



## The Writer's Craft Course Descriptor

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Course Title	The Writer's Craft	Faculty	English
Course Code	NCHCW422	Course Leader	Jaya Savige
Credit Points	30	Teaching Period	Michaelmas & Hilary
FHEQ Level	Level 4	Date Approved	June 2020
Compulsory/ Optional	Compulsory		
Pre-requisites	None		
Co-requisites	None		

### COURSE SUMMARY

This course introduces students to the underlying concepts and principles of the creative writing process, and of the craft of writing creatively in three principal literary forms: poetry, prose fiction and script writing (for the stage). The course foregrounds the importance of reading to the creative writing process.

The Writer's Craft is studied in the first year and provides a foundation for the subsequent Creative Writing course in the second year (NCHCW525 The Writer's Voice). Taught over both teaching terms of the first academic year, the course runs alongside the student's other degree courses, and students are encouraged to explore the potential for responding creatively to concepts and themes encountered in their other degree subjects.

### COURSE AIMS

The course aims to:

- Develop familiarity with and understanding of the creative writing process.
- Establish the fundamental importance of reading to this process.
- Develop familiarity with and understanding of the technical requirements of writing in the three principle literary forms of poetry, prose fiction and script writing.
- Develop skills in recognising, describing and implementing key elements such as genre, form, register and tone in one's own creative writing.
- Develop students' ability to contextualise their own work within the writing traditions that precede and surround them.

- Inspire enthusiasm for the subject and an appreciation of its continuing social and cultural importance.

## LEARNING OUTCOMES

On successful completion of the course, students will be able to:

### KNOWLEDGE AND UNDERSTANDING

- K1a demonstrate knowledge and understanding of the underlying concepts relevant to the production of creative written works in the principle literary forms of poetry, prose fiction and script writing
- K2a evaluate the relationship between reading and their creative writing practice
- K3a evaluate and interpret the creative process and an awareness of the body of written work concerning it

### SUBJECT SPECIFIC SKILLS

- S1a identify and use creative writing skills and techniques relevant to the production of creative written work in the primary literary forms of poetry, prose fiction, script writing
- S2a view themselves as practitioners and reflect critically on their own creative writing process
- S3a read as a writer, with an ability to analyse and interpret texts and respond to the affective power of language, using appropriate approaches, terminology and creative strategies

### TRANSFERABLE AND PROFESSIONAL SKILLS

- T1a develop the skills to evaluate their own work accurately and reliably
- T2a evaluate and reflect on their own practices and assumptions in a managed environment

## TEACHING AND LEARNING

Students will have the opportunity to engage with:

- 1 x virtual learning environment (VLE)
- 30 x large-group hours
- 10 x seminar hours
- 1.5 x tutorial hours (individual or group tutorial)
- Weekly office hours

Students are required to attend and participate in all timetabled sessions for this course and, with the ongoing support available, to manage their directed learning and independent study.

Total study hours for this course are: 300.

## EMPLOYABILITY SKILLS

- The ability to initiate and take responsibility for one's own work.
- The ability to evaluate and reflect on one's own practices and assumptions.
- The ability to communicate one's own ideas clearly in verbal and written form.
- The ability to identify strengths and needs, in reflecting on personal development.

## ASSESSMENT

### FORMATIVE

Students will be formatively assessed during the course by means of set assignments. These do not count towards the end of year results, but will provide students with developmental feedback.

For Creative Writing courses students are required to prepare draft work for discussion and feedback in tutorials. Students are also required to maintain a commonplace book and a writers workbook to aid understanding of the development of their own writing practice. These workbooks also provide material for use in the student's summative portfolios.

### SUMMATIVE

Summative Assessment is by termly portfolios of writing:

AE:	Assessment Activity	Weighting (%)	Online submission	Duration	Length
1	Portfolio I	50%	Yes	N/A	Varied
2	Portfolio II	50%	Yes	N/A	Varied

All portfolios require one (or more) original work of creative writing, and one craft commentary essay. Specific content and length requirements for each portfolio are stipulated in summative assessment briefs and the course guide. The portfolio will be assessed in accordance with the assessment aims set out in the Programme Specification.

## FEEDBACK

Students will receive formal feedback in a variety of ways: written (including via email) and through discussion during group tutorials. Students will also attend the formal meeting, Collections, at the end of Michaelmas and Hilary terms in which they will receive constructive and developmental feedback on their term's performance.

Feedback is provided on written assignments (drafts of original creative writing) and through generic internal examiners' reports, both of which are posted on the College's VLE.

## INDICATIVE READING

Note: Comprehensive and current reading lists for courses are produced annually in the Course Syllabus or other documentation provided to students; the indicative reading list provided below is used as part of the approval/modification process only.

## BOOKS

- Bell, Julia and Paul Magrs, eds., *The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry* (London: Macmillan, 2001)
- Cowan, Andrew, *The Art of Writing Fiction* (Harlow, England; New York: Longman, 2011)
- Davis, Rib, *Writing Dialogue for Scripts: Effective Dialogue for Film, TV, Radio and Stage* (London: A&C Black Publications, 2008)
- Egri, Lajos, *The Art of Dramatic Writing*, newly rev. ed. (New York: Simon and Schuster, 2004)
- Hughes, Ted, *Poetry in the Making* (London: Faber and Faber, 2008)
- Kane, Thomas S., *The New Oxford Guide to Writing* (Oxford: Oxford University Press, 1994)
- Morley, David, *The Cambridge Introduction to Creative Writing* (Cambridge: Cambridge University Press, 2007)
- Oliver, Mary, *A Poetry Handbook: A Prose Guide to Understanding and Writing Poetry* (San Diego: Harcourt, 1994)
- Prebble, Lucy, *The Effect* (London: Bloomsbury, 2012; repr. 2013, 2016)
- Strand, Mark, and Eavan Boland, *The Making of a Poem: A Norton Anthology of Poetic Forms* (New York: W.W. Norton & Company, 2001)
- Wainwright, Jeffrey, 'The Sonnet', in *Poetry: The Basics*, 3<sup>rd</sup> edn (London: Routledge, 2016), 148-53 ('The Sonnet')
- Williams, Rhian, *The Poetry Toolkit: The Essential Guide to Studying Poetry*, 2nd edn (London; New York: Continuum, 2009)

## JOURNALS

*Granta*, *The Paris Review*, *Poetry Review* (Poetry Society UK)

## ELECTRONIC RESOURCES

BBC Writersroom <https://www.bbc.co.uk/writersroom/>

The Poetry Archive <https://poetryarchive.org/>

## INDICATIVE TOPICS

- The Creative Writing Process
- Reading as a Writer
- Elements of Poetry Writing
- Elements of Script Writing (for stage)
- Elements of Prose Fiction Writing
- Effective Prose Composition

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<b>Modifications (As per AQF4)</b>					
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2.0	June 2021	June 2021	Category 2: Change to 'Teaching and Learning Strategy'		