staffing, Tutors, Guests and Visiting Lecturers on MA Screenwriting

Programme Leader James Mavor

James joined Edinburgh Napier University in 2006 and became Programme Leader on postgraduate screenwriting programmes a year later. He is External Examiner at Bournemouth University and combines academic work with his practice as a screenwriter.

He has credits in TV, Film, Theatre, Radio and Opera, winning numerous awards and award nominations. Current projects include a feature film adaptation of *The Confessions of a Justified Sinner* by James Hogg (1824) with author Ian Rankin and producer Peter Broughan with development from the UKFC and Creative Scotland. He has been commissioned by Stephen Fry's company Sprout Productions to adapt Ian Rankin's novel *Doors Open* for ITV.

<http://www.napier.ac.uk/sci/staff/Pages/JamesMavor.aspx>

*"It is important to me to keep active as a professional screenwriter - not just for my own sake, professionally - but to maintain active links with the film and TV industry which can, I hope, be of benefit to our students in terms of my own knowledge and contacts. Some benefits this year have been sessions with director John McKay and agent Jane Villiers; part-time students being invited to read various drafts of my commissioned work on *Doors Open* plus readers comments from Sprout and ITV (in confidence), and collaborations at various levels with students on a short film *Disco*."*

Slippy Films

In 2010, James set up Slippy Films as a research project to develop new work in collaboration with staff, students and industry professionals. The first project is a ten-minute short film called *Disco*. Written by James Mavor, directed by MFA student Arturo Delgado, shot by ECA student Julian Shwanitz, co-produced by Napier lecturer Gary Hall and young producer Olivia Gifford. Editing, sound, music and post-production done in-house by Screen Academy staff. MA Screenwriters were on set as extras and runners. The film was shot on the DSLR Canon D5 camera and shot in a purpose-built set. Completed in January 2011, *Disco* is now being submitted to film festivals.

The next project will focus on adaptation. Best-selling local author Ian Rankin has offered a short story called *Starting Over* and Screen Academy students are being invited to help write the screenplay.

www.slippyfilms.com

MA Screenwriting: Regular and Occasional Tutors

The MA Screenwriting is taught in a modular structure with certain core modules shared with producing students on the MA Screen Project Development and, this year, directing and cinematography students on the new MA Film. This list here comprises tutors who have taught and worked with students over the past two years.

Nigel R. Smith (Screenwriter, Producer, Lecturer)

Trained through the Media Business School and Metro-Goldwyn-Mayer, Nigel is the producer of several multi-award-winning short films, including Tartan Short *Cry for Bobo* (the most widely successful Scottish short to date) and *The Return of Peg Leg Pete* for US studio division Fox Searchlight. Nigel also produced and script-edited BBC Children's sci-fi sitcom series *Intergalactic Kitchen*, and worked as a development executive for Scottish Screen. As a screenwriter, he has written and co-written several television and feature projects that have received development interest. He is currently working on two low-budget genre features and has a science fiction television series (*Mind*) in development for Fremantle Media.

Nigel also runs regular Writers Factory evening *Introduction to Screenwriting* classes (developed by Phil Parker and UKFC), now in its tenth year. This year, Nigel is also delivering Phil Parker's evening class on Developing Feature Films.

Brian McGill (Screenwriter, Film Teacher)

Brian McGill has been a professional scriptwriter for twenty five years and has written for several television series in the UK, including *Taggart* (Scottish Television), *A and E* (Thames) and *Call Red* (Granada) as well as a feature film in France *La Guerre Des Moutons*. He has also been commissioned to write many feature film scripts in the UK, Germany, France, Sweden and the USA (for Phyllis Carlyle – co-producer of *Se7en*). Amongst several awards, Brian received a Scottish International Education Trust grant (run by Sir Sean Connery) to attend NYU film school in New York. He presently teaches film writing at Edinburgh Napier University, Scotland and at Örebro University, Sweden. He also currently acts as a script tutor on Screen Academy Scotland's Media-funded European collaboration ENGAGE and is writing and co-producing a micro-budget feature film.

Brian McGill works as course tutor (on a freelance, contract basis) for the online **PG Certificate in Screenwriting** which is delivered as a distance learning course as a mixture of online lessons, one-to-one tutoring and feedback via Skype plus three live, group workshops in January, June and September.

