1. **Title of the module**

ENGL9200 (EN920) – Paris Workshop (Paris)

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

Division of Arts and Humanities

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)**

Spring

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

None

1. **The course(s) of study to which the module contributes**

MA Creative Writing (Year in Paris/ Term in Paris)

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
   1. Demonstrate a comprehensive understanding of how a text is brought into existence by a writer, how everything is a decisive, creative choice;
   2. Read on sentence-by-sentence, formal and structural levels, from a writer’s point of view, to an advanced level;
   3. Reflect on the wide range of stylistic practices open to the contemporary writer and demonstrate an understanding of how these relate to their own prose writing practice;

8.4 Plan and undertake a portfolio of prose writing which demonstrates a developed sense of their relationship between their work and its audience;

8.5 Reflect on, interrogate, evaluate and comment upon their own writing processes and outputs, and those of others.

8.6 Deal with complex issues in their creative thinking and critical evaluation

8.7 Demonstrate confidence and the ability to discipline their own writing and work habits, and gain a mature level of independent learning.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
   1. Demonstrate comprehensive editorial and critical skills, applied to their own work and that of others;
   2. Identify, evaluate, and interrogate advanced literary techniques, and apply these techniques to their own work;
   3. Demonstrate confidence, both in discussing and in generating creative writing;
   4. Demonstrate self-direction and originality of thought, when writing and in seminar debates.
   5. Demonstrate sophisticated communicative and collaborative skills.
2. **A synopsis of the curriculum**

In this module students will focus on generating material, understanding their own writing process through practice and identifying their strengths and interests (literary and otherwise), with an emphasis on workshopping each week. They will work towards a fully realised and developed piece of writing, which may be self-contained or a part of a longer project. They may be continuing to work on an existing project, or starting something new. In seminar/workshops, they will give and receive constructive criticism, and work on editorial exercises to revise and refine their writing. Seminars will focus on reading selected extracts, process- and craft-focused texts, and reflective essays as a basis for class discussion. Seminar leaders will identify recommended reading tailored to individual students’ interests and development.

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

Any edition of the following:

Brande, Dorothea, *Becoming a Writer*

Calvino, Italo, *Six Memos for the Next Millennium*

Smith, Zadie, *Changing My Mind*

Wood, James, *How Fiction Works*

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 prose (5,000 words) – 100%

13.2 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* | *8.7* | *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/workshops | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Original Prose | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division 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**

Paris

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 will be writing in Paris and have access to a range of internationally-focused libraries and resources.

**DIVISION 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 delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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