



The Writer's Voice: Influence and Innovation Course Descriptor

Course Title	The Writer's Voice: Influence and Innovation	Faculty	English
Course Code	NCHCW525	Course Leader	Jaya Savige
Credit Points	30	Teaching Period	Michaelmas & Hilary
FHEQ Level	Level 5	Date Approved	June 2020
Compulsory/ Optional	Compulsory		
Pre-requisites	None		
Co-requisites	None		

COURSE SUMMARY

This course is taken in second year, after the student has studied the first three core genres of Creative Writing (poetry, prose fiction, script writing) in the first year course (NCH422) or equivalent. It cultivates sophisticated creative writing skills and understanding of the creative writing process in two ways:

- A) by exploring the fourth core genre, creative nonfiction, an umbrella term that covers nonfiction of many kinds (e.g. personal essay, memoir, writing of place); and
- B) by exploring relationships and interactions between the four core genres of writing studied so far, and the cross-fertilisation such relationships encourage.

Students are required to participate in Writing Workshops, which involve both the provision and receipt of peer scrutiny and feedback on draft work.

COURSE AIMS

The course aims to:

- Develop understanding of the well-established technical elements of Creative Nonfiction.
- Develop a sophisticated understanding of the creative process, including drafting, feedback and revision, via participation in Writing Workshops.

- Encourage students to expand their thinking about the possibilities and challenges of writing in different genres.
- Develop advanced skills in recognising, describing and implementing elements of genre, form, tone, register, structure and audience in one's own writing.
- Foster the ability to recognise a wide range of creative techniques, and to select from them in creating one's own work.
- Cultivate sophisticated appreciation of the role played by reading in the creative writing process.
- Encourage formal and technical innovation in Creative Writing.
- Promote the interdisciplinary possibilities of Creative Writing.

LEARNING OUTCOMES

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

KNOWLEDGE AND UNDERSTANDING

- K1b demonstrate knowledge and applied understanding of the well-established concepts and principles associated with the production of Creative Nonfiction
- K2b demonstrate applied understanding of the relationships and interactions between genres, and of relevant contemporary writing, including key writers and critical approaches
- K3b demonstrate a critical understanding of the context in which creative writing is produced and how individual practice relates to that of predecessors and contemporaries

SUBJECT SPECIFIC SKILLS

- S1b effectively produce clear, accurate, artistically coherent and technically sophisticated written work, which articulates a combination of research and creative ideas
- S2b effectively use reflective strategies to help capture and synthesize personal experiences and other research in an imaginative form
- S3b critically analyse different conventions and effectively communicate their analysis in verbal and written form

TRANSFERABLE AND PROFESSIONAL SKILLS

- T1b critically analyse feedback and reflect on the views of others in the enhancement of their own practice
- T2b effectively communicate and deploy key techniques and principles of the creative process

TEACHING AND LEARNING

Students will have the opportunity to engage with:

- 1 x virtual learning environment (VLE)

- 20 x large-group hours
- 16 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 appreciate the benefit of giving and receiving feedback.
- The ability to communicate one's own ideas and the ideas of others concisely, accurately and persuasively in order to influence opinion, developing, constructing and presenting arguments in appropriate ways.
- The ability to identify strengths and needs, in reflecting on personal development.
- The ability to interact effectively with others, in team and group work, in collaborative workshop situations.
- The ability to anticipate and accommodate change, and negotiate contexts of ambiguity, uncertainty and unfamiliarity.
- The ability to experiment with and challenge conventions of form and approach in full critical knowledge of these conventions.

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 writer's 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 correspondence); oral (within one-to-one tutorials or on an *ad hoc* basis) and indirectly 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

Atwood, Margaret, *Murder in the Dark: Short Fictions and Prose Poems* (Toronto: Coach House, 1983).

Botha, Marc, 'Microfiction', in *The Cambridge Companion to the English Short Story*, ed. by Ann-Marie Einhaus (Cambridge: Cambridge UP, 2016), 201-220.

Forché, Carolyn and Philip Gerard, eds., *Writing Creative Nonfiction: Instruction and Insights from Teachers of the Associated Writing Program* (Cincinnati: Story Press, 2001).

Hass, Robert, *A Little Book on Form: An Exploration into the Formal Imagination of Poetry* (New York: HarperCollins, 2017).

Kaminsky, Ilya, *Deaf Republic* (London: Faber and Faber, 2018).

Lopate, Philip, *The Art of the Personal Essay: An Anthology from the Classical Era to the Present* (New York: Anchor Books, 1995).

Miller, Brenda and Suzanne Paola, *Tell it Slant: Creating, Refining, and Publishing Creative Nonfiction*, 2nd edn. (New York & London: McGraw Hill, 2012).

Morley, David, *The Cambridge Introduction to Creative Writing* (Cambridge: Cambridge University Press, 2007).

Perl, Sondra and Mimi Schwartz, *Writing True: The Art and Craft of Creative Nonfiction* (Boston and New York: Houghton Mifflin, 2006).

Shields, D. and M. Vollmer, eds., *Fakes: An Anthology of Pseudo-Interviews, Faux-Lectures, Quasi-Letters, "Found" Texts, And Other Fraudulent Artifacts* (New York and London: W. W. Norton, 2014).

JOURNALS

Diagram, Granta, McSweeney's, The New Yorker, Orion, The Paris Review, Poetry Review

ELECTRONIC RESOURCES

Sedaris, David, 'Journey Into Night', in *The New Yorker* (17 Dec 2007). Online: www.newyorker.com/reporting/2007/12/17/071217fa_fact_sedaris

Lesser, Frank, 'Craigslist Missed Connections for Cicadas', in *The New Yorker* (10 June 2013). Online: www.newyorker.com/humor/daily-shouts/craigslist-missed-connections-for-cicadas

Lunden, Jennifer and Deanna Satre, 'Evidence, in Track Changes', in *Diagram* 17.3. Online: thediagram.com/17_3/lunden.html

INDICATIVE TOPICS

Students will study the following topics:

- The Creative Process
- The Writing Workshop process
- Creative Nonfiction, including e.g.
 - The Personal Essay
 - Memoir and Life Writing
 - Writing of Place and Environment
- Cross-Genre and Experimental Writing, including, e.g.:
 - Microfiction
 - Prose Poetry
 - Epistolary Fiction

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