Brian Baglow (Interactive Media)

Brian Baglow has been bothering the games industry for some time now. His current role as the head of Interactive Entertainment for Revolver PR is perfect, as it allows him to stick his nose into everything vaguely games-related and be enthusiastic about everything.

Before this, Brian was the official of Media Monkey/Policy Advisor at Denki, founded and ran the independent communications agency Indoctrimat, created and continues to run the games industry blog <http://scottishgames.net/>.

Brian also worked as the Screenings Director of the Edinburgh Interactive Festival, is a visiting lecturer at Napier University's Screen Academy and the interactive/digital media member of the BAFTA Scotland committee.

Previous roles include: Global Communications Manager for I-Play (Digital Bridges), UK PR Manager for Take 2 Interactive, Global PR Manager for Rockstar Games and three years in Propaganda and Indoctrination at DMA Design Ltd.

David Griggs (Lecturer Interactive Media, Learning Technologist)

David has a background in Visual Anthropology, Documentary Production and Web Design. He has produced and directed documentaries in Lesotho, RSA and recently has consulted in Web based productions for Health Online Project and JISC as well as producing a short documentary for Learning and Teaching Scotland. Presently he is involved in the production of 'Word Made Flesh' a series of interviews directed by Devlin Crow for the MS Society. He was the researcher for Media Masters Online and continues his interests in online pedagogy in his role as Learning Technologist. For the last 2 years he has been lecturing on the subject of interactivity, focusing on Virtual Worlds, Alternate Reality Games, Pervasive Gaming and Web 2.0 tools.

Paul Sellors (Lecturer in Screenwriting)

Paul's early training and experience was in sound engineering. He later completed an MA and then a PhD in Cinema Studies at New York University and is the author of numerous papers in a range of film journals and publications. His research interests include silent cinema, early film exhibition, documentary cinema, authorship, narrative and narration, and film criticism. His most recent publication is *Film Authorship: Auteurs and Other Myths* (Wallflower Press, 2010).

Paul lectures in the Script to Screen module.

Oscar Vanheek (Programme Leader MA Screen Project Development)

Oscar produced the feature film *Blinded* (2004) starring Peter Mullan and Jodhi May. He has worked as a freelance script editor and assessor for Welsh media agency SGRIN and the Irish Film Board. Prior to setting up his own company, Oscar was Director of Development for Scottish Screen, commissioning and script editing screenplays by both new and established writers producers and directors, including Gillies MacKinnon, Craig Ferguson, and Saul Metzstein. During this period Oscar also attended and tutored at

several training programs as well as originating, financing and managing FIRST DRAFT - a scheme set up for first time feature writers to develop screenplays with the help of experienced script editors.

Oscar leads the Business of Screen Project Development module.

Paul Holmes (Programme Leader MA Film, MFA Advanced Film Practice)

Paul Holmes started his career more than 20 years ago with the BBC, and he went on to make dozens of hours of film and television as a freelance writer and director. He joined Screen Academy Scotland in 2006 and teaches screenwriting, directing and production as well as running the MA Film and MFA Advanced Film Practice programmes. Paul has continued to write and direct film projects: In 2009, *The Loop*, his installational film collaboration with artist-photographer Wendy McMurdo screened at the Edinburgh Art Festival. He is currently directing a documentary *The Hungry Ghost* for BBC Alba. Paul is also developing a low budget feature film project based on his own script.

This year, Paul has worked with students in our short film module.

Eleanor Yule (Screenwriter and Director)

Eleanor Yule studied film at Glasgow and Bristol Universities, making her first network drama, *Impulse*, for BBC 10x10 series as a student. Her second drama, *A Small Deposit*, was nominated for a BAFTA.

Eleanor documentary work for the BBC includes an award winning profile on Scots psychiatrist R.D.Laing, a critically acclaimed 'Omnibus' on French painter Pierre Bonnard and a BAFTA nominated 'Bookmark' on celebrated novelist Muriel Spark. Her last series for the BBC, before leaving her staff post, were four thirty minute dramas, *Ghost Stories for Christmas*, starring veteran actor Christopher Lee. More recently she has been collaborating with ex - Python, Michael Palin, to produce one off documentaries about painters. Their latest offering, *Michael Palin and the Mystery of Hammershoj*, for BBC 1, inspired an exhibition at the Royal Academy in London and was nominated for both BAFTA and FIFA (Festival of Arts in Montreal).

