

MA
**CREATIVE WRITING
(ONLINE)**



COURSE SPECIFICATION

The Course Specification provides a summary of the main features of the **MA Creative Writing (Online)** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each Module may be found in the Module Descriptors, which forms part of the Course Handbook.

<u>Key Course Information</u>	
Final Award	Master of Arts
Course Title	Creative Writing (Online)
Award Title	MA Creative Writing
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Graduate School
Professional accreditation	None
Length of course / mode of study	2 years part-time
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	QAA Masters' degree characteristics
Language of study	English
External Examiner for course:	To be confirmed
<i>Please note that it is not appropriate for students to contact external examiners directly</i>	
Date of Validation	July 2023
Date of most recent review	Not applicable
Date course specification written/revised	March 2024

Course Description

This two-year part-time course is designed to offer a valuable focused period of study within a supportive, critical environment in which students will be encouraged to become self-reflexive writers interrogating their own methodology as both creative and critical practitioners, experiment in a range of forms informed by the latest innovations in the field, and, with professional support develop and craft a final major project to industry-standard: one informed by detailed market research, and one that can be pitched for commission.

By being situated within Arts University Bournemouth, with its lively buzz of Creative Industries-focused courses, interdisciplinary cross-fertilisation, resources, and industry-links, students on the MA will benefit from the opportunities available and the culture of practice-based *research, creativity, innovation, and collaboration*. Students will have a chance to co-create a course anthology featuring their own work; co-organise a research symposium; and attend the optional on-campus Summer School, with a chance to find inspiration on a range of field trips around Dorset and along the UNESCO World Heritage Jurassic Coast. These experiences will complement weekly online seminars and tutorials, which will ensure plenty of opportunity to interact, study, and create with fellow students and the programme team; while the pre-recorded lectures, self-directed activities, and asynchronous discussion fora will provide maximum flexibility for part-time study. Underpinning the whole course is the

principle of *connection* – with the cohort, lecturers, other courses, postgraduate researchers, and the wider ecosystem of the creative industries.

Distinctive features of the course

Course Industry Patron Scheme: All courses at AUB are connected formally with an industry Patron, an industry practitioner or business that acts as a critical friend to the course and course team. Many courses work with several industry partners, but the more formal Industry Patron connection offers the opportunity to collaborate and maintain close relations with industry / business. This is a unique concept that ensures AUB courses are industry relevant and maintain current practices while providing further opportunities for students to engage with industry practitioners. MA Creative Writing's Industry Patron is California-based agent and producer Michelle Zeitlin, 'The Hollywood Insider', who will be working closely with the course to share insights into the industry and fantastic opportunities and access to major media platforms, publishers and production companies: <https://www.morezap.com/>

Interdisciplinary Approach: This course uniquely combines multi-modal creative practice with a systems thinking approach ('Future Ecologies'), aligned with the United Nations' Sustainable Development Goals.

Ethical and Environmental Research Emphasis: Unlike other Creative Writing courses, this programme places significant focus on ethical and environmental aspects of creative-critical practice including positionality, representation, gender equality and justice, voices of the marginalised, the climate crisis and other challenges of the Anthropocene.

Industry Focus: The course fosters goal setting, project management, and collaboration, preparing students for the professional world. Hands-on learning, portfolio creation, and public-facing projects ensure students gain practical, real-world experience.

AUB Strategic vision

MA Creative Writing fits with the university's strategic vision in several ways:

Innovation: The course embeds innovative thinking at every level – in ideas generation to the design and delivery of creative projects drawing upon emerging technologies and cutting-edge research. Critical thinking and systems thinking will encourage rigorous analysis of existing practices and generate new approaches.

Collaboration: The course facilitates collaboration both within the cohort via the group anthology project, and across different courses and schools via the sharing of resources such as guest talks, and the on-campus summer school where there will be an opportunity to work closely with other students on co-organising and running an interdisciplinary research symposium where postgraduate research can be shared (encouraging cross-fertilisation of methodologies and practice, and the forging of research allies) and real-time collaborative projects created and showcased over the week and, where possible, developed beyond.

Internationalisation: Global-facing, and internationalist in perspective, the course instils Spivak's concept of 'planetary' in its curriculum, learning materials, and ethos. These elements will be regularly decolonised with the active participation of the students.

Course Aims

The course aims to:

1. Provide a creative and intellectual environment that allows students to develop their practice through critical debate and inter-disciplinary exchange.

2. Enable students to identify and develop the artistic, research, technical and entrepreneurial skills needed to accomplish project work with a high level of professionalism.
3. Encourage students to critically reflect on achievements and evaluate them in ways that meaningfully extend their practice, or progress toward PhD study.
4. Enable students to develop professional maturity and to understand and discuss their work in the context of their discipline, as well as the social, political and cultural spheres in which the work will be situated.
5. Develop a rich cultural community that actively engages creative practice in issues of ethics and sustainability.
6. Create robust, industry-ready postgraduate researchers and creative-critical practitioners who have a range of subject-specific and transferable skills who are resilient, flexible, pioneering, pro-active, and future-thinking.

Course Outcomes

1. Produce a high level of individual and collaborative work that acknowledges and potentially challenges current orthodoxies within Creative Writing practice and the disciplines and communities associated with it.
2. Demonstrate advanced ability through Creative Writing theory and self-reflexive practice to research, investigate, describe, and critique techniques, genres, forms, and themes thereby providing original insights into the contemporary discipline.
3. Demonstrate and apply highly developed and advanced practical and conceptual understanding of Creative Writing techniques and processes and to raise questions for further study or professional development.
4. Show acquisition of appropriate skills and acumen in communication, presentation, and autonomous learning, in relation to career aspirations – in particular gaining valuable experience in the production of a course anthology, contribution to a research symposium, conducting in-depth research, developing an artistic ethos and public-facing initiative, and participating in other professional opportunities.
5. Develop your work with respect to relevant issues of sustainability, ethics and the cultural and political environment in which practice is situated.
6. Develop and complete a major Creative Writing project to professional, publishable standard.

Reference Points

UK Quality Code for higher education, including:

- Subject Benchmark Statement: QAA *Creative Writing 2019*
- Framework for Higher Education Qualifications (FHEQ)
- AUB Learning Teaching and Assessment Framework (LTAF)
- AUB Postgraduate Taught Assessment Regulations
- AUB Graduate Attributes

Learning, Teaching, and Assessment Strategies

A range of teaching and learning methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University. Key methods are outlined below:

Lectures

Lectures are pre-recorded videos integrated with the module content providing acquisition of knowledge around key issues, ideas, and contexts. In addition, each module may have up to two guest lectures provided by a relevant non-AUB speaker from industry or academia to provide additional insights into the module topics.

Seminar Activities

These are optional, online, weekly events that provide more opportunities for live discussion and interaction with tutors or fellow students. They are led by the Module Tutor and provide an opportunity for you to share your perspective and seek guidance or clarity on course content and assessments. Seminars do not take place in the final module when they are replaced by individual tutorials.

Tutorials

These are one to one tutorials that take place in the final module during which students can discuss the development and progress of their projects. These tutorials are used to air specific issues raised through the work, provide critical observation, and recommend new directions and research strategies.

Written Artefacts

Throughout the programme, writing is the focus. Each module will have practical components – writing activities to ground the theoretical in practice: some will be purely about process; while others will help students develop work for assessment. This might result in a novel, short story collection, poetry collection, screenplay, stage play, radio play, podcast, spoken word performance, or hybrid, experimental, piece depending on your area of specialization. Short practical exercises are designed to support creative growth and skills acquisition, leading to the resolution of a substantial major project within the final module of the course.

Process Work

The notebook is the writer's most important resource. Notebooks will be used to capture ideas, character sketches, plots, story titles, quotes, poems, dialogue, etc. A safe space for artistic experimentation and creative/critical enquiry, students will use these notebooks to explore different creative approaches and connect their practice to wider theories or ideas as presented in a culminating portfolio. Similarly, they will collect documentation and evaluate work toward their thesis project in a larger notebook for the final module of the course.

Presentations – Group & Pitch

During the preparation and delivery of presentations, students will learn to synthesise research findings, communicate complex ideas, and connect with tutors or fellow students in a professional manner. Presentations will be submitted online and may be live or recorded in advance depending on the module aims.

Essays

During analysis and exploration of Creative Writing, students will develop ideas and critical arguments communicated in essay form (mainly in the form of Reflective Commentaries). In The Writer as Researcher module, this will culminate in a research paper presented to peers exploring theoretical concepts in relation to your practice. Students will receive feedback on their ideas (the abstract) during a formative proposal stage part-way through the module.

Reflective Journal

At the outset of the course, students will begin to write in a journal that allows reflection and critical evaluation of their work and personal development as a postgraduate researcher and creative-critical practitioner. Students will be encouraged to contribute to this regularly and some modules will also require reflection on practical experiences as an element of assessment. The journal will be an integral way of reflecting on the learning journey throughout the whole course.

Discussion Fora

These are asynchronous spaces where students can post messages, ask questions, and discuss ideas with tutors or fellow students. Students are also encouraged to engage in critical debate, share ideas or progress with the wider cohort.

Online Learning Resources

These include recorded videos, podcasts, interactive content (H5Ps), quotes, diagrams, and images as well as reading lists and links to other online material.

Readings & Critiques

Throughout the course students will be exposed to a wide range of readings – which will vary from essential to optional. Drawing from a wide range of creative and critical sources available in electronic form through the AUB library, some of which will be in the form of audio or video recordings, students will critically evaluate and discuss these in the online seminars. The readings will primarily be used to ground the theoretical aspects of each module in excellent, diverse examples of practice, and critical reflection. These can then be analysed and used within the critical components of each assessment.

Student Engagement

Student engagement is intrinsic to the success of the course – the entire cohort benefit from this because lively fora and online seminars create a healthy cross-section of perspectives, feedback, ideas, and criticality. Sensitively facilitated by the module tutors, these spaces will be where the students share not only their learning experience, but also skills, knowledge, and enthusiasms, empowering and benefiting all. Collectively the cohort creates a microcosm of the wider, reading public, providing test audiences and beta readers for one another – valuable sounding boards and research allies engaged in the same endeavour, and together creating a ‘buzz’ of creative-critical activity.

Assessment

Each Module is assessed separately, and the assessment forms part of the Module. Assessment both provides a measure of student achievement, and also provides students with regular feedback on how their learning is developing.

For every Module of a course, we will inform students of what they are expected to learn; what they need to submit; how their work will be assessed; and the deadline for presenting work for assessment.

Students will receive a final mark for each Module in the form of a percentage, which will be recorded on a formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the Module.

On successful completion of a Masters' Degree (MA), a Merit or Distinction may be awarded. Only Modules at Level 7 contribute towards the determination of a Merit or Distinction.

For further information on assessment, progression, awards, and classifications, please visit <https://aub.ac.uk/regulations>

Students are assessed, broadly speaking in two ways: formatively and summatively.

Formative assessment provides feedback that will help students to develop their learning. It should be seen as 'ongoing' assessment in the sense that it enables students to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may take place in tutorials, seminars, critiques and other discussions.

Summative assessment generally takes place at the end of a module of study. It is an overall evaluation of the acquisition of the skills and knowledge developed in that part of the course.

There will be specific tutorials and formative assessment events once per term to make students fully aware of their own progress on the course and monitor development.

Assessment of collaborative work

In the event of collaborative work being produced and submitted for *collaborative* assessment it will generally follow the procedure outlined below.

