

Course handbook

Master of Arts in Creative Writing

2018-19

Disclaimer: This document has been prepared to help students gain a detailed understanding of what it will be like to do the course. However, the official course documentation is the Programme Document available from the course web page. The Programme Document supersedes this document in any question of primacy.

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A. Welcome

Welcome to the **Master of Arts in Creative Writing**. Our aim is to help you bring your creative writing to or toward publishable quality. We have designed the course to develop the artistic, technical and intellectual qualities of your writing. You will also meet literary agents, publishers and broadcasters, and receive advice about how to place it.

Bath Spa University has long been recognised as a pioneer and leading provider in the teaching of creative writing at undergraduate and postgraduate level. When Creative Studies in English began here in 1988-89, it was one of the very first undergraduate creative writing programmes in the country. Since then we have continued to build a specialist team of experienced teachers and writers. The MA in Creative Writing, begun in 1992-93, has become one of the most highly respected courses of its type.

This handbook outlines the structure of the programme and the methods of assessment. For each of your modules you will receive another handbook describing that module in detail. At the start of the course we will allocate you a Personal Tutor who should be your first resort if you have any questions or problems. Course Director, Richard Kerridge, and Programme Leader, Gavin Cologne-Brookes, are also available for consultation during the year.

B. Key Dates

| Month | Date | Description |
|-----------|------------------------|--|
| September | 26/9 | Welcome day |
| | 27/9 | Registration and induction |
| October | 1/10 | Term 1 teaching begins |
| | 30/10 | Plenary 1 |
| November | 05/11 | Manuscript proposal deadline |
| | 27/11 | Plenary 2 |
| | 28/11 | Manuscript supervision posted |
| December | 14/12 | Term 1 teaching concludes |
| | 14/12 (Friday noon) | 2,500 word workshop piece deadline |
| | | Context module essay and folder deadline |
| | 15/12 – 06/01 | WINTER BREAK |
| January | 15/01 | Plenary 3 |
| | 15/01 (Tuesday noon) | 5,000 word workshop deadline (Ms section) |
| February | 11/02 | Term 2 teaching begins |
| March | 05/03 | Plenary 4 |
| | 20/04 – 05/05 | SPRING BREAK |
| May | 06/05 | Term 2 teaching resumes |
| | 10/05 | Term 2 teaching concludes |
| | 10/05 (Friday noon) | 2,500 word workshop folder deadline |
| | | Context module essay and folder deadline |
| | 15/05 (Wednesday noon) | 5,000 word workshop folder (Ms section) and commentary deadlines |
| June | 10/06 | Term 3 |
| September | 23/09 (Monday noon) | Final manuscript submission |

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C. Admissions requirements

Applicants are selected for interview on the basis of a completed application form and a sample of creative writing (not more than twenty pages of novel, poetry, short story, memoir, travel writing, nature writing or other literary non-fiction). The sample must be printed, typed or word-processed and in English. Published work is acceptable. All samples are generally read by at least two members of the permanently contracted course team. Successful applicants will usually have a BA or BSc degree (in any academic subject).

Applicants without such a degree will be accepted if the writing is of sufficient quality and promise. The final selection is made on the basis of an interview normally conducted by two members of the permanently contracted course team. In the case of overseas applicants the interview may be conducted by telephone or skype. The interview will explore the strengths, weaknesses and viability of the writing, the ambitions and aspirations of the writer, the suitability of the course for this writer and the ability of the writer to participate fully in workshops. All successful applicants will in the judgement of the interviewers show the clear potential to be publishing writers. They will be able to write a literary, idiomatic, fluent and adaptable English to the appropriate level; to accept and give criticism valuably in workshops; to devote the equivalent of full-time work to their writing and to meet the other intellectual and practical demands of the programme.

D. Duration

The course is full-time. Its normal duration is one year, from early October to late September. The Examination Board may grant extensions beyond the term of the course and breaks on the basis of evidence of illness or other personal problems.

E. Programme aims

The programme aims:

- to help you identify a planned manuscript (a novel, collection of short stories, collection of poems or book of literary non-fiction) and

complete it, or a substantial part of it, brought to publishable quality or as near as possible. A student who submits portions of their manuscript for all the creative writing assessed assignments will finish with 60,000 words or the equivalent: probably not a complete novel but one within reach of completion. It must be recognised that not all students who earn the award will reach publishable standard; nor will all the work that does reach this standard in the judgement of the examiners be successful in finding a publisher. Some work will be of the highest quality in intellectual and artistic terms but not appealing to commercial publishers. Some will simply be unlucky in the market place. A distinction mark certainly means that the course team believes that the work deserves to be published.