Her first thirty minute film drama, *Lost*, which she both wrote and directed, was for Scottish Screen and SMG's Newfoundland scheme, screened in New York, Finland and Edinburgh and was nominated for a BAFTA new talent award. Her first feature *Blinded*, a love story starring Peter Mullen and Jodhi May, won the Newfoundland Films scheme against strong competition then went on to win the Jury Award at the Celtic International Film Festival and a Silver Screen Award in L.A.

Most recently Eleanor was short-listed for Productions Base's inaugural 'Freelancer of the Year' award at the BFI in London and completed a comedy pilot for the BBC featuring the phenomenally successful Doric sketch show *Desperate Fishwives*. She is currently in post - production with a sweet comedy *Love Cake*, written and produced by Screen Academy Scotland graduates Mandy Lee and Selena Darke.

Colin MacDonald (Screenwriter)

Colin is a prolific writer for television and radio. TV credits include *The Dunroamin Rising*, *The Gift*, *The Wreck On The Highway*, *Sharpe's Honour* and episodes in the series *Blue Murder*, *Casualty* and *Para Handy*. Radio credits include *Killing The Butterfly*, *Hill of Rains*, *The Colour of Summer* and *King Of Hearts*.

In 2010-11, Colin has worked closely with a small group of our part-time students giving valuable advice on a one-to-one basis.

Hope Dickson-Leach (Film-maker)

Hope completed her MFA in filmmaking at Columbia University in New York, where she made three award-winning short films that played at festivals worldwide. While in New York she was assistant to Todd Solondz on his film *Palindromes*. Hope's thesis film, *The Dawn Chorus*, won awards and the attention of Screen International where she was made a Star of Tomorrow upon her return to London in 2007. In 2008, as well as a Coming Up film, *Parliamo Glasgow*, she directed a series of 3 Minute Wonders for Channel 4, and *Morning Echo*, a Pulse Plus short film starring Kerry Fox. She has taught screenwriting at the London Film School and Screen Academy Scotland. Hope is currently developing her debut feature *English Rose* with the assistance of the UK Film Council's development fund.

In 2010, Hope worked closely with MA Screenwriting students to write, develop and shoot a short film over the course of four weeks in class. On maternity leave, we hope very much that Hope will return in 2011-12 to work with writing and directing students on practical exercises.

Hyan Thiboutot (Script Doctor)

Hyan Thiboutot earned his screenwriting epaulettes through the North American studio system where he heading the writer's department for Red Dot Production Studios for 3 years, before moving to the UK in 1995. With 17 years writing experience under his belt, Hyan is a go-to script doctor for production companies around the world.

Hyan has sold two screenplays to Miramax; two to Fox Searchlight. As a script doctor, he's uncredited on a number of projects including *Ladies Room* with John Malkovich and Gretta Scacchi, *Camping Sauvage*, and the remake of Cronenberg's *Scanners* (2011). Hyan is co-founder of 1603 Films based in London, presently developing a slate of five projects for the BFI Fund and developing his bio script *Edison*, which was selected for the Creative Focus at Annecy and was voted 'Top 3 Must Read Scripts' by Tribeca (2010), Pathe (2010). Ex-WAA agent Loarianne Hall of Scanbox is attached as producer.

Hyan is founder and director of the script doctoring service Script Foundry:

www.script-foundry.co.uk

This year, Hyan has delivered a lecture on Script Doctoring and will be working with a small group as tutor on the 30' script module.

Visiting Lecturers

Some of the people who have given one or more master-classes, seminars or workshops since January 2009:

Iain Smith (Producer)

Internationally successful producer of *Local Hero*, *Children of Men*, *The Fountain*, *Wanted*. Member of Screen Academy Scotland's Advisory Board.

Iain's session will remain a highlight for years to come as his talk took in, not just his own long and illustrious career, but generated many inspirational insights for the packed house and captivated audience of screenwriters, producers and directors.

<http://www.imdb.com/name/nm0808498/>

Linda Aronson (Screenwriting Theorist, writer and teacher)

Linda Aronson is a highly-respected author of several must-read books on screenwriting. In the UK to promote her new book *The 21st Century Screenplay*, we brought Linda to Edinburgh for three snow-bound days during which she delivered a workshop (for screenwriters only) on story-lining, beats, scenes and acts and then an all-day seminar on 'Time Jump and Multiple Protagonist Narratives'. This latter session was opened to all Screen Academy students as well as the wider screenwriting community in Scotland and a full house of 50-60 people were captivated by Linda's illuminating, insightful and, again, inspiring presentation.