1. The intention for assessed collaboration should be identified through the individual student's Study Plans and PDPs and must have the prior agreement in principle of the Course Leader/relevant tutor(s).
2. A parity meeting will devise and implement an academically rigorous assessment method/procedure that will be submitted for approval of, and ultimately confirmation by, the Course Leader. Such confirmation will be conveyed to each student involved in the collaborative activity and agreement made with each that the procedure is fully understood.
3. An important component of this procedure will be a requirement for each student to provide a written (qualitative and quantitative) self-evaluation and evaluation of others' role within, and contribution to, the development and outcome of the 'submitted work'*. These evaluations will be used to *inform* the assessment process.
4. Following assessment and the subsequent parity meeting, *individual* marks will be agreed that will create the 'practice' component of the overall module mark.

**Submitted work* – understood here as a generic term to cover whatever the manner or form in which this may be offered – *presentation / performance / artefacts / et al.*

Course Structure

All students are registered for the award of Master of Arts; however, exit awards are available if a student leaves the course early. If students successfully complete a level of the course, they will automatically be entitled to progress to the next level.

For the award of Postgraduate Certificate (PGCert) students must have achieved a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), students must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Master of Arts (MA), a student must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as outlined in the Course Handbook. This qualification will be awarded upon successful completion of the course.

Core Values and Skills

In developing courses, the University aims to create a curriculum that reflects its values and ethos. It should prepare students for the future not only in enabling them to have a successful career, but also empower students with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. AUB has drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

Equity, Diversity, and Inclusion (EDI)

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum.

Graduate Attributes (GA)

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB’s core values; during the course, both curricular and extra-curricular activities will give students the opportunities to prepare for their working career.

The course will introduce students to topics which are integrated with the curriculum at every stage of learning. This will allow the student to structure their career development journey through the course and consider the following stages: Self Awareness, Opportunities, Awareness, Decision Making and Transitioning into Work. These align to the AUB Career Readiness stages: Explore, Focus, Engage and Achieve.

In practice, this means that each Module of the course will include elements of career development, and these will be shown explicitly in Module descriptors and outline syllabuses. Whilst students engage with these as they go through each Module, they will all come together in the final Module. Such an approach is designed to support students in the next steps they take after graduation, in whatever direction those may be, and is fundamental to degree studies.

Maintaining Health and Wellbeing

Throughout the course students are encouraged to reflect on their own health and wellbeing, and to develop themselves as a healthy creative practitioner. Students will consider how to

develop study and work strategies and habits which maintain and promote their own wellbeing, and to manage their professional activities in a way which safeguards their mental and physical health.

Course staff have designed the course in order that, as far as is reasonably possible, health and wellbeing are promoted. Therefore, it is vital students maintain constructive communication with their colleagues and their staff throughout their time on this course.

Course Content

Students progress through the course in three stages: an introduction designed to orientate them to postgraduate study; a carousel of seven modules, each with an attendant short project; and a final major project.

The introductory module, **The Writer as Researcher**, is designed to orientate students to Postgraduate Study – inculcating high quality research ethics and methodologies, while encouraging students to reframe their practice in a critical context appropriate for this level of study. This will culminate in an online Research Symposium (in the form of pre-recorded Presentations and synchronous Q&A) where students will present a research paper to their peers on an aspect of Creative Writing (e.g. a genre; an issue; an author; a literary movement) that they are passionate about, echoing Joseph Campbell's advice to 'follow your bliss'. This will instil both good practice and essential transferable skills from the outset and help focus study for the rest of the programme.

Then students will join the carousel of developmental modules, which offer a non-linear, healthy cross-section of key aspects of the discipline from a MA perspective. Depending on the induction period students will join the (biannual, rotating) carousel at different stages, but will get to study all the modules over the 2-year cycle.

Taking a close-up view, **The Craft of the Writer** will focus on core writing practices including motivation and project management; reflective journaling; ideas generation, workshopping, and editing skills, including a deep study of a particular creative writing text (a short story). All 'lore' associated with the writer's craft will be interrogated, including the cult of the writer, myths of inspiration, and so-called 'writer's block'. Close reading, critical analysis, and the elements of a good writing practice will be nurtured within a wider theoretical discourse, but the close focus will be on the narratological aspects of the short story.

The Writer in the World will take a wider view, interrogating every aspect of the writer in a wider cultural context. Students will consider aspects of ethics, intersectionality, positionality, activism, how to navigate current discourse on social media, write blogs, conduct and give interviews, pitch features, etc. Students will be asked to develop a public-facing platform, engagement, or intervention (e.g., Creative or Written Artefacts such as a digital manifesto, website, blog, forum, showcase, reading, residency, commission, etc), which articulates their emerging identity as a situated writer.

During the **Im/Possible Worlds** students will look at the imaginative genres of Science Fiction, Fantasy, Weird, speculative, solarpunk, etc (contained under the umbrella term of 'Fantastika') and how they can challenge hegemonies and shibboleths, provide a space for imagineering, plurality, neuroplasticity, and inclusive representation – encourage future-thinking, problem-solving, and paradigm-shifting. How far a student goes along the mimesis/anti-mimesis spectrum is up to the individual: they could write what appears to be mimetic realism, with only the subtlest hint of the uncanny, supernatural, or speculative; or they could write Secondary World Fantasy, Science Fantasy, or Hard SF – or anything in between.

Drawing upon research into orality and literacy, **Advanced Poetics** delves into the origins of language and the written word. In this module students will also examine current trends, emergent forms, and opportunities, but within the contemporary poetry scene. The close reading of texts, and the close editing of work will instil a deep understanding of the nuances and potential of language, which will inform future writing and communication skills in both professional and public spheres.

In **Transmedia Storytelling** students will focus on developing their own IP (intellectual property), and working that into a script for a pilot, one that embeds collaborative elements (e.g., working with actors; filmmakers; illustrators; animators; computer game designers; etc) which could be developed within AUB. Students will create a master plan to show how this can then be expanded into multi-platform storytelling. They will be introduced to the research and development activities of AUB's Innovation Centre, where cutting-edge technology and ground-breaking approaches are being explored. Guest speakers will provide avant-garde perspectives from the frontiers of contemporary practice.

In **Writing in the Anthropocene**, students will explore creative writing which foregrounds environmental issues. They will be introduced to new nature writing and place-writing, Cli-Fi and ecofiction, which will be enriched by the optional Summer School field trips. There will be an option to gain valuable experience, contributing to Writing the Earth (an annual programme of events exploring creative responses to environmental issues in and around Earth Day, April 22nd), where students will have the chance to present, organise, steward, etc, thus providing useful real-world experience through *collaboration* and *connection*. Students will work towards a piece of creative writing that explores environmental issues and engages with the United Nations' Sustainable Development Goals, with an option to submit to competitions such as Green Stories.

The **Publishing in the 21st Century** module will encourage students to look at current trends, emergent forms, and opportunities – examining what makes a 21st Century publication different from what has come before. Innovative approaches sensitive to the market and developments in technology will be encouraged as students co-develop a publishing project: the MA Creative Writing anthology, which will involve *collaboration* in both the conceptualisation, commissioning, editing, design, and launch.

In the thesis proposal module, **The Proposal**, students will develop a professional oral pitch and written proposal for what will be not only the **Major Project**, but also a real-world submission the industry. Students will research, available markets and emergent publishing trends, which will help identify and focalise their final project, developed through formative feedback in the discussion fora, tutorials, and module-specific supervision.

To complement the online experience, the optional annual on-campus **Summer School** will provide a rich, stimulating real world in person experience, drawing upon AUB's appealing location as a coastal university, on the doorstep of the UNESCO World Heritage Jurassic Coast, as a base for field trips to inspiring literary and natural locations in the Dorset and Hampshire area. The event will focalise and enhance each aspect of the course with subject-specific lectures, seminars and workshops; as well as forge meaningful connections across disciplines with an interdisciplinary symposium, and opportunities to devise collaborative projects with the other online MA courses.

Underpinning all the modules will be the core concept of **Future Ecologies**. Directly aligning to the United Nations' Sustainable Development Goals (17 criteria which are in response to what the UN Nations called 'the defining crisis of our time', and which AUB has committed to). The concept of 'Future Ecologies' is deliberately open to a range of interpretations, but is intended to include:

- The predicted models of Climate Change impact, and the attendant threats to biodiversity, habitat loss, acidification of the oceans, etc.
- Utopias, dystopias, ustopias, possitopias, thrutopias – using imaginative writing to model different scenarios and engage readers/audiences.
- The state of nature from the ground level – micro mapping, deep mapping, creative cartography – showing incremental seasonal changes and disparities.
- Ecologies of language, e.g., how languages assimilate, mutate, evolve.
- Ecologies of community, e.g., indigenous peoples, marginalised communities.
- Creative ecosystems – support networks and co-operative models of mutual empowerment that offer alternatives to the hegemonic discourse of competitiveness and unsustainable progress based on infinite resources.
- The wider cultural ecosystem – regional, national, international – that students, as emerging creative-critical practitioners, must situate themselves within, developing professional contacts; joining organisations and other communities of intent; attending conferences, conventions, and festivals; contributing to journals and edited works; undertaking commissions and collaboration; and stepping into the role of leadership where appropriate, initiating new projects by drawing down funding and forging partnerships.

Grounding this in industry-focused and transferrable skills (and thereby increasing employability), Future Ecologies will encourage inter- and trans-disciplinarity and train multimodal writers (Barnard, 2019) who have the resilience and capability to flourish in today's volatile and challenging economic 'climate' – adaptable, pro-active, imagineers, change-makers and leaders.

Course Modules

STAGE 1: Introduction

CRD700 The Writer as Researcher (15 credits)

STAGE 2: Carousel Modules

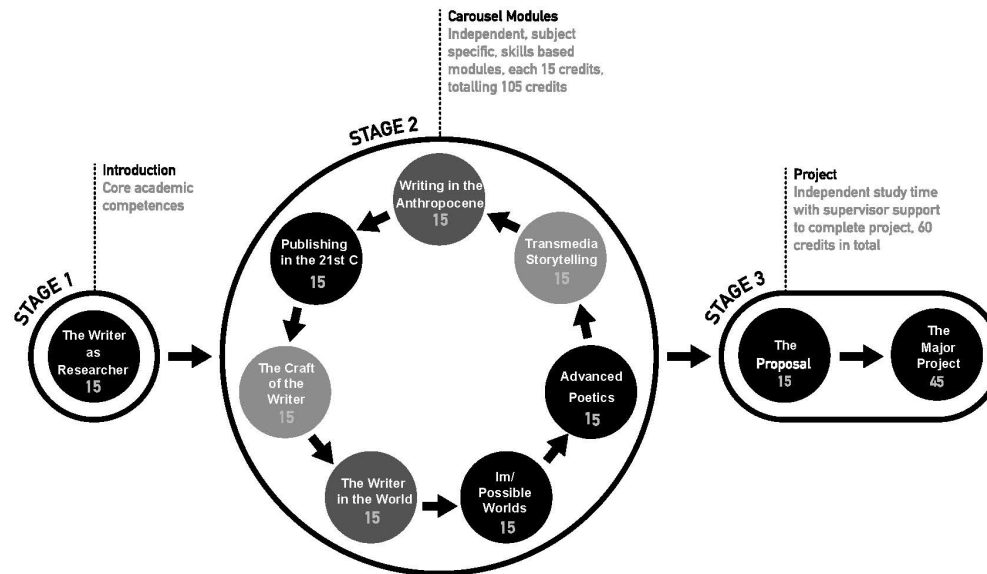
CRD701 The Craft of the Writer (15 credits)
 CRD702 The Writer in the World (15 credits)
 CRD703 Im/Possible Worlds (15 credits)
 CRD704 Advanced Poetics (15 credits)
 CRD705 Transmedia Storytelling (15 credits)
 CRD706 Writing in the Anthropocene (15 credits)
 CRD707 Publishing in the 21st Century (15 credits)

STAGE 3: Final Project

CRD708 The Proposal (15 credits)
 CRD709 The Major Project (45 credits)

Course Model

The workload is balanced across a number of consecutive modules which all run independently. There are three stages of study and two progression points in the course where students move from the introductory module to the seven carousel modules, and from the carousel stage to the final two project modules. There is no progression within the carousel modules which are designed to be taken in any order as determined by the students' intake time of year. All modules are a core part of the course and there are no options to select or deselect modules.



