1. **Title of the module**

ENGL3390 (EN339) Creative Writing Foundations

1. **School or partner institution which will be responsible for management of the module**

School of English

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 4

1. **The number of credits and the ECTS value which the module represents**

30 (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA English Literature and Creative Writing

Also available as a Wild Module

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
2. make use of a range of material and sources of inspiration in the writing of creative texts, such as research, memory, observation, place;
3. produce creative writing in a range of forms including poetry, fiction, creative non-fiction;
4. understand the role of the creative writer as a critic, and the interplay of creative and critical approaches.
5. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
6. identify and apply strategies of close reading and writing relevant to the material they encounter;
7. begin to produce ambitious and crafted creative texts;
8. demonstrate their understanding of the fiction and poetry through creative responses;
9. participate in group discussions including creative workshops;
10. begin self-directed research and discuss, evaluate, and creatively deploy secondary critical and theoretical perspectives;
11. reflect critically on their own creative practice and that of their peers, and understand the choices available to them;
12. manage their time and workload effectively.
13. **A synopsis of the curriculum**

This module will introduce students to essential Creative Writing techniques, practices and strategies, such as journaling, workshopping, and editing and redrafting. Students will be asked to consider the range of approaches, concerns, and sources of material that writers draw upon, and to understand how that material is shaped into creative output. A range of sample texts will be presented to students as models for their own creative practice — they will be encouraged to work across genres, in a variety of short prose and poetic forms. Thematic blocks will focus on, for example, ‘form, freedom and constraint’; ‘time, tense and memory’; ‘writing and place’; ‘manifestoes’. The importance of critical responses, and the role of the creative writer as critic, will be emphasised.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Burroway, Janet. 2014. *Imaginative Writing: The Elements of Craft*. Cambridge: Pearson.

Lamott, Anne. 1980. *Bird by Bird: Instructions on Writing and Life*. New York: Bantam Doubleday Dell Publishing Group; Anchor Books.

Riley, Denise (ed.). 1992. *Poets on Writing*. London: Palgrave Macmillan

A course reader including extracts from, for example, Georges Perec, Marcel Proust, Peter Riley, Virginia Woolf, Frank O’Hara, and a range of creative ‘manifestoes’.

1. **Learning and teaching methods**

This module will be taught through lectures and seminars.

Contact hours: 40

Private Study Hours: 260

Total Study Hours: 300

1. **Assessment methods**
   1. Main assessment methods

• Reflective Journal – 30% (2,000 words of writing)

• Seminar Participation – 20%

• Portfolio – 50% (A final portfolio, consisting of 3,000 words of prose OR 90 lines of poetry OR a proportional combination of the two.)

13.2 Reassessment methods

Alternative assessment: 100% Coursework (3,000 words).

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 | 9.7 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Lectures | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |  | **x** |
| Seminars | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
|  |  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| Assgn 1 (Reflective Journal: 2,000 words) | **x** |  | **x** | **x** |  | **x** |  | **x** | **x** | **x** |
| Assgn 2 (seminar/workshop participation) | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Assgn 3 (final portfolio: creative work of 3,000 words or 90 lines of poetry) | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** |  |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The crafts and techniques involved in writing prose and poetry are similar the world over, consisting of building blocks of practice, experimentation, and extensive readings of exemplar texts. In this sense the module as a whole is entirely transferable, and easily applied to students’ writing lives, wherever they reside. The module’s reading for praxis will primarily and most helpfully be drawn from UK and US handbooks; however, the exemplar reading will be gathered from practitioners of a range of forms across the world: haibun and haiku from Japan; the prose poem from Eastern Europe; hybrid forms from France and the US, etc.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| Sep 2020 | Minor | September 2020 | 10, 13, 14 | No |
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