Her book goes straight onto the reading list for the course and copies have been ordered for the library. Her ideas offer a refreshing perspective on structure and construction of screenplays. Her presentation had many good and useful and practical tips for students and professional alike. The feedback on this session was very, very positive.

<http://www.allenandunwin.com/default.aspx?page=511&book=9781742371368>

John McKay (Director, Writer, Producer)

Director of *Hustle*, *Life on Mars*, *Crush*, *Reichenbach Falls* (written by James Mavor), and forthcoming David Bailey biopic for BBC 4, produced by Kudos.

<http://www.imdb.com/name/nm0563814/>

John delivered a highly-engaging and challenging workshop on 'Pitching Ideas to TV'. Having worked closely with super-indie Kudos, John took on the role of Head of Development Noelle Morris giving feedback and comments on student ideas on a 'real world' basis.

After the session, John was able to give one-to-one advice to student Chris Lindsay who was, at the time, on a short list for the Red Planet/Kudos screenwriting competition.

Subsequently, Chris has been named as one of the runners-up in this competition and will receive mentoring and training over the coming year and will have to opportunity to pitch ideas directly to Red Planet and Kudos. John remains in contact with Chris and is offering informal advice and support.

<http://www.redplanetpictures.co.uk/prize.php>

Allan Shiach (Writer and Producer)

Hugely successful Producer, screenwriter and member of Screen Academy Scotland's Advisory Board. Credits include: *Don't Look Now*, *The Witches* and *Regeneration*.

Allan's lecture on screenwriting was dynamic and provocative. The following Q+A looked back over his career but also focussed on the here and now of getting ahead in the industry and what constitutes commercial success.

Following this session, James Mavor followed up a lunchtime conversation and introduced four MA Screenwriting students to Allan. These then worked with Allan on a new draft of a feature film screenplay in development looking variously at structure, dialogue and period research. This project is still ongoing.

<http://www.napier.ac.uk/alumni/news/HonGrads/Pages/AllanShiach.aspx>

Annie Griffin (Writer, Director, Producer)

Edinburgh-resident and creator of *The Book Club*, *Festival* and *New Town*, Annie is a regular visitor to Screen Academy Scotland where her master-classes have proved informative, invigorating and iconoclastic.

<http://www.screenacademyscotland.ac.uk/blog/2010/11/nov-2010-writerdirector-annie-griffin-gives-masterclass-screen-academy>

Jane Villiers (Agent and Producer)

This year's agent talk has been given by Jane Villiers from Sayle Screen. Jane covered the basics on what agents do and how to get one. She also answered questions from students and gave a lively and useful overview of what is - and isn't - being commissioned from a London perspective.

In previous years, students met with Nick Marston from Curtis Brown.

<http://www.saylescreen.com/>

Paul Laverty

The academic year 2010/11 kicked off with a master-class with Paul Laverty, writing partner of Ken Loach: *Sweet Sixteen*, *Looking for Eric*, *Bread and Roses*. This was hosted by the Scottish Documentary Institute and Take One Action.

<http://www.docscene.org/september-masterclasses.html>

Claire Mundell and Justin Molotnikov (Producer, Writer-Director)

Regular visitors to Screen Academy Scotland, Claire and Justin run one of Scotland's most dynamic independent production companies. In 2010, Claire offered up one of her feature film projects as the script for students to analyse and report on in the Writing and Screen Project Development module. She then came in and spend the morning with students discussing their views on the script. In the afternoon, she worked with students on their own projects in the Short Film module.

Justin Molotnikov has spoken with students on a number of visits. In 2010, he talked with actor Stephen McCole about developing the script for the feature film *Crying With Laughter* using improvisation.

<http://www.synchronicityfilms.co.uk/>

John Archer (Producer)

Former BBC Executive Producer and Head of Scottish Screen, John Archer is now one of Scotland's leading independent producers. A regular visitor to Screen Academy Scotland, John runs a regular workshop on pitching ideas for television.