CRD700 The Writer as Researcher

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

During this introductory module, designed to orientate students to Postgraduate Study, each learner will position their practice within the discipline and Academy, establish or reinforce a critically informed grounding in Creative Writing and develop a professional presentation of personal research interests. Students will self-reflexively chart their journey as a writer-researcher through a *Reflective Journal*.

The module will support learners to evaluate existing experiences and knowledge that they bring to the course to inform future creative development. Learners will be challenged to expand their reference points and critically reflect on core ideas relevant to contemporary Creative Writing, wider creative industries, and artistic-research methods.

The module examines key disciplines and processes in Creative Writing, situating them in relation to the creative industries and society more broadly. Analysing their Creative Writing and/or creative practices to date, students will consider and question their respective points of view and start constructing an understanding of the fields, texts and practices that are relevant to previous and present work asking why these are the most important or revealing references. In so doing, students will establish a departure point for independent Creative Writing practice throughout the course that will enable the successful completion of the first element of the portfolio submission for the module – the *Presentation/Group*, the design and delivery of which will prepare students for academic conferences, author readings, and working in the Creative Industries.

Research is an integral aspect of any creative process, and this module explores suitable methods of investigation, analysis and discourse that will help to frame and further understand Creative Writing within a critical context. Through the initial identification and exploration of student's personal interests, working approaches, and subject matter, students will begin to review and critically evaluate sources in relation to their Creative Writing. In so doing, they will explore new ideas, test prior assumptions and develop their own critical perspectives about Creative Writing, all of which feeds into the third element of the assessment – the *Presentation/Pitch* in the form of a pre-recorded video abstract, mirroring the industry-standard process of CFPs for academic conferences.

Outline Syllabus

By critically reflecting upon their own practice and surveying the discipline, available forms and genres, students will explore what the study of Creative Writing means at Postgraduate Level. By situating their practice within a current theoretical field, students will begin to identify an area of enquiry and research questions which will be articulated in first an abstract and then a recorded research presentation.

Example of topics covered:

- Introduction to Postgraduate Research
- Writers as Researchers
- Critical Thinking

- Research Methodologies
- Developing an Abstract
- Pitching your Abstract
- Developing a Presentation
- Tips for Presenting
- Going Deeper

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

- A1 Clarify and extend students understanding of the relationship between Creative Writing, its professional and cultural context, materials, and methods of production.
- A2 Further critical thinking and research skills while providing students with an opportunity to establish, describe and rationalise working methods and processes in relation to individual practice.

Learning Outcomes

On completion of this module students will be able to:

- LO1 Devise and deliver a research abstract in spoken and written form.
- LO2 Evaluate critical and creative sources to reach informed conclusions that provide meaningful insight to personal practice and the work of others.
- LO3 Determine appropriate research methods and creative approaches to inform, develop, sustain and critically underpin own Creative Writing practice.

Assessment Strategy

Formative Assessment: Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. A Presentation/Pitch (in the form of a video abstract) will help prepare students for the summative assessment and postgraduate study.

Summative Assessment: Students will present a research paper and field questions on a subject of their choice (Presentation/Group) demonstrating theoretical and contextual assessment, wider reading and critical thinking, and a Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning)

Formative Assessment

Presentation/Pitch

- in the form of a pre-recorded video abstract & Word document. 3 mins/250 words.

Summative Assessment

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation/Pitch on an aspect of creative writing research, plus asynchronous Q&A on forum.	Formative	Pre-recorded video 3-5mins, 250 words.	n/a
Presentation/Group in the form of a pre-recorded Powerpoint presentation & Word document (slide notes) with bibliography.	Summative	10 mins/1000 words.	50
Reflective Journal	Summative	8-10 pages (approx. 2000-2500 words) in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, with a 250-word end of module summary.	50

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

(a sample selection – the updated reading list will be provided via the online learning platform)

Barnard, Josie (2019) *The Multimodal Writer: creative writing across genres and media*. London: Red Globe Press.

Barrett, E. and Bolt, B. (2010). *Practice as Research: approaches to creative arts enquiry*. [eBook]. New York: I.B. Tauris.

Bassot, B. (2016) *The Reflective Practice Guide: an interdisciplinary approach to critical reflection*, London: Routledge.

Benson, Stephen, and Connors, Clare. (2014) *Creative Criticism: an anthology and guide*. Edinburgh: Edinburgh University Press.

- Bolton, G., and Delderfield, R. (2018) *Reflective Practice: writing and professional development*. London: SAGE. 5th Ed.
- Burnard, Pamela, et al (2022) *Doing Rebellious Research in and beyond the academy*. Leiden: Brill.
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- Flaherty, Alice W. (2005) *The Midnight Disease: the drive to write, writer's block, and the creative brain*. New York: Mariner Books.
- Frayling, C., (1993) *Research in Art and Design*. Royal College of Arts Research Paper, Vol 1, No. 1. London: Royal College of Arts.
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- Gray, C. & Malins, J. (2004) *Visualizing Research: A Guide to The Research Process in Art and Design*. London: Routledge.
- Harper, Graeme, ed. (2011) *Creative Writing: interviews with contemporary writers*. London: Palgrave Macmillan.
- NAWE (2023) *Writing in Practice*. Journal of the National Association of Writers in Education. Available from: <https://www.nawe.co.uk/writing-in-education/writing-at-university/writing-in-practice/current-issue.html>
- Nelson, R. (2013) *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, London: Palgrave Macmillan.
- New Writing: The International Journal for the Practice and Theory of Creative Writing* (2023) Available from: <https://www.tandfonline.com/toc/rmnw20/current>
- Potter, S., ed. (2006) *Doing Postgraduate Research*. London: Sage.
- QAA (2019) *Subject Benchmark Statement: Creative Writing*. Gloucester: The Quality Assurance Agency for Higher Education.
- Sim, Stuart, and Borin Van Loon (2001) *Introducing Critical Theory*. Duxford: Icon Books.
- Slager, H. (2015) *The Pleasure of Research*. Berlin: Hatje Cantz.
- Smith, L. T. (2012) *Decolonizing Methodologies: Research and Indigenous Peoples*. Thousand Oaks, CA: SAGE Publishing.
- Vanderslice, Stephanie (2011) *Rethinking Creative Writing: programs and practices that work*. Wicken: NAWA/The Professional and Higher Partnership Ltd.
- Vannini, P., ed. (2020) *Non-Representational Methodologies: Re-Envisioning Research*. London: Routledge.
- Webb, Jen (2015) *Researching Creative Writing*. Newmarket: Frontinus.
- Wisker, Gina (2008) *The Postgraduate Research Handbook*. London: Palgrave Macmillan.
- Yin, R. (2018) *Case Study Research and Applications: Design and Methods*. London: Sage.

CRD701 The Craft of the Writer

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

During this module students will focus on the practical elements of writing – the craft. Scrutinising a range of preparatory, synthetic, and reflective activities involved in the practice of writing including: the use of writing tools; ideas generation and development; drafting/redrafting and types of editing; the workshop and giving and receiving feedback. Students will critically interrogate the ‘lore’ surrounding the idea of the writer, including notions such as ‘inspiration’, ‘serendipity’, ‘writer’s block’ and ‘the writing life’. The module will touch on autoethnography and the relationship between research and creative practice. Students’ responses to individual topics will be collated in their *Reflective Journal*.

Through the development of a *Creative Artefact* in the form of an academic poster, students will give an account of the stages in their development of a creative writing artefact, &/or creative process in general. Content could include initial inspiration, displacement activities, brainstorming, inquiry, discovery, working with feedback, the measuring of aims and intentions against outcomes. The design of the poster allows for a showcasing of the individuality and personal style of the writer – the form might vary from a slick flow-chart to a hand-drawn comic strip, to a ‘scrapbook’ montage featuring artwork, photographs, quotes, everyday texts, sketches of places or objects. A *Presentation/Pitch* by learners introduces the poster and will provide valuable experience in the delivery of academic presentations, while enhancing skills relevant to creative proposals in professional contexts.

Extending from their reflection on the craft of the writer, students will devise their own creative writing activity to be presented to the group via the online forum in the form of a *Written Artefact* – a concise document describing the activity and its intended learning outcome/s. Fellow students will participate in the activity, with mechanisms for discussing outcomes and soliciting feedback on its effectiveness.

The final component of the module will focus on the craft of the short story, covering elements significant to the form including structure, ellipsis, thematic unity, mood, ambiguity. For the *Essay*, learners will select and critically analyse one short story, supporting and underpinning their inquiry with reference to craft-based theory and any other relevant secondary materials (e.g. writers on craft, interviews, reviews, podcasts).

Outline Syllabus

Students will examine every aspect of the writer’s craft; reflect critically upon their own writing practice in the reflective journal and academic poster, create a creative writing activity, and conduct a deep study of a chosen text.

Example topics to be covered include:

- ideas generation and development
- the writing life & the ‘lore’ of the writer
- tools for writing: the notebook, journal, software, apps
- the workshop and the role of feedback
- drafting/redrafting, content editing, proofreading

- writing as process, journey, discovery
- autoethnography and creative writing as research
- the craft of the short story
- writers on craft

Module Aims

- A1 Provide students with an opportunity to critically reflect upon the writer's craft, including their own writing practice.
- A2 Provide students with an opportunity to design and present an academic poster.
- A3 Enhance students analytical, evaluative, and professional writing skills through the composition of a critical study of a creative text.
- A4 Provide students with an opportunity to devise and implement their own pedagogy.

Learning Outcomes

On completion of this module students will be able to:

- LO1 Create and present an academic poster in which you articulate and analyse aspects of personal creative writing practice, process, and methodology.
- LO2 Critically evaluate a short story, with a close focus on craft, drawing upon relevant literary theory.

Assessment Strategy

Formative Assessment: Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. They will reflect on their learning journey throughout the module in their Reflective Journal. They will devise a creative writing activity to be shared with the cohort on the forum, and assess its effectiveness.

Summative Assessment: Students will design and present an Academic Poster on their creative process to demonstrate their learning in this module. Students will also compose an Essay in the form of a critical study of a chosen short story, with a close focus on aspects of a writer's craft. This should include theoretical and contextual elements, citations and bibliography.

Formative Assessment

- Written Artefact in the form of Reflective Journal (LO3)
- Devise a creative writing activity to be shared with the cohort on the forum (LO4)

Assessment Requirements

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Assessment Task	Formative/ Summative	Length	Weighting % for summative tasks
Reflective Journal	Formative	8-10 pages (approx. 2000-2500 words) in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, with a 250-word end of module summary.	n/a
Workshop – devise a creative writing activity to be shared on the forum	Formative	250 words	n/a
Creative Artefact & Presentation/Pitch in the form of an Academic Poster & overview explaining the content.	Summative	Poster (A3 pdf) & 3-5 min. pre-recorded introduction, (450-500 words) plus asynchronous Q&A via forum.	60
Essay in the form of a Critical Study of a chosen short story with theoretical and contextual elements, citations, and bibliography.	Summative	1000 words	40

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

(a sample selection – the updated reading list will be provided via the online learning platform)

Alvarez, AI (2005) *The Writer's Voice*. London: Bloomsbury.

Atwood, Margaret (2003) *Negotiating with the Dead: A Writer on Writing*. London: Virago.

Bells, Julia, and Paul Magrs (2001) *The Creative Writing Coursebook: forty authors share advice and exercises for fiction and poetry*. London: Macmillan.

