



Final Year Project and Publishing Horizons Course Descriptor

Course Title	Final Year Project and Publishing Horizons	Faculty	English
Course Code	NCHCW627	Course Leader	Jaya Savige
Credit Points	30	Teaching Period	Michaelmas & Hilary
FHEQ Level	Level 6	Date Approved	June 2020
Compulsory/ Optional	Compulsory		
Pre-requisites	None		
Co-requisites	None		

COURSE SUMMARY

This third year course gives Creative Writing students the opportunity to carry out a substantial self-directed creative writing project in a literary genre or genres of their choosing, while extending their knowledge of the creative process, including editing and publishing methods and approaches. This course is taken in the final year, after all four core genres of creative writing (poetry, fiction, nonfiction and script writing) have been studied in the previous two creative writing courses at NCH.

This course requires students to produce draft work for their Final Year Project (FYP) in both teaching terms for feedback from the tutor in supervisory tutorials, and from peers in Writing Workshops. It aims to develop systematic understanding of the creative process, including drafting and editing methods, and explores avenues for and processes of publication. As a whole, the course seeks to consolidate the student's writerly expertise developed over the first two years, while emphasising experience of editing and dissemination processes.

COURSE AIMS

The course aims to:

- Provide an inspiring and rigorous learning environment that fosters the student's creative/artistic ambitions, and supports them in the development and completion of a substantial work of original creative writing, offering direction and advice where necessary.

- Cultivate a systematic understanding of the creative process, including revision and editing practices, and an awareness of professional standards.
- Develop advanced methodological skills appropriate for a substantial creative project.
- Develop awareness of a range of potential ways of disseminating one's creative work, and knowledge of methods and approaches for doing so.
- Encourage students to recognise the skills and insights they develop through the course, and help them identify career opportunities of use to them.

LEARNING OUTCOMES

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

KNOWLEDGE AND UNDERSTANDING

- K1c demonstrate a coherent and detailed knowledge of the technical requirements of one or more of the (four) core forms of creative writing (poetry, prose fiction, prose nonfiction, script writing), and the ability to deploy this knowledge to initiate and carry out original projects
- K2c demonstrate a systematic understanding of creative writing processes, including editing approaches and professional standards, with an understanding of publishing and performance contexts, opportunities and audiences
- K3c demonstrate nuanced awareness of how individual practice relates to that of predecessors and contemporaries, peers and established practitioners at the forefront of the discipline, and of the often uncertain and ambiguous contexts in which writing is produced

SUBJECT-SPECIFIC SKILLS

- S1c deploy language in a sophisticated and nuanced fashion, with a heightened awareness of concision, voice, pacing and media-specific restraints
- S2c apply knowledge of editing methods to their own work, and that of peers, with a high level of rigour and scrutiny, at the various levels of clause, line, sentence, stanza, paragraph but also at the structural level of overall scene, chapter, collection
- S3c critically evaluate both their own writing and the writing of others, and make considered practical judgements, including responses to the critical judgements of others, while developing a generous yet rigorous critical scrutiny in peer workshop activities

TRANSFERABLE SKILLS

- T1c initiate and take responsibility for their own work, and to work flexibly, both independently and collaboratively
- T2c adapt to different demands and tasks, to make decisions in complex and uncertain contexts, and to look beyond the immediate task to the wider context, including the social and commercial effect of their work

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

- The ability to self-manage and show a distinct ability to work independently, set goals, manage workloads and meet deadlines.
- The ability to present projects to a professional standard, appropriate to context.
- The ability to work effectively with others, in team or group work, and to be sensitive to cultural contexts when working with others.
- 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 anticipate and accommodate change, and negotiate contexts of ambiguity, uncertainty and unfamiliarity.

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

Assessment will be in one form:

AE:	Assessment Activity	Weighting (%)	Online submission	Duration	Length
1	Portfolio I	100%	Yes	N/A	Varied

Summative Creative Writing portfolios require one or more original work of creative writing, and one critical commentary essay. Specific content and length requirements of the portfolio are stipulated in the summative assessment brief and Course Syllabus. 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 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, Susan, *The Artful Edit: On the Practice of Editing Yourself* (London: Norton, 2007)

Burroway, Janet, et al., *Writing Fiction: A Guide to Narrative Craft*, 10th edn (Chicago: University of Chicago Press, 2019)

Clark, Roy Peter, *Help! For Writers: 210 Solutions to the Problems Every Writer Faces* (New York: Little, Brown, 2013)

Cook, Claire Kehrwald, *Line by Line: How to Edit Your Own Writing* (Boston: Houghton Mifflin Harcourt, 2006)

Dillard, Annie, *The Writing Life* (London: Harper Perennial, 2013)

Kane, Thomas S., *The New Oxford Guide to Writing* (Oxford: Oxford UP, 1994)

Kwasny, Melissa, ed., *Toward the Open Field: Poets on the Art of Poetry, 1800-1950* (Middletown, CT: Wesleyan University Press, 2004)

LaPlante, Alice, *The Making of a Story: A Norton Guide to Creative Writing* (New York: Norton, 2007)

Lodge, David, *The Art of Fiction: Illustrated from Classic and Modern Texts* (Vintage: London, 1992; repr. 2011)

Shapcott, Jo and Matthew Sweeney, eds., *Emergency Kit: Poems for Strange Times* (London: Faber and Faber, 2004)

Smith, Hazel, *The Writing Experiment: Strategies for Innovative Creative Writing* (Crow's Nest, NSW: Allen and Unwin, 2005)

Wood, James, *How Fiction Works* (London: Vintage, 2009)

JOURNALS

Granta, *McSweeney's*, *The New Yorker*, *The Paris Review*, *Poetry Review*

ELECTRONIC RESOURCES

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

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

INDICATIVE TOPICS

- Methodologies and approaches for the production of substantial works of Creative Writing
- Reading as a Writer for independent projects
- Composition, drafting and editing practices
- Creative Writing Workshop participation
- Publishing avenues, approaches and processes

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2.0	June 2021	June 2021	Catherine Brown	1 Academic Handbook > Course Descriptors 2 VLE	April 2025
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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'		