<http://www.hopscotchfilms.co.uk/about-us/john-archer>

Alan Clements (Head of Content, STV)

Alan Clements hosted a seminar and Q+A session as part of the Business of Screen Project Development module.

<http://www.guardian.co.uk/media/2009/dec/07/alan-clements-stv-interview>

Richard Findlay (Entertainment Lawyer)

Richard Findlay gave a seminar and hosted a number of workshops on matters of Intellectual Property, copyright, contractual and legal matters relating to Producers and Screenwriters as part of the Business of Screen Project Development module.

http://www.todsmurray.com/our-people/Richard_Findlay.htm

Cameron Fraser (Writer and Producer of Animation)

Cameron took a class for screenwriters in October 2010 on writing and developing ideas for animation across film, TV and interactive media. It is hoped this can be, at the least, an annual event and, if possible, developed further, particularly with reference to the short film module.

<http://www.kolik.co.uk/>

Other Screenwriting courses at Screen Academy Scotland

In addition to the MA Screenwriting, we host the Writers Factory *Introduction to Screenwriting* 22-week evening class designed by Phil Parker. This acts as a natural feeder for the MA Screenwriting. This year there are two MA students who have 'graduated' from the *Intro* course.

Nigel Smith teaches this course and has, this year, also run the new Writers Factory Feature Film course on Tuesday evenings.

In addition, we have launched an online feature film 'script doctoring' course that has attracted five writers eager to develop feature films. Tutor Brian McGill.

Please get in touch if you would like more information:

J.mavor@napier.ac.uk

Facebook page:

<http://en-gb.facebook.com/pages/MA-Screenwriting-Screen-Academy-Scotland/115556845146635>

To apply:

<http://www.screenacademyscotland.ac.uk/content/ma-screenwriting-edinburgh-napier-university>

Some highlights of 2010

Amy Rich (MA Student, graduated November 2010)

MA Screenwriting graduate Amy Rich won the Gold Prize in the Short Film category in the annual PAGE International Screenwriting awards in October 2010. Her script *How to Tell if Someone Likes You* was written and developed in the Short Film module. Impressively, this is the third year in four that one of our students has won this top prize in this category - David Bishop in 2007 with *Danny's Toys* and Michael Cumes in 2009 with *The Romance Class*. Amy has moved back to London and is now having meetings with agents.

4-11-2010

BBC Scotland Movie Cafe

Janet Forsythe: So this Napier course then, this is the third time someone from the Academy has won this award? So is it a terrific course then?

Amy: (laughs) I did really enjoy it. It was tough at the same time - being all the way up in Edinburgh away from my family. And getting a load of writers into the same room isn't always the easiest of situations. I mean we've all got quite singular ideas, I think. The tutors like James Mavor and Nigel Smith were really, really good and, there's no doubt about it, I've learned so much from that course - I mean, one of my options was to take a year out and just sit and take a part time job and do my writing on my own. But I would never have come this far, no way. It's down to the teaching on that course that I've learned to analyze films, understand the structure, and what audiences want from a film, basically

...

Chris Lindsay (current P/T student)

18-10-2010

Email from current MA Screenwriting student Chris Lindsay

Hey folks,

Just wanted to let you know - my project Starfall (that I pitched to John McKay in class a few weeks back) has been chosen as a runner up in the 2010 Red Planet Prize. It means I'm being invited to mentoring sessions with the execs of Red Planet and Kudos in the new year. Am over the moon (and just a little bit terrified).

Thanks for all your help and support in getting my skills up to scratch! I'll make sure to mention to everyone that I'm a student on this course :)

Also I was wondering - as John McKay has worked so closely with Kudos and encouraged me with this project - if you had any way of getting me in touch with him? No worries if its not appropriate, but as I'm going to put his Kudos tips into action I'd love to drop him a line.

Chris

A nice email

24-5-2010

Charlotte Yelnik (MSc Publishing student taking Script to Screen module)

Hi James,

Thank you for the most interesting feedback - really like the idea of the existential thriller as a sub-genre! The module was great, actually I think it was my favourite module this year - not only because of the subject (which was a breath of fresh air) but also (mostly?) I really enjoyed the way you treated your students, listening to them, helping them, giving them personal and in-depth feedback (especially when they can make use of it, such as before the next essay is handed in...) ... I think I can talk for the three of us, "publishers": coming from our course, this was most appreciated...

Thanks again,

Charlotte

JM @ March 2011