- Bradbury, Ray (1996) *Zen in the Art of Writing*. Santa Barbara: Joshua Odell Editions.
- Clarke, Lindsay, ed. (2012) *The Gist: a celebration of the imagination*. n.p.: The Write Factor with Arvon.
- Doctorow, Corey (2009) 'Writing in the age of distraction.' *Locus Magazine*, January 2009. Available from: <http://www.locusmag.com/Features/2009/01/cory-doctorow-writing-in-age-of.html> [accessed: 17 May 2023]
- Forster, E.M. (1976 [1927]) *Aspects of the Novel*. London: Pelican.
- Fowles, John (1998) *Wormholes: essays and occasional writings*. London: Random House.
- Frame, Janet (1993) *An Angel at my Table: Autobiography 2*. London: Flamingo.
- Garner, Alan (2010) *The Voice That Thunders*. London: Harvill Press.
- Goldberg, Natalie (1991) *Wild Mind: living the writer's life*. London: Random House.
- Goldman, William (1983) *Adventures in the Screentrade: a personal view of Hollywood*. London: Abacus.
- Harrison, M. John (2023) *Wish I Was Here: an anti-memoir*. London: Serpent's Tail.
- Hemingway, Ernest (2000) *A Moveable Feast*. London: Vintage.
- Hughes, Ted (1995) *Winter Pollen: Occasional Prose*. London: Faber and Faber.
- James, Merlin (1995) *David Jones 1895-1974: A Map of the Artist's Mind*. London: Lund Humphries.
- King, Stephen (2001) *On Writing: a memoir of the craft*. London: Hodder and Stoughton.
- Le Guin, Ursula K. (1998) *Steering the Craft: exercises and discussions on story writing for the lone navigator or the mutinous crew*. Portland, OR: The Eighth Mountain Press.
- Lodge, David (1997) *The Practice of Writing*. Harmondsworth: Allen Lane.
- Matthews, Paul (1994) *Me the Creation: a creative writing sourcebook*. Stroud: Hawthorn Press.
- McCaw, Neil (2013) *How to Read Texts: a student guide to critical approaches and skills*. New York: Bloomsbury.
- Orwell, George (2004[1946]) *Why I Write*. London: Penguin.
- Power, C. (2007-2020) A Brief History of the Short Story (series). *The Guardian Online*: <https://www.theguardian.com/books/series/abriefsurveyoftheshortstory>
- Stein, Sol (2023) *Solutions for Writers: practical lessons in craft* New York, NY: Souvenir Press.
- Straczynski, J. Michael (1997) *The Complete Book of Scriptwriting*. London: Titan Books.
- Swift, Graham (2009) *Making an Elephant: writing from within*. London: Picador.

The New Yorker fiction podcast: <https://podcasts.apple.com/us/podcast/the-new-yorker-fiction/id256945396>

Thiongo, Ngugi wa (2017) *Birth of a Dream Weaver – a writer's awakening*. London: Vintage.

Trask, R.L. (1997) *Penguin Guide to Punctuation*. London: Penguin.

Turchi, Peter (2004) *Maps of the Imagination: The Writer as Cartographer*. San Antonio, TX: Trinity University Press.

Turner-Vesselago, Barbara (2013) *Writing Without a Parachute: the art of freefall*. Bristol: Vala.

Woolf, Virginia (1985 [1929]) *A Room of One's Own*. London: Grafton.

CRD702 The Writer in the World

Level	7
Credit Points	15
Study Time	150 hours
Duration	15 weeks

Module Description

In this module students will take a broader 'meta' view of the discipline, interrogating every aspect of Creative Writing in the wider, contemporary cultural context. Consideration will be given to key issues that impact upon both the writer and their output, including matters of ethics, intersectionality, positionality, situatedness, artificial intelligence, copyright, intellectual property, and activism.

Students will learn ways to work with media professionals and fellow creatives, skilfully navigate current discourse on social media, write blogs, give interviews, author profile-raising features, etc, and thereby develop useful professional, transferable skills.

Students will develop a public-facing platform, engagement, or intervention (e.g., a creative network with an ethical manifesto; a public author reading or publishing event; a solo or group spoken word performance; writing workshop; writing residency; creative commission, installation, poetry trail, etc), which articulates personal emergent identity as a situated, conscientious writer. Engagement with the United Nations' 17 Sustainable Development Goals (which AUB have signed up to) will be actively encouraged. In conjunction with this, students will draft an *Artist's Statement*, critically articulating their personal ethos and modus operandi.

Outline Syllabus

Through a series of recorded lectures on aspects of ethics, intersectionality and representation, artificial intelligence, and the creative industries, the creative arts and activism, and so forth (some in conjunction with Guest Speakers) students will consider their own stance as a writer, and how to embody this in their writing practice, and implement it through creative outputs.

Learners will be supported in developing a public-facing engagement in accordance with AUB's Research Ethics, conducting any Risk Assessments and completing any Activity Consent Forms with participants where necessary.

Example topics to be covered include:

- the ethical writer
- intersectionality & positionality
- diversity & representation
- artificial intelligence and the Creative Industries
- the creative arts and activism
- developing a public-facing engagement
- marketing
- evaluation

The module will actively engage with the United Nations' Sustainable Development Goals, with an especial focus on: 3 (Good Health and Well-Being); 5 (Gender Equality); 10 (Reduced Inequalities); 13 (Climate Action); and 16 (Peace, Justice and Strong Institutions).

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

- A1 Encourage students to critically reflect upon key issues affecting writers in the wider, contemporary context.
- A2 Develop in students, a coherent ethical artistic 'vision' which engages with these issues.

Learning Outcomes

On completion of this unit, students will be able to:

- LO1 Develop a public-facing engagement (either online or within the student's local community) that demonstrates a coherent ethical and aesthetic response to the UN Sustainable Development Goals.
- LO2 Articulate the ethical and artistic engagement of this project through the Written Artefact of an Artist's Statement or Manifesto.
- LO3 Evidence and critically evaluate the delivery of a public-facing creative writing project.

Assessment Strategy

Formative Assessment: Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. They will reflect on their learning journey throughout the module in their Reflective Journal.

Summative Assessment: Students will compose a Written Artefact in the form of an Artist's Statement or Manifesto, articulating how their project has engaged with the UN Sustainable Development Goals and other contemporary issues of their choice, any challenges faced, and learning experienced. Throughout the module they will create an E-Portfolio in the form of an online live archive, Canva or Powerpoint, documenting their public engagement project, which can take place online, &/or within their local community.

Formative Assessment

- **Presentation/Pitch** – in the form of an oral introduction to a public-facing project. Pre-recorded video & written summary (3-5 mins; 450-500 words). This is to be 'signed off' by the module tutor before preceding.
- **Reflective journal** 8-10 pages (approx. 2000-2500 words) in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, with a 250-word end of module summary.

Summative Assessment

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation/Pitch in the form of an oral introduction to a public-facing project. Pre-recorded video & written summary.	Formative	3-5 mins, 450-500 words.	n/a
Reflective journal in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal.	Formative	8-10 pages (approx. 2000-2500 words) in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, with a 250-word end of module summary.	n/a
Written Artefact in the form of an Artist's Statement or Manifesto explaining ethos, modus operandi, etc. Providing theoretical and contextual supporting evidence in accordance with academic protocols.	Summative	1000 words.	30%
E-Portfolio of Work in the form of a Live Archive, or Powerpoint/Canva slides).	Summative	20-30 pages, including a 500-word contextual statement.	70%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

(a sample selection – the updated reading list will be provided via the online learning platform)

- Bhaba, H. K. (2012) *The Location of Culture*. London: Routledge.
- Chakrabarti, Shami (2014) *On Liberty*. London: Allen Lane.
- Chavez, Felicia Rose (2021) *The Anti-Racist Writing Workshop: How to Decolonize the Creative Classroom*. London: Haymarket.
- Crenshaw, Kimberlé W. (2017). *On Intersectionality: essential writings*. New York: The New Press.
- Coult, Tony (1983) *Engineers of the Imagination: The Welfare State Handbook*. London: Methuen.
- Jacobs, Jonathan A. (2005) *Ethics A-Z*. Edinburgh: Edinburgh University Press.
- Fire Springs (2004) *An Ecobardic Manifesto*. Stroud: Awen.
- Freire, Paulo (1996) *Pedagogy of the Oppressed*. London: Penguin.
- Gourevitch, Philip (2006) *The Paris Review Interviews*. Edinburgh: Canongate.
- Harper, Graeme, ed. (2011) *Creative Writing: interviews with contemporary writers*. London: Palgrave Macmillan.
- Hayes, Nick (2020) *The Book of Trespass*, London: Bloomsbury Circus.
- Heritage, Stuart (2023) 'From horrific jokes about dog sex to ruining Succession: AI's terrible attempt to write TV'. Available from: <https://www.theguardian.com/tv-and-radio/2023/may/17/from-horrific-jokes-about-dog-sex-to-ruining-succession-ais-terrible-attempt-to-write-tv> [accessed: 17 May 2023]
- Klein, Naomi (2023) 'AI machines aren't 'hallucinating'. But their makers are.' Guardian. 8 May 2023. Available from: <https://www.theguardian.com/commentisfree/2023/may/08/ai-machines-hallucinating-naomi-klein> [accessed: 8 May 2023]
- Lack, Jessica (2017) *Why are we 'artists'? : 100 world art manifestos*. London: Penguin.
- Pinker, Steven (2014) *Writing in the 21st Century: A Conversation with Steven Pinker*. Available from: https://www.edge.org/conversation/steven_pinker-writing-in-the-21st-century [accessed: 17 May 2023]
- Salesses, Matthew (2021) *Craft in the Real World: rethinking fiction writing and workshopping*. New York: Catapult.
- Shaffi, Sarah (2023) Naomi Klein investigates 'conspiracy theory culture' that has shaken her life. Guardian. 17 May 2023. Available from: <https://www.theguardian.com/books/2023/may/17/naomi-klein-investigates-conspiracy-theory-culture-that-has-shaken-her-life> [accessed 17 May 2023]
- Shawl, Nisi and Cynthia Ward (2005) *Writing the Other* Seattle, WA : Aqueduct Press.
- Solnit, Rebecca (2016) *Hope in the Dark: untold histories wild possibilities*. Edinburgh: Canongate.

United Nations (2015) Sustainable Development Goals. Available from:
<https://sdgs.un.org/goals> [accessed 24 May 2023]

CRD703 Im/Possible Worlds

Level	7
Credit Points	15
Study Time	150 hours
Duration	15 weeks

Module Description

Im/Possible Worlds will look at the imaginative genres of Science Fiction, Fantasy, Weird, speculative, solarpunk, etc (what John Clute has corralled under the umbrella term of 'Fantastika'), and how they can challenge hegemonies and shibboleths, provide a space for imagineering, plurality, neuroplasticity, and inclusive representation – encourage future-thinking, problem-solving, and paradigm-shifting.

Students will study seminal critical works on the Fantastic/Fantastika – such as Todorov, Clute/Grant, Warner, Attebery, Mendelsohn, Sangster, Thomas, and Suvin – to ground their study within the theoretical field. Students will examine creative works that exemplify the best (and worst) aspects of the field and consider both the traditional and recent trends such as Grimdark and Hopepunk. This will inform the formation of individual piece of Fantastika – a novel extract, short story, interactive fiction, or other prose-focused iteration. The development of this will be supported by in-depth analysis of various key elements of fiction, including Character, Setting, Plot, Theme, Tone, Point of View, Dialogue, and so forth. This will provide students with a multi-purpose toolkit of techniques that will serve them well in other forms (e.g., scriptwriting) and professional writing practice.