- to help you understand and accept the practical conditions faced by working writers of different kinds, and make realistic choices while holding onto the vision and passion that engender the writing.
- to help you recognize and respond effectively to technical and critical challenges presented by your chosen manuscript.
- to help you develop your technical, critical and personal skills in the field of creative writing through responding to each other's work in 'workshop' discussions.
- to help you understand and respond to questions and challenges arising from the subject-matter, cultural themes, genres, traditions and other literary contexts with which your chosen manuscript is engaged.
- to help you understand and respond to professional and intellectual choices and opportunities relevant to your chosen manuscript, including questions of how to place your work, and the role of agents, publishers and editors.

Learning Outcomes

Subject-specific skills and knowledge

In successfully completing the programme, you should have acquired:

- the ability to plan and completely or substantially write, from the point of conception or near that point, an original work, of a length appropriate to the mode of writing involved, of prose fiction (novel or

short story), literary non-fiction or poetry, such as to demonstrate practical and conceptual knowledge of the relevant field.

- the ability to produce a substantial work as defined above that responds to complex questions and finds solutions to practical problems concerning literary form and subject-matter.
- the ability to write short pieces of creative writing in the chosen mode that demonstrate a practical understanding of appropriate techniques and are suitable for editorial discussion.
- the ability to reconsider and revise your creative writing in response to precise, comparative and analytical discussion in groups and one-to-one, in a way that demonstrates practical and conceptual understanding as relevant to the chosen mode.
- the ability to write analytically about literary texts, in terms of technique, language, form and content, and in response to complex questions at the forefront of the discipline, as relevant to your chosen writing project.
- the ability to produce creative writing that demonstrates an understanding of technique, methodology, genre and literary and professional context (including, where appropriate, new developments in genre, new media and new forms of publication) as relevant to your chosen writing project.

Cognitive and intellectual skills

In successfully completing the programme, you should have acquired:

- creative, observational, analytical, language and imaginative skills as required for the effective conception, design and substantial achievement of a manuscript of imaginative writing.
- the relevant methodological skills for examining incomplete or fragmentary experience and shaping it into coherent form for publishers and readers.
- analytical, language and imaginative skills as required for the critical analysis and practical problem-solving assessment of your own and other writers' work, and for the precise and helpful articulation of criticism of other writers' work.

- analytical and imaginative skills as required to understand how experience may be translated into language, and into conventional form or innovative expression; how writing can engage with tradition, literary convention and language as well as with the observed facts of the world; and how work can engage with the consumer of the literary experience.
- skills of literary and cultural analysis to demonstrate the effective use of literary media and forms with reference to reading, research (as appropriate to the discipline) and systematic study.

Skills for Life and Work

The programme aims to foster:

- autonomous learning (including time management) that includes the exercise of initiative, personal responsibility and decision-making in complex and unpredictable situations and the independent learning ability required for continuing professional development.
- team working skills necessary to succeed in the global workplace, with an ability both to work in and lead teams effectively, as well as the ability to act autonomously in planning and implementing tasks at a professional or equivalent level.
- communication skills that show the ability to communicate clearly to specialist and non-specialist audiences knowledge at, or informed by, the forefront of the academic discipline, field of study or area of professional practice, and the conclusions drawn from dealing with complex issues systematically.
- IT skills and digital literacy that demonstrate the ability to develop new skills to a high level and to approach complex issues systematically and creatively.

Students awarded the degree of MA in Creative Writing should have:

1. written, to publishable standard or as near as possible, a book-length manuscript or a very substantial part of one.
2. made use of editing, redrafting and recasting in the writing of that manuscript, as demonstrated in workshops and manuscript tutorials.

3. developed a variety of skills at least to Masters level in at least one mode of creative writing (prose fiction, poetry or literary non-fiction).
4. experimented with a variety of modes and/or genres of creative writing. Some students work on one manuscript from the beginning of the programme. Others experiment with a range of modes or genres before choosing one for their manuscript.
5. shown an understanding of literary forms and an ability to experiment with these and make choices between them.
6. commented critically and analytically on their own and others' writing in essays and written commentaries.
7. commented critically and analytically on their own and others' writing in oral discussion.
8. considered and analysed public themes and topics in relation to their own practice as creative writers.
9. had opportunities to consider a variety of professional demands and conditions in conversation with experienced writers, literary agents, publishers, editors and broadcasters.
10. made and discussed strategic choices with reference to the professional, artistic, cultural and ethical aims they have as writers.
11. shown themselves to be acutely aware of local technical points in their writing and larger strategic questions about it.
12. shown themselves to be thoughtfully aware of the audiences for whom they are writing.

