1. **Title of the module**

ENGL8910 (EN891) – Fiction 1 *(Canterbury)*

ENGL8911 (EN891) – Fiction 1 *(Paris)*

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 7

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

30 Credits (15 ECTS)

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

Autumn

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

None

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

MA Creative Writing

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 Demonstrate their writing and self-editing skills so as to generate and complete a sustained and fully-revised piece of fiction (one or two stories, or a coherent portion of an ongoing novel);

8.2 Experiment, at a high level, with writing techniques brought out in group discussions of selected texts;

8.3 Produce work of a publishable quality;

8.4 Demonstrate a thorough understanding of the craft of writing through class discussions and exercises related to the reading, as well as in response to the tutor’s editorial feedback;

8.5 Receive creative sustenance from testing his/her ideas about literature and writing processes against those of other people (the tutor and fellow seminar students);

8.6 Demonstrate their sense of the relationship between their work and its audience.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 Demonstrate a capacity for close reading from a writerly point of view;

9.2 Identify, critically evaluate, and interrogate the literary techniques displayed in short works of fiction, and make use of them in their own work;

9.3 Reflect on the wide range of stylistic choices open to the contemporary fiction writer, and develop an understanding of how these relate to his/her own practice of the craft of writing;

9.4 Confidently apply advanced techniques within their work;

9.5 Demonstrate understanding, through experience, the value of editing and revision.

1. **A synopsis of the curriculum**

On this module students will develop their skills as an independent writer, critic and thinker, understanding and building their own unique writing practice through readings of exemplary texts, open seminar discussion, writing exercises and creative workshops. Students will learn to identify and apply central concepts like plot, narrative, form and structure, theme, voice and character, in both reading and writing practice, Experimentation, ingenuity, ambition and originality in the student’s approach to her/his own writing will be encouraged. Workshops will develop close reading and editorial skills and invite students to offer and receive constructive criticism of their peers’ work.

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

Any edition of the following:

Thomas Bernhard, *Cutting Timber* (Quartet, 1988)

Elizabeth Bowen, *The Mulberry Tree: Essays* (Virago, 1986)

Mavis Gallant, *Selected Stories*

James Joyce, *Dubliners* (Cape, 1954)

Flannery O’Connor, *The Complete Stories* (Farrar, Straus & Giroux, 1971)

Muriel Spark, *The Prime of Miss Jean Brodie* (Penguin)

Leo Tolstoy, *Tolstoy’s Short Fiction* (Norton, 1991)

Amos Tutuola, *The Palm-Wine Drinkard* (Faber and Faber, 1952)

Banana Yoshimoto, *Kitchen*

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 280

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods
* Original Fiction (7,000 words) – 100%
	1. Reassessment methods
* Like-for-like
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* | *8.4* | *8.5* | *8.6* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| Original Fiction | **x** | **x** | **x** | **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 (ENGL9810) and Paris (ENGL9811)

1. **Internationalisation**

Students will be encouraged to consider their work in the context of international literary movements and traditions. Individual projects may incorporate specific research pertaining to international contexts. Students on the Paris-based MA programme will be writing in Paris and have access to a range of internationally-focused libraries and resources.

**FACULTIES SUPPORT OFFICE USE ONLY**

**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 the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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| Revised FSO Jan 2018 |