Outline Syllabus

During the eight-week module students will look at each of the main genres of Fantastika in turn: Fantasy, Science Fiction, Weird, Solarpunk, etc. Informed and inspired by classic and contemporary examples, students will consider how to use the prose narrative form to explore the imaginative and speculative.

Example topics to be covered include:

- Fantasy
- Science Fiction
- The Eerie and the Weird
- Speculative Fiction
- Solarpunk/Hopepunk
- Mimesis vs Anti-Mimesis
- World-building & Character development
- Developing a fiction project in one of the above forms

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

- A1 Support student to investigate how imaginative genres can explore alterity and provide a platform for divergent modalities and paradigmatic speculation.
- A2 Enable students to develop a prose narrative sample in one of the acknowledged forms of Fantastika.
- A3 Encourage students to develop a non-fiction article that is suitable for submission to a publication such as *Journal* (The British Fantasy Society), or *Vector* (British Science Fiction Association).

Learning Outcomes

On completion of this module students will be able to:

- LO1 Demonstrate advanced comprehension of the key genres of Fantastika – their respective traditions, innovations, critiques, and key figures.
- LO2 Evidence this comprehension by the development of a prose narrative sample in an imaginative genre.
- LO3 Evidence critical analysis of an aspect of science fiction, fantasy, weird, horror, speculative fiction, or other kinds of imaginative literature.

Assessment Strategy

Formative Assessment: Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. They will present a mini-talk on an aspect of Fantastika (Presentation/Pitch). They will reflect on their learning journey throughout the module in their Reflective Journal.

Summative Assessment: Students will compose a Written Artefact in the form of a complete short story in one of the chosen genres, and provide a Reflective Commentary explaining its engagement with the field in a critical, contextual way.

Formative Assessment

- **Presentation/Pitch** in the form of a pre-recorded mini-lecture on an aspect of Fantastika, informed by a good understanding of the respective field, current critical discourse, and contemporary innovations (3-5 min/450-500 words).
- **Reflective Journal** comprising 8-10 pages (approx. 2000-2500 words) in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, with a 250-word end of module summary.

Summative Assessment

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation/Group in the form of a pre-recorded mini-lecture on an aspect of SFF	Formative	3-5 mins, 450-500 words, plus asynchronous Q&A in forum or online seminar.	n/a
Reflective journal	Formative	8-10 pages (approx. 2000-2500 words) in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, with a 250-word end of module summary.	n/a
Written Artefact in the form of a genre-based short story.	Summative	500 words	70%
Written Artefact in the form of a Contextual Statement	Summative	2000 words	30%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

(a sample selection – the updated reading list will be provided via the online learning platform)

Addison, J., (1712) 'The Fairy Way of Writing'. *The Spectator*, 419, 1 July, unpaginated.

Attebery, B., (1992) *Strategies of Fantasy*. Bloomington: Indiana University Press.

Attebery, B., (2022), *Fantasy: how it works*. Oxford: Oxford University Press.

Atwood, M., (2012) *In Other Worlds: SF and the Human Imagination*. London: Virago.

Canavan, G. and S., Darko (2016) *Metamorphoses of Science Fiction*. Bern, Switzerland: Peter Lang Publishing.

Clute, J, and Grant, J., eds. (1999) *The Encyclopedia of Fantasy*. London: Macmillan.

- Ekman, S., (2013) *Here Be Dragons: Exploring Fantasy Maps and Settings*. Wesleyan University Press.
- Fisher, M., (2016) *The Weird and the Eerie*. London: Repeater Books.
- Garth, J., (2003) *Tolkien and the Great War: the threshold of Middle-earth*. New York, NY: Houghton Mifflin.
- Guanio-Uluru, L., (2015) *Ethics and Form in Fantasy Literature*. Basingstoke: Palgrave Macmillan.
- Hergenrader, T., (2019) *Collaborative Worldbuilding for Writers and Gamers*. London: Bloomsbury Academic.
- Hume, Kathryn (2014 [1984]) *Fantasy and Mimesis: responses to reality in Western Literature*. London: Routledge.
- Jackson, R., (1998) *Fantasy: The Literature of Subversion*. London: Routledge.
- Lewis-Jones, H. (2018) *The Writer's Map: an atlas of imaginary lands*. London: Thames and Hudson.
- Manguel, A, and G, Gianni (1999) *The Dictionary of Imaginary Places*. London: Bloomsbury.
- Manwaring, K., (2014) *Desiring Dragons: creativity, imagination and the writer's quest*. Hampshire: Compass Books.
- Mendlesohn, F., (2008) *Rhetorics of Fantasy*. Middletown, CT: Wesleyan University Press.
- Moorcock, M., (1988). *Wizardry and Wild Romance*. London: Victor Gollancz.
- Nichols, S., (1993) *Wordsmiths of Wonder*. London: Orbit.
- Oziewicz, Marek, ed., (2022) *Fantasy and myth in the Anthropocene : imagining futures and dreaming hope in literature and media*. London: Bloomsbury Academic.
- Palmer-Patel, C., (2020) *The Shape of Fantasy: investigating the structure of American heroic epic fantasy*. Routledge Research in American Literature and Culture. New York, NY: Routledge.
- Poe, E.A., (1846). The Philosophy of Composition. The Edgar Allan Poe Society of Baltimore. Available from: <https://www.eapoe.org/works/essays/philcomp.htm> [accessed: 17 May 2023]
- Pullman, P., (2017) *Daemon Voices: on stories and storytelling*. Oxford: David Fickling.
- Sangster, Matthew, (2023) *An Introduction to Fantasy*. Cambridge: Cambridge University Press.
- Stroud, A., (2023) *Historical Dictionary of Fantasy Literature*. 2nd Edition. London: Rowman & Littlefield.
- Thomas, E. E., (2019). *The Dark Fantastic*. New York University Press.
- Todorov, V., (1975) *The Fantastic: A structural approach to a literary genre*. Ithaca, NY: Cornell University Press.

Tolkien, J.R.R., (1997) On Fairy Stories. *The Monster and the Critics and Other Essays*. London: HarperCollins.

VanderMeer, J., (2013) *Wonderbook: the illustrated guide to creating imagination fiction*. New York: NY, Abrams Image.

Wolf, Mark J. P., (2012). *Building Imaginary Worlds: The Theory and History of Subcreation*. London: Routledge.

Wynne-Jones, D., (2004) *The Tough Guide to Fantasy Land*. London: Gollancz.

CRD704 Advanced Poetics

Level	7
Credit Points	15
Study Time	150 hours
Duration	8 weeks

Module Description

The nuances of language and its myriad possibilities exists at the core of a writer's concerns. Without a close attention to the subtle permutations of individual word choices – their selection, arrangement, and appearance – the whole endeavour of a particular form starts to fall apart. In this module students will deep dive into the poesis of words, a process that will benefit their writing, whatever the chosen form.

Advanced Poetics will look at current trends, emergent forms, and opportunities within the contemporary poetry scene. The close reading of classic and contemporary poets, and the close editing of personal work will instil a deep understanding of the nuances and potential of language, which will inform future writing and communication skills in both professional and public spheres.

Students will try a range of poetic forms, but underlying any experimentation will be a foregrounding of Voice, and the cultivation of their own distinctive writer's voice. This will be encouraged through the sharing of work via online open mics (with the option of in-person open mics during the Summer School). Micro-editing skills will also be developed, which will help with the development of the Course Anthology, as well as with future professional writing work. There will be an opportunity to help with the running of the AUB International Poetry Prize, which hosts an online final showcase, gaining valuable experience.

Outline Syllabus

After deep dives into the roots of poetry in the Oral Tradition, and the origins of the written word, the module will look at both fundamental and advanced aspects of the poet's craft: Voice, Style, Form, Line, Imagery, alongside 'Poetry in Therapeutic Practice', 'Poetry in the Public Sphere', 'Running a Poetry Workshop', and 'Voices of the Marginalised'. Guest speakers – prize-winning and successfully published poets – will further enrich the curriculum with readings, Q&A, and workshops.

Example topics to be covered include:

- Voice & Language
- Poetry in Therapeutic Practice
- Poetry in the Public Sphere
- Running a Poetry Workshop
- Voices of the Marginalised
- Developing a Poem

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

- A1 Encourage the exploration of advanced aspects of Poetry, with a close attention to sound, the oral tradition, and the origins and evolution of language.
- A2 Increase students understanding of the nuanced possibilities of specific word choices.
- A3 Enthuse participants and provide a vibrant overview of the current poetry scene and current opportunities for poets.
- A4 Provide a forum for the development and practice of poetic craft.

Learning Outcomes

On completion of this module students will be able to:

- LO1 Demonstrate a good, up-to-date understanding of the poetry/spoken word scene, it's challenges and opportunities.
- LO2 Evaluate and implement the subtle possibilities of language in a range of forms and contexts.
- LO3 Draft, edit, and submit poems to a professional standard.

Assessment Strategy

Formative Assessment: Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning) and Presentation/Pitch (in the form of a video abstract) will help prepare students for the summative assessment and postgraduate study.

Summative Assessment: Students will develop a Written Artefact in the form of a poem or series of poems, and an accompanying Reflective Commentary.

Formative Assessment

- **Presentation/Pitch** in the form of a 3-5 minute/450-500 word pre-recorded mini-lecture on a modern poet, form of poetry, or other aspect of language, with discussion on the forum.
- **Reflective Journal.** 8-10 pages (approx. 2500 words in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal).

Summative Assessment

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation/Pitch in the form of a mini-lecture on a modern poet, form of poetry, or other aspect of language.	Formative	3-5 mins, 450-500 words.	n/a
Reflective journal	Formative	8-10 pages (approx. 2000-2500 words) in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, with a 250-word end of module summary.	n/a
Written Artefact in the form of a Poetry (a single long poem, or shorter poems) comprising 60-80 lines.	Summative	60-80 lines	50%
Reflective Commentary including critical theory and bibliography	Summative	1000 words	50%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

(a sample selection – the updated reading list will be provided via the online learning platform)

Abrams, David, 2017 [1997], *The Spell of the Sensuous: perception and language in a more-than-human world*. New York: Vintage Books.

Astley, N., ed., (2002) *Staying Alive: real poems for unreal times*, Hexham: Bloodaxe Books.

Astley, N., ed., (2004) *Being Alive*. Hexham: Bloodaxe Books.

Astley, N., ed., (2012) *Being Human*. Hexham: Bloodaxe Books.

Bilston, B., (2022) *Days Like Days: an alternative guide to the year in 366 poems*. London: Picador.

Brewer, R. L., (2021) *The Poet's Market 34th Edition*. London: Penguin.

The Bridport Prize 2024 (2023). Bridport: Bridport Prize.

Childs, P., (1999) *The Twentieth Century in Poetry: a critical survey*. London: Routledge.

Fenton, J., (2003) *An Introduction to English Poetry*. London: Penguin.

The Forward Book of Poetry 2024 (2023) London: Faber and Faber.

Fry, S., (2005) *The Ode Less Travelled: unlocking the poet within*. London: Hutchinson.

Harvey, P.J., (2022) *Orlam*. London: Picador.

Hughes, T., and Seamus Heaney, (2005) *The Rattle Bag*, London: Faber and Faber.

Kay, J. et al.. (eds) 2012 *Out of Bounds: British Black And Asian Poetry*. Hexham: Bloodaxe.

Lennard, J., (2015) *The Poetry Handbook: a guide to reading poetry for pleasure and practical criticism*. Oxford: Oxford University Press.

Lord, A. B., (2000) *The Singer of Tales (Harvard Studies in Comparative Literature)*. Boston, MA: Harvard University Press.

Maxwell, G., (2020) *On Poetry*, Cambridge, MA: Harvard University Press.

Motion, A., (2014) *Poetry by Heart: poems for learning and reciting*. London: Viking.