How learning outcomes are assessed

We assess Outcome 1, the most important, by way of the Manuscript Double Module and the two 5000 word sections of manuscript submitted for the Workshop Modules.

We assess Outcomes 3, 4 and 5 on the basis of the Manuscript Module and the Workshop and Context Module folders.

Outcomes 5, 6, 10, 11 and 12 are assessed on the basis of the Project Proposal and Critical Commentary required by the Workshop Modules and the essays required by the Context Modules.

Outcome 8 is assessed via the essays required by the Context Modules.

Outcomes 2, 7 and 9 are not assessed formally but are integrated with the activities in which you are engaged throughout the course, and will feed into the assessed work. Oral discussion, in particular, is a continual source of formative feedback, through group discussions and tutorials in the first two terms and tutorials in the third.

Attributes encouraged by the programme

- ability to work on a long-term, large-scale writing project.
- practical skill in a range of literary forms within at least one mode (prose fiction, poetry, narrative non-fiction, memoir).
- originality and deep absorption in creative writing.
- knowledge and understanding of a range of literary forms.
- ability to give precise critical advice to other writers.
- ability to accept and evaluate criticism.
- understanding of the responses and sensitivities aroused by various sorts of writing and subject-matter.
- understanding of professional and public contexts and various forms of accountability relevant to creative writing.
- understanding of the relevant cultural industries and audiences for creative writing
- ability to work to deadlines and other professional constraints.

F. Curriculum outline

The full MA course consists of six modules: two Writing Workshops, two Context Modules and the Manuscript Double Module. Successful completion of two modules, including at least one Writing Workshop (i.e. not two Context Modules), earns the Postgraduate Certificate in Creative Writing. Successful completion of four modules, including at least two Writing Workshops, earns the Postgraduate Diploma in Creative Writing. Successful completion of all six modules earns the MA in Creative Writing. Each Workshop or Context Module carries 30 credits. The Manuscript Double Module carries 60 credits.

Workshop Modules

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CW7050: Professional Skills Workshop—Prose or Poetry (Term One)
CW7006: Prose Fiction 2 (Term Two)
CW7007: Poetry 2 (Term Two)

The Prose Fiction Workshops will sometimes include literary non-fiction.

These are creative writing workshops, focusing on your writing. In Workshop Modules, you bring creative work to the class for intensive workshop discussion. It may be short single pieces of writing or excerpts from a longer work in progress. We may very occasionally use creative writing exercises in the classroom, for instance at the beginning of the module or to illustrate a specific technical point. In addition, CW7050 will include plenary sessions devoted to different professional skills and various aspects of life as a writer. Those who teach the Workshop Modules are all publishing practitioners in the relevant field of writing. Each of the writing Workshop Modules requires attendance at a weekly three-hour seminar for eleven weeks, at a one-hour tutorial in preparation for the manuscript and at one feedback tutorial.

These modules focus on strategies and points of technique in the particular mode of writing. Normally a student who has taken prose or poetry in Term One will take their second workshop in the same mode, but students may take their second workshop in a different mode, at the discretion of the Course Director and Programme Leader, if they can make a reasonable case for doing so.

Context Modules

The following are offered in 2018-19:

CW7011: Writing and the Environment
CW7012: The Poet's Eye
CW7013: Writing and Politics
CW7014: The Writer and Place
CW7015: The Short Story
CW7016: Contemporary American Writing
CW7017: Modernism and Postmodernism
CW7019: Narrative Non-Fiction
CW7021: The Love Story
CW7031: Historical Fiction

CW7032: Writing Now

At least five will be offered for each of the first two terms.

The design of Context Modules reflects our assumption that good writers are likely to be good readers and, for various reasons, often *need* to be good readers. The substance of these modules is the ways in which writers read—in which reading can be useful or vital to writers. Rather than as modules in literary criticism of the type that would be found on a programme in English Literature, we design them specifically for MA in Creative Writing students.

We discuss and scrutinise the texts in these modules for their practical value to each student writer. This value may be, for example, in the way a writer demonstrates a startling use of a particular technique, or in the way a writer handles a political problem that a given student writer may also wish to write about. We integrate 'writerly reading' of this kind with the workshop discussion of your creative responses to the texts and ideas. The creative responses may either be short single pieces of writing or parts of your developing manuscript.