Oliver, M., (1994) *A Poetry Handbook*. San Diego: Harcourt Brace & Co.

Ong, W. J., (2012) *Orality and Literacy: 30th Anniversary Edition*. London: Routledge.

Perloff, A., (2021) *Concrete Poetry: A 21st Century Anthology*. London: Reaktion Books.

Sheers, O., (2009) *A Poet's Guide to Britain*. London: Penguin.

Wolosky, S., (2008) *The Art of Poetry: how to read a poem*. Oxford: Oxford University Press.

CRD705 Transmedia Storytelling

Level	7
Credit Points	15
Study Time	150 hours
Duration	15 hours

Module Description

Transmedia Storytelling, as Henry Jenkins formulated it, is multi-platform narration. Although most used to refer to billion-dollar franchises such as *Star Wars*, *Harry Potter*, and the Marvel Cinematic Universe, it is a concept that has relevance to the modern writer, who needs more than ever to be multi-modal in their approach.

With a focus on script-writing and emergent technology, this module will encourage students to think across platforms and to instil collaboration and innovation into the heart of their practice and projects. Some of the forms we will consider include screenplay; podcasts; audio drama; graphic novels; apps; interactive fiction; augmented reality/VR; computer games; and role-playing games. Students will be encouraged to be pro-active in seeking opportunities to collaborate within AUB and beyond.

Outline Syllabus

Students will explore the concept of transmedia storytelling, and other critical and contextual perspectives before being supported in the development of an original concept script, which has potential to be developed into a multi-platform narrative.

Students will be introduced to the research and development activities of AUB's Innovation Centre, where cutting-edge technology and ground-breaking approaches are being explored. Guest speakers will provide avant-garde perspectives from the frontiers of contemporary practice.

Example topics to be covered include:

- Transmedia storytelling
- Emergent narrative forms
- Developing a transmedia project
- Interdisciplinary cross-fertilisation and collaboration
- Applying for research or seed-funding
- Opportunities and networking

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

A1 Explore transmedia storytelling and its application to own writing practice.

A2 Develop an original concept, which can be expanded into a multi-platform narrative.

Learning Outcomes

On completion of this module, students will be able to:

LO1 Demonstrate an in-depth understanding of transmedia storytelling.

LO2 Develop a pilot script and summary based upon your original concept, which articulates transmedia elements.

LO3 Articulate the collaborative and transmedia elements of a project.

Assessment Strategy

Formative Assessment: Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. They will give a brief Presentation/Pitch on an aspect of transmedia storytelling. They will reflect on their learning journey throughout the module in their Reflective Journal.

Summative Assessment: Students will compile a Written Artefact in the form of a script 'pilot' that has potential to be expanded into a transmedia (multi-platform) narrative; They will include providing a Written Artefact in the form of a contextual statement explaining how on the collaborative and transmedia elements of the concept.

Formative Assessment

- **Presentation/Pitch** in the form of a 3-5 minute/450-500 word pre-recorded mini-lecture on a chosen transmedia narrative, plus asynchronous Q&A on forum.
- **Reflective Journal.** 8-10 pages (approx. 2500 words) with a 250-word end of module summary in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal).

Summative Assessment

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation/Pitch on a chosen transmedia narrative, plus asynchronous Q&A on forum.	Formative	Pre-recorded video 3-5mins, 500 words.	n/a
Reflective Journal	Formative	8-10 pages (in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal) with a 250-word end of module summary.	n/a
Written Artefact in the form of Pilot Script, e.g. screenplay, audio drama, app, computer game, graphic novel, role-playing game, VR experience, etc.	Summative	15-20 pages &/or 15-20 min recording	70%
Written Artefact in the form of a statement articulating the transmedia elements of the pilot script and expanded project.	Summative	1000 words	30%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

(a sample selection – the updated reading list will be provided via the online learning platform)

Barnard, J., (2019) *The Multimodal Writer: creative writing across genres and media*. London: Red Globe Press.

Benjamin, W., (1982) *Illuminations*. Trans. By Harry Zohn. London: Fontana.

Bourdaa, M., (2013) 'Following the Pattern: The Creation of an Encyclopaedic Universe with

Transmedia Storytelling', *Adaptation-The Journal Of Literature On Screen Studies; Adaptation*, 6(2), pp. 202-214.

Breznican, A., (2023) *Marvel Cinematic Universe: an official timeline*. New York, NY: Marvel Studios.

Cicconi, S., The Shaping of Hypertextual Narrative, <http://www.cisenet.com/?p=5#> [accessed 15.06.2017]

Dowd, T., (2015) *Storytelling Across Worlds: Transmedia for Creatives and Producers*. Oxford: Oxford: Taylor and Francis.

Garcia, A., (ed.) (2017) *Transmedia: Redefining Where and How Stories Are Told*. Journal of Adolescent & Adult Literacy. [Vol. 60, No. 6 \(May/June 2017\)](#), pp. 715-717 (3 pages)

Hergenrader, T., (2018) *Collaborative Worldbuilding for Writers and Gamers*. London: Bloomsbury Academic.

Humphreys, A., et al (2017) Reimagining the Digital Monograph: Design Thinking to Build New Tools for Researchers. JSTOR Labs Report.

Jenkins, H., (2007) Transmedia Storytelling. Available from: http://henryjenkins.org/2007/03/transmedia_storytelling_101.html [accessed 15.06.2017]

Lioi, A., (2016) *Nerd Ecology: defending the Earth with popular culture*. London: Bloomsbury.

Pears, T., (2016) *Arcadia*, London: Faber.

Pears, T., *Guardian* <https://www.theguardian.com/books/2015/aug/20/novel-use-for-app-iain-pears-arcadia> [accessed 12 June 2017]

Ryan, Marie-Laure. (2016). Transmedia narratology and transmedia storytelling. *Artnodes*. 2016. 10.7238/a.v0i18.3049

Storr, Will., (2020) *The Science of Storytelling*. London: William Collins.

Thomas, V., (2015) 'Transmedia storytelling', *Legacy Magazine*, 26(2), pp. 19.

Underberg-Goode, N. M., (2022) *Multiplicity and Cultural Representation in Transmedia Storytelling: Superhero Narratives* (Routledge Advances in Transmedia Studies). London: Routledge.

Voigts, E. and Nicklas, P., (2013) 'Introduction: Adaptation, transmedia storytelling and participatory culture', *Adaptation*, 6(2), pp. 139-142.

Wolf, M., (2012) *Building Imaginary Worlds: the theory and history of subcreation*. London: Routledge.

CRD706 Writing in the Anthropocene

Level	7
Credit Points	15
Study Time	150 hours
Duration	15 weeks

Module Description

Creative writing that explores environmental themes has never been more relevant. The United Nations has called Climate Change ‘the defining crisis of our time’. Writers of what has been called ‘Eco-fiction’, ‘Climate Fiction’, or ‘Cli-Fi’ – short story writers, novelists, and pioneers of emerging forms such as interactive fiction – as well as poets and scriptwriters, are taking up the challenge. This module explores a cross-section of creative approaches, and the ethical and technical challenges they present. Through a discussion of classic and contemporary texts, critical responses, and creative writing exercises this module will help students develop their own effective creative responses to the theme of Climate Crisis, as well as writing that explores the embodied, local, and transhuman: writing that challenges what is ‘nature’ and the apparent separation between us and the natural world. With an awareness of the Global South and the ‘subaltern’, the very framing of the ‘Anthropocene’, ‘wilderness’, and ‘nature writing’ is challenged. The ever-present spectre of didacticism is addressed, and you students are encouraged to consider a spectrum of perspectives, and to make your own ‘ecologies’ of connection.

As well as eco-fiction **Writing in the Anthropocene** will look at new nature writing and place-writing (with the option of a summer school with field trips exploring Dorset and the UNESCO World Heritage Jurassic Coast) engaging with the Climate Crisis, the UNs SDGs, etc. The annual Writing the Earth symposium (an annual celebration of creativity which explores environmental issues in the lead up to Earth Day) will give students a chance to present, help organise, steward, etc, thus providing useful real-world experience through *collaboration* and *connection*.

Outline Syllabus

In the introductory week for this module, ‘Taproots’, students will look at the origins of environmental creative writing via some classic examples from early literature. The module will encourage the consideration of definitions of ‘nature writing,’ ‘new nature writing,’ ‘eco-fiction’, and ‘cli-fi’, as well as other emergent forms such as eco-games. Students then explore a range of texts and perspectives.

Example topics to be covered include:

- Taproot texts
- Defining/disputing the Anthropocene
- Nature Writing & New Nature Writing
- Eco-fiction/Cli-Fi
- Eco-games
- Creating your own eco-creative writing project

The module will actively engage with the United Nations’ 17 Sustainable Development Goals, with an especial focus on: 3 (Good Health and Well-Being); 6 (Clean Water and Sanitation); 7 (Affordable and Clean Energy); 11 (Sustainable Cities and Communities); 12 (Responsible Consumption and Production); 13 (Climate Action); 14 (Life Below Water); and 15 (Life on Land).

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

- A1 To explore how different forms of creative writing can raise and increase awareness about environmental issues.
- A2 To consider the various challenges and issues to such writing such as didacticism, representation, cultural bias, and misinformation.

Learning Outcomes

On completion of this module students will be able to:

- LO1 Demonstrate an in-depth understanding of transmedia storytelling.
- LO2 Use prose fiction or creative non-fiction to explore environmental issues in a nuanced and sophisticated way.
- LO3 Analyse the attendant issues and challenges of the development of a piece of environmental creative writing in a wider theoretical and cultural context.

Assessment Strategy

Formative Assessment: Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. They will present a mini-lecture to the group on an aspect of environmental creative writing; and maintain a reflective journal. They will reflect on their learning journey throughout the module in their Reflective Journal.

Summative Assessment: Students will compose a Written Artefact in the form of a creative piece in prose fiction or creative non-fiction; and a critical Reflective Commentary exploring the themes of the module.

Formative Assessment

- **Presentation/Pitch** in the form of a 3-5 minute/450-500 word pre-recorded mini-lecture on an aspect of environmental creative writing, plus asynchronous Q&A on forum.
- **Reflective Journal.** 8-10 pages (approx. 2500 words with a 250-word end of module summary in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal).

Summative Assessment

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation/Pitch on a chosen transmedia narrative, plus asynchronous Q&A on forum.	Formative	Pre-recorded video 3-5mins, 500 words.	n/a
Reflective Journal	Formative	8-10 pages (in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal) with a 250-word end of module summary.	n/a
Written Artefact in the form of a complete short story (fiction); OR Creative Non-fiction exploring environmental themes, e.g., a self-contained new nature writing/place-writing; travel-writing; or literary essay.	Summative	2000-words	60%
Reflective Commentary exploring how the submitted creative piece addressed the themes of the module, and how it was developed according to feedback and the editing process. Including critical theory and bibliography	Summative	1000-words.	40%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

(a sample selection – the updated reading list will be provided via the online learning platform)

Aalto, K., (2020) *Writing Wild: Women Poets, Ramblers, and Mavericks Who Shape How We See the Natural World*, Kathryn Aalto. Timber Press.

Barkham, P., (2021) *The Wild Isles: an anthology of the best British nature writing*. London: Apollo.

Bould, M., (2021) *The Anthropocene Unconscious: climate catastrophe culture*. London: Verso.

Buell, L., (1995) *The Environmental Imagination: Thoreau, nature writing, and the formation of American culture*. Cambridge, MA: Harvard University Press.

Dwyer, J., (2010) *Where the Wild Books Are: A field guide to ecofiction*. University of Nevada Press.

Gifford, T., (2007) "Engagement with the Natural World," *The Guardian*, Monday 30 July 2007.

Haskell, D. (2022) *Sounds Wild and Broken*.

Intergovernmental Panel on Climate Change (2022). Synthesis Report of the Sixth Assessment Report. United Nations. Available from: <https://www.ipcc.ch/ar6-syr/>

James, L., (2021). 'Can a climate fiction novel be uplifting?' September 7, 2021. Available from: <https://climate-fiction.org/2021/09/07/positivity-in-the-apocalypse-can-a-climate-fiction-novel-be-uplifting-by-lauren-james/>

Jamie, K., ed. (2020) *Antlers of Water: Writing on the nature and environment of Scotland*. Edinburgh: Canongate.

Kimmerer, R. W., (2015) *Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Minneapolis: Milkweed Editions.

Krznicar, R., (2020) *The Good Ancestor: how to think long term in a short-term world*. London: Penguin.

Lease, J. R., ed. (2020), *Climate Consciousness and Environmental Activism in Composition: Writing to Save the World (Ecocritical Theory and Practice)*, Lexicon Books.

Levin, J, Clare V. E., and Benjamin R., (2011). "Contemporary Ecofiction." Chapter. In *The Cambridge History of the American Novel*, edited by Leonard Cassuto, 1122–36. Cambridge: Cambridge University Press, 2011. doi:10.1017/CHOL9780521899079.074.

Lilley, D., (2017). 'New British Nature Writing'. *Oxford Handbooks Online*. doi:10.1093/OXFORDHB/9780199935338.013.155.

Mabey, R., (1995) *The Oxford Book of Nature Writing*. Oxford: Oxford University Press.

Macfarlane, R., (2005) *Only Connect*. *Guardian*. 26 March 2005. Available from: <https://www.theguardian.com/books/2005/mar/26/featuresreviews.guardianreview33>

Macfarlane, Robert (2019) *Underland: a Deep Time journey*. London: Hamish Hamilton.

Monbiot, G., (2019) 'The new political story that could change everything.' TED Talk, 5 September 2019. Available from: <https://youtu.be/xDKth-qS8Jk>

Okri, B., (2021). 'Artists must confront the climate crisis – we must write as if these are the last days.' *Guardian*, 12 November 2021. Available from: <https://www.theguardian.com/commentisfree/2021/nov/12/artists-climate-crisis-write-creativity-imagination>

Porrit, J., (2013) *The World We Made: Alex McKay's Story from 2050*. London: Phaidon.

Prentiss, S., & Wilkins, J., (2016) *Environmental and Nature Writing: a writer's guide and anthology*. London: Bloomsbury.

Roy & Marland (2021) *Gifts of Gravity and Light: a nature almanac for the 21st Century*. London: Hodder & Stoughton.

Shahwar, D. & Sarwar-Skus, N., (2024) *Gathering*. Edinburgh: 404 Ink.

Smith, J., (2018) *The New Nature Writing: rethinking the literature of place (environmental cultures)*. London: Bloomsbury.

Stibbe, A., (2021) *Ecolinguistics: language, ecology and the stories we live by*. Abingdon: Routledge.

Solnit, R., (2023) 'If you win the popular imagination, you change the game: why we need new stories on climate'. The Long Read. *Guardian*, 12 January 2023. Available from: <https://www.theguardian.com/news/2023/jan/12/rebecca-solnit-climate-crisis-popular-imagination-why-we-need-new-stories>

Spivak, G., (2017) Cited in Majumder, Auritro, 'Gayatri Spivak, Planetary and the Labor of Imagining Internationalism'. *Mediations: journal of the Marxist Literary Group*. [Volume 30, No. 2: Post-Humanisms Reconsidered](#). Available from: <https://www.mediationsjournal.org/articles/planetarity>

CRD707 Publishing in the 21st Century

Level	7
Credit Points	15
Study Time	150 hours
Duration	15 weeks

Module Description

What makes a 21st Century publication different from what has come before? Is the traditional notion of the printed book still a valid one? What impact does AI have on notions of originality, authorship, copyright, royalties, and the publishing industry?

This module will look at current trends, emergent forms, challenges and opportunities. Students will be introduced to different models of publishing – traditional; crowdfunded; self-publishing – and consider their pros and cons. Learners will be introduced to Print Culture, and Book Design by analysing a range of examples, and hearing from Industry Professionals: agents, editors, book designers, librarians, and booksellers. They will conduct their own investigative study of a particular emergent trend in publishing and thereby identify a potential niche in the publishing 'ecosystem' – one in which individual students could forge their own opportunity. Students will cultivate valuable, transferable professional skills by participating in a collaborative publishing project: the MA Creative Writing digital anthology, which will involve teamwork and project management in the conceptualisation, commissioning, editing, design, and virtual launch via the discussion fora, webinar, and chosen launch platform.

Outline Syllabus

Each week there will be a focus on a particular aspect of Publishing in the 21st Century: traditional print publishing; crowdfunding; self-publishing; innovations, challenges and opportunities; book commissioning and production; book design; organising a book launch.

There will be guest talks from industry professionals, and sessions on the collaborative publishing project, which will provide students with a chance to compile creative writing generated on the course, and develop your editing, design, and project management skills.

Example topics to be covered include:

- traditional print publishing
- crowdfunding & self-publishing
- innovations, challenges, and opportunities
- book commissioning and production
- book design & marketing
- organising a book launch

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist

texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

- A1 Provide a deep dive into the contemporary world of publishing, with an emphasis on current trends, challenges, and opportunities.
- A2 Encourage students to gain valuable experience in the design and production of a course anthology.

Learning Outcomes

On completion of this module students will be able to:

- LO1 Demonstrate a critical, sophisticated understanding of the current publishing scene, its challenges and opportunities, with an emphasis on a particular trend or issue such as AI or other emergent technology.
- LO2 Demonstrate collaboration and practical skills in the design and publication of a course anthology including editing, design, marketing, and event management.
- LO3 Critically evaluate and edit creative writing to a professional standard, and reflect upon the process of co-creating an anthology.

Assessment Strategy

In the formative assessment students will engage in briefs supported by guided practice, forums, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey) and Presentation/Pitch (in the form of a video abstract) will help prepare students for the summative assessment and postgraduate study.

In the Summative Assessment students will collaborate on the commission, design and publication of a module anthology (Written Artefact) featuring a selection of work from every student. They will write an independent Reflective Commentary on the collaborative process with theoretical context and full bibliography.

Formative Assessment

- **Presentation/Pitch** in the form of a 5-minute pre-recorded mini-lecture on an aspect of environmental creative writing, plus asynchronous Q&A on forum.
- **Reflective Journal**. 8-10 pages (approx. 2500 words in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal).

Summative Assessment

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation/Pitch a pre-recorded mini-lecture on an aspect of publishing in the 21 st Century, plus asynchronous Q&A.	Formative	3-5 mins. 450-500 words.	n/a
Reflective Journal	Formative	8-10 pages (approx. 2000-2500 words) in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, with a 250-word end of module summary.	n/a
Written Artefact in the form of a Collaborative MA Creative Writing Anthology. Students are required to collectively commission, design, and publish a Course Anthology: this includes drafting the introduction, back cover blurb, acknowledgements, contributor bios, marketing copy, press release, and hosting of the event. in print &/or pdf format. This activity also includes selection process, editing, design, marketing, launch co-ordination. The length of the anthology can vary, each students needs to contribute one piece of work e.g. a short story; novel extract; poem; script extract; creative non-fiction piece, plus any para-text and/or marketing copy contributed.	Summative	Length and format of the anthology can vary, but each student needs to contribute at least one creative piece which has undergone a thorough peer selection and editorial process.	50%
Reflective Commentary on the process of collaboration and publication, exploring the process of collaboration, commission, editing, design, including submission/s; editorial input; design; marketing copy and images; press release; launch event, etc	Summative	1000	50%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

(a sample selection – the updated reading list will be provided via the online learning platform)

Clark, G. and Phillips.A., (2019) *Inside Book Publishing*. London: Routledge.

Away Publications: <http://www.peteralfredplease.co.uk/writer/index.htm>

Awen Publications: <https://www.awenpublications.co.uk/>

Blue Moose: <https://bluemoosebooks.com/>

Canongate: <https://canongate.co.uk/>

ChatGPT: <https://openai.com/chatgpt>

Chelsea Green Publishing: <https://www.chelseagreen.com/>

Dostoyevsky Wannabes: <https://www.dostoyevskywannabe.com/>

Digbeth Stories: <https://invisiblecitybrum.wixsite.com/invisible-city>

Emergence Magazine: <https://emergencemagazine.org/>

Handheld Press: <https://www.handheldpress.co.uk/>

Hedgespoken Press: <https://hedgespokenpress.com/>

Hellebore: <https://helleborezine.bigcartel.com/>

Little Toller: <https://www.littletoller.co.uk/category/books/little-toller/>

Lulu: <https://www.lulu.com/>

Manwaring, K., (2017) AHRC10 Essay Prize. Available from: <http://www.ahrc.ac.uk/research/readwatchlisten/features/the-re-imagined-book/> [accessed 15.06.2017]

Miraquill: <https://www.miraquill.com/>

NaNoWriMo: <https://nanowrimo.org/>

Nine Arches Press: <https://ninearchespress.com/>

Own It! : <https://ownit.london/>

Panorama: the journal of travel, place, and nature: <https://panoramajournal.org/>

The Pilgrim:

Tales: write your own adventure: <https://talescreator.com/>

The British Library Tales of the Weird: <https://shop.bl.uk/collections/bl-publishing-tales-of-the-weird>

Unbound: <https://unbound.com/>

Wattpad: <https://creators.wattpad.com/>

Writers and Artists Yearbook: <https://www.writersandartists.co.uk/>

CRD708 The Proposal

Level	7
Credit Points	15
Study Time	150 hours
Duration	15 weeks

Module Description

This module guides students through the development process of a final research-informed creative project (the Major Project), providing an opportunity to focus ideas and present plans for a substantial project to tutors and peers. Learning to communicate ideas is an essential skill for any writer, whether pitching to an agent or editor, preparing funding bids for arts grants, or attracting collaborators to support the creative processes.

In conjunction with an intensive project development process, this module will equip students with the skills and aptitude to present their practice in a variety of contexts for industry and non-specialist audiences alike. As the module progresses, students will consider appropriate methods of discussing and framing their research while highlighting how it informs their creative work, enabling them to successfully complete a key element of the summative assessment – a Written Artefact in the form of an industry-standard pitch. This will then be developed into a full proposal, again aligned with industry expectations.

Outline Syllabus

Students will be taken through the stages of developing an industry-level proposal based upon an idea for their final Major Project. Students will 'pitch' this to the cohort and course team as a test run for submitting it to a real-world market (an agent; competition; call for submissions, etc).

The Presentation/Pitch will need to be approved by the Module Leader before it can be developed into the fully Written Artefact of an industry-standard Proposal – this more substantial document will provide the official blueprint for your Major Project. In line with the expectations of the publishing industry, students will generate a sample of this (3 chapters; a selection of poems; an extract of script) as part of their proposal.

Example topics to be covered include:

- The Pitch
- Developing a Proposal
- Redrafting, Editing, copy-editing, & proof-reading
- Preparing for your Major Project
- Researching the Market
- Commissions, calls for submissions, & other opportunities

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

- A1 Assist students in developing plans for an individual, substantial, innovative project.
- A2 Encourage students to define their professional ambitions and acquire the competencies needed to maintain and flourish in their Creative Writing practice.
- A2 Equip students with the skills and knowledge to communicate their practice clearly and appropriately in a variety of contexts including industry and non-specialist audiences.

Learning Outcomes

On completion of this module, students will be able to:

- LO1 Demonstrate understanding of industry-standard expectations via a Written Artefact in the form of publishing proposal in accordance with the identified submission guidelines of a current publishing market.
- LO2 Evidence in-depth market analysis via an up-to-date Industry Report of publishing opportunities, which demonstrates thorough research and a convincing rationale for the chosen market.

Assessment Strategy

Formative Assessment: Students will engage in briefs supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing feedback and guidance throughout the unit to build on skills development and conceptual understanding. A Reflective Journal (annotated support work documenting their learning journey and provide reflections on transitional learning) and Presentation/Pitch (in the form of a video abstract) will help prepare students for the summative assessment and postgraduate study.

Summative Assessment: A Written Artefact in the form of an industry-standard Proposal – the precise format will depend on the student's chosen medium, e.g., a covering letter; synopsis; or equivalent, but will normally comprise a combination of letter, outline, and sample. Students will also present an Industry Report in the form of a market analysis of contemporary publishing trends, describing the research undertaken, and the rationale for the chosen market.

Formative Assessment

Reflective journal

- 8-10 pages - approx. 2000-2500 words in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, plus 250-word end of module reflective summary.

Presentation/Pitch

- in the form of a pre-recorded video abstract & Word document (3-5 mins/450-500 words).

Summative Assessment

The table below summarizes the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation/Pitch a pre-recorded industry 'pitch' of major project, plus asynchronous Q&A.	Formative	3-5 min. 450-500 words.	n/a
Reflective Journal	Formative	8-10 pages (approx. 2000-2500 words) in one of the following formats: Word doc; pdf; screenshot of blog; scanned pages of journal, with a 250-word end of module summary.	n/a
Written Artefact in the form of an industry-standard proposal for a creative writing publishing project	Summative	Covering letter (250 words); Synopsis (500 words); & sample (5000 words of prose; or 4-6 poems; or 8-10 pages of script).	70%
Industry Report in the form of a market analysis of contemporary publishing trends	Summative	1000 words	30%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

(a sample selection – the updated reading list will be provided via the online learning platform)

Blake, C., (1999) *From Pitch to Publication*. London: Macmillan.

Goldman, W., (1996) *Adventures in the Screen Trade: a personal view of Hollywood*. London: Abacus.

Strunk, W. and White E.B., (2000) *The Elements of Style*. Needham Heights, MA: Allyn & Bacon.

Pinker, S., (2014) *A Sense of Style: the thinking person's guide to writing in the 21st Century*. London: Penguin.

Brewer, R. L., (2021) *Writer's Market 100th Edition*. Des Moines, IA: Writer's Digest Books.

Chivers, B. & Shoolbred, M. (2007) *A Students Guide to Presentations: Making your Presentation Count*. Los Angeles: SAGE Publications.

Fuller, C., (2024) *Writers' & Artists' Yearbook*. London: Bloomsbury.

Rennoldson, J., (2020) *Writers' & Artists' Guide to How to Hook an Agent*. London: Bloomsbury

Zeitlin, Michelle (2023-) *Passion to Power Podcast*. More Zap Productions. Available from: www.morezap.com

CRD709 The Final Project

Level	7
Credit Points	45
Study Time	450 hours
Duration	24 weeks

Module Description

This module revolves around the creation of the final research-informed Creative Writing project as well as the documentation of practical processes involved and final critical reflection on the work. Students will be supported in expanding the initial project proposal outlined in the previous module. Putting all this preparation into action, students will resolve their projects through a significant piece of creative writing: novel extract (opening chapters); short fiction; poems; screenplay, audio drama, graphic novel script, stage script, or equivalent.

Self-determined milestones throughout the project will provide students with a clear structure and formative deadlines where tutor feedback can be offered to aid completion of the project. Typically, these might reflect Creative Writing industry processes of drafting, redrafting, editing, copy-editing, and proof-reading, combined with various sub-stages representing valuable opportunities for feedback, peer discussion or audience (in the case of Transmedia Storytelling). During this process learners will continue to apply the research methods previously identified during the course to determine suitable approaches for the creation, presentation, and dissemination your work.

Throughout the module, students will collect documentation of research and practical processes which can later form the basis for evaluation of, and reflection on the project. The compilation, analysis and interrogation of individual creative process using critical approaches developed across the course will enable students to successfully complete supporting elements of assessment – the *Reflective Essay*.

Outline Syllabus

Advanced project-based study focused on the concept matured throughout the programme and 'signed off' by the Module Leader in The Proposal module. Regular tutorials will provide students with critical support, guidance, and motivation.

This final module will predominantly comprise Independent Study, although some lectures and other resources may be shared. Example topics to be covered include:

- Staying the distance – managing a major project
- Mental health & Well-being
- Critical distance and the cold-blooded editor
- Avoiding design creep
- Refreshing your Writing Practice
- Reflecting upon your Learning Journey
- Life beyond the MA – what next?

Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through individual engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

Module Aims

- A1 Provide students with opportunities to enhance their knowledge and abilities in the development of an advanced creative, technically proficient project that is at the forefront of current Creative Writing practice.
- A2 Guide and support presentation decisions to fully prepare students for establishing relevant professional links with the creative industries and/or other organisations pertinent to future aspirations.
- A3 Develop students understanding of specialised practice related competencies and contextual concerns, which are backed up by critical research and effective communication.

Learning Outcomes

On completion of this module students will be able to:

- LO1 Produce a research informed project with clearly identified expressive and conceptual concerns at the centre of the Creative Writing practice.
- LO2 Demonstrate proficiency in developing, applying, and critically evaluating specialist technical and practical skills within own work.
- LO3 Evidence a detailed critical awareness of contemporary issues in a chosen form through informed, systematic and considered reflection.
- LO4 Effectively communicate originality, innovation and new insights arising from the project and ongoing Creative Writing practice.

Formative Assessment: Students will engage in group work checks, group and 1-1 tutorials. They will receive ongoing feedback and guidance throughout the module to build on skills development and conceptual understanding.

Summative Assessment: Students will complete a final Major Project of creative writing in a form of their choice e.g., short story; novel; creative non-fiction; poetry; script; or other emergent form, showcasing the application of design principles, critical thinking, and effective communication. Students will also submit annotated support work documenting their learning journey and provide reflections on transitional learning.

Formative Assessment

- 1-1 Tutorials/regular supervision (totalling 4.5 hours throughout the module).

Summative Assessment

A significant **Written Artefact** comprising ONE of the following: Novel extract (opening chapters, 8000 words); short fiction (8000 words); poems (8-10 poems, or a single poem of 140-200 lines); screenplay, audio drama, graphic novel script, stage script, or equivalent (60-90 pages).

Reflective Commentary: A reflective commentary that examines the rationale for the submitted piece, research undertaken, and evaluating learning journey over the whole MA.

Assessment Requirements

Summative Assessment

The table below summarizes the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
<p>Written Artefact in the form of ONE of the following:</p> <p>Novel extract (opening chapters) short fiction; poems; screenplay, audio drama, graphic novel script, stage script, or equivalent.</p>	Summative	Novel extract (opening chapters, totaling 8000-words); short fiction (totaling 8000-words); poems (8-10 poems, or a single poem of 140-200 lines); screenplay, audio drama, graphic novel script, stage script, or equivalent (60-90 pages).	80%
<p>Reflective Commentary. Drawing upon their Reflective Journal from the course, students will reflect upon their learning journey and the development of their Major Project, including response to feedback and editorial decisions.</p>	Summative	2000 words.	20%

All learning outcomes must be passed to successfully complete the unit.

Reading List

(a sample selection – the updated reading list will be provided via the online learning platform)

- Barnard, Josie (2019) *The Multimodal Writer: creative writing across genres and media*. London: Red Globe Press.
- Barrett, E. and Bolt, B. (2010). *Practice as Research: approaches to creative arts enquiry*. [eBook]. New York: I.B. Tauris.
- Bassot, B. (2016) *The Reflective Practice Guide: an interdisciplinary approach to critical reflection*, London: Routledge.
- Bell, J., (2010) *Doing your Research Project*. Buckingham: Open University Press.
- Benson, Stephen, and Connors, Clare. (2014) *Creative Criticism: an anthology and guide*. Edinburgh: Edinburgh University Press.
- Bloom, H., (1997 [1973]) *The Anxiety of Influence: a theory of poetry*. New York: Oxford University Press, US.
- Bolton, G., and Delderfield, R. (2018) *Reflective Practice: writing and professional development*. London: SAGE. 5th Ed.
- Borgdorff, H., (2012) *The Conflict of the Faculties. Perspectives on Artistic Research and Academia*, Leiden University Press.
- Bradbury, R., (1996) *Zen in the Art of Writing*. Santa Barbara: Joshua Odell Editions.
- Burnard, Pamela, et al (2022) *Doing Rebellious Research in and beyond the academy*. Leiden: Brill.
- Butcher, J., (1992) *The Cambridge Handbook of Copy-Editing: for Editors, Authors, Publishers*. Cambridge: Cambridge University Press.
- Chivers, B. & Shoolbred, M., (2007) *A Students Guide to Presentations: Making your Presentation Count*. Los Angeles: SAGE Publications.
- Clark, R.P., (2020) *Murder Your Darlings: and other gentle writing advice from Aristotle to Zinsser*. New York: Little, Brown.
- Emden, Joan Van, and Lucinda Becker (2010) *Presentation Skills for Students*. London: Palgrave Macmillan.
- Flaherty, Alice W. (2005) *The Midnight Disease: the drive to write, writer's block, and the creative brain*. New York: Mariner Books.
- Frayling, C., (1993) *Research in Art and Design*. Royal College of Arts Research Paper, Vol 1, No. 1. London: Royal College of Arts.
- Frow, John, ed. (2022) *The Oxford Encyclopaedia of Literary Theory*. Oxford: Oxford University Press.
- Gray, C. & Malins, J. (2004) *Visualizing Research: A Guide to The Research Process in Art and Design*. London: Routledge.
- Harper, Graeme, ed. (2011) *Creative Writing: interviews with contemporary writers*. London: Palgrave Macmillan.

- King, G., (2001) *The Times' Writer's Guide*. Glasgow: HarperCollins.
- Lethem, J., (2007) *The Ecstasy of Influence: a plagiarism*. Harpers, February 2007. London: Zed Books.
- Murakami, H., (2009) *What I Talk About When I Talk About Running*. London: Vintage.
- NAWE (2023) *Writing in Practice*. Journal of the National Association of Writers in Education. Available from: <https://www.nawe.co.uk/writing-in-education/writing-at-university/writing-in-practice/current-issue.html>
- Nelson, R. (2013) *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, London: Palgrave Macmillan.
- New Writing: The International Journal for the Practice and Theory of Creative Writing* (2023) Available from: <https://www.tandfonline.com/toc/rmnw20/current>
New York: Routledge.
- Potter, S., ed. (2006) *Doing Postgraduate Research*. London: Sage.
- QAA (2019) *Subject Benchmark Statement: Creative Writing*. Gloucester: The Quality Assurance Agency for Higher Education.
- Sim, Stuart, and Borin Van Loon (2001) *Introducing Critical Theory*. Duxford: Icon Books.
- Slager, H., (2015) *The Pleasure of Research*. Berlin: Hatje Cantz.
- Smith, L. T., (2012) *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Zed Books.
- Vanderslice, Stephanie (2011) *Rethinking Creative Writing: programs and practices that work*. Wicken: NAWA/The Professional and Higher Partnership Ltd.
- Vannini, P., ed. (2020) *Non-Representational Methodologies: Re-Envisioning Research*. London: Routledge.
- Webb, Jen (2015) *Researching Creative Writing*. Newmarket: Frontinus.
- Wisker, Gina (2008) *The Postgraduate Research Handbook*. London: Palgrave Macmillan.
- Yin, R., (2018) *Case Study Research and Applications: Design and Methods*. Thousand Oaks, CA: SAGE Publishing.