These modules ask you to read, discuss and write about a small number of set texts from the viewpoint not of the literary critic but of the writer looking for models of technique and a variety of ways of responding to problems relevant to that writer's own work. As you read and discuss these texts, you will produce creative responses: pieces of creative writing that embody a response either to the texts or to the topic of the module. Each seminar will give some time to discussion of texts and topics and some to workshopping the creative responses.

Context Modules address the relationship between the writer and the public world. Some approach this relationship by way of a theme (Gender, Environment, Place, Love) and some by way of a genre (Short Story, The Poet's Eye, Historical Fiction, Narrative Non-Fiction), but all are concerned with the ways in which writers take account of pressures and demands from outside the relatively private world of their own work. This may be a question of subject matter—of the writer's treatment of political problems, for example—of the market place and whether a writer will choose to accept the rules and conventions of a particular genre.

These modules are taught by practising writers and other specialist academic staff. Each of the context modules requires attendance at a weekly three-hour seminar for eleven weeks and at one feedback tutorial.

'Auditing' modules

Students sometimes ask whether they can sit in on a module they have not been allocated, in addition to their scheduled classes. While we do not want to rule this out completely, the option can only be available in very precise circumstances. In general, auditing is not possible. There has to be a strong argument for it in the judgment of the Course Director and Programme Leader, and the tutor and group concerned have to provide consent. If they feel that the arrangement would be intrusive, we cannot permit it. Only one auditing student can be admitted to any group. In general, the team feels that auditing is not a good idea, since students need to focus upon their assessed modules in a very intensive course of study. A good alternative is to ask the tutors in your assessed modules to use those modules to address concerns specific to your writing that you hoped to encounter by auditing another group. The modules are designed to be flexible in this way.

Manuscript Double Module (CW7024)

This module is the fruition of the course, guiding you through the writing of either a whole book or a portion substantial enough to provide the necessary momentum for subsequent completion. Normally, work for this module proceeds from the earlier parts of the manuscript written for Workshops One and Two. You should consult with your Manuscript Tutor if you feel that you need to begin a new manuscript for this module.

Programme for the Year

Term One

See **Key Dates**. Please note that there is no teaching on Bank Holidays.

Workshop One (Professional Skills)

There are eleven weeks of classes. In some weeks plenary sessions replace the usual classes (see **Key Dates**). The folder will have two deadlines for its two sections. The first section consists of fiction or literary non-fiction of 2500 words, or poetry of equivalent substance (**deadline: noon Friday 14 December**). This may or may not be related to your manuscript. The second section (**deadline: noon Tuesday 15 January**) is from your manuscript. It may or may not be the beginning, since we know that books are not necessarily written in a linear fashion. What matters is that it is 5000 words (or the equivalent) that are not being submitted as another assessment item. Each of these items is worth 50% of the overall mark for the module.

In a plenary week, students attend that plenary session rather than their small-group workshops.

By noon, **Monday 5 November**, you should submit a short proposal (up to 500 words) for the manuscript to g.cologne-brookes@bathspa.ac.uk. We may also ask you to fill in a single-sentence description on a Google.doc. On the basis of this proposal we will allocate you a Manuscript Tutor (also known as your Supervisor). We will aim to post this information by noon on Wednesday 28 November. You are then a position to arrange the first of up to eight tutorials. Your designated Manuscript Tutor will work with you as you develop your manuscript through to final submission in late September.

Context Module One

There are eleven weeks of classes. Students submit coursework, comprising a folder of creative writing (2500 words maximum: 50% of the grade) and an essay (2500 words maximum: 50% of the grade). The deadline is **noon: Friday 14 December**.

Your Context Module essay is likely to be either an analytical argument about the theme and at least two of the set texts, or a discussion of ways in which the module has influenced your own creative writing, quoting from and discussing your own work with reference to at least two of the set texts. But please consult with your Context Module Tutor about this.

Early in Term Two you should contact your Workshop Tutor, Context Module Tutor and Manuscript Tutor to arrange short coursework return/feedback tutorials. It is your responsibility to make contact with your tutors to arrange these tutorials.

The period between Christmas and 15 January is spent working on the first manuscript submission. Feedback tutorials are likely to take place between 21 January and 8 February. Otherwise this is time for preparation for the next set of modules.

Term Two

See **Key Dates**. Please note that there is no teaching on Bank Holidays.

Workshop Two

There are eleven weeks of classes. The folder (2500 words maximum or the equivalent: 40% of the grade) has a deadline of **noon Friday 10 May**. 5000 words maximum (or the equivalent) of the manuscript (40%) and a critical commentary on the manuscript (1,000 words: 20%) has a deadline of **noon Wednesday 15 May**. The commentary will assess progress on the manuscript to date and look forward to the tasks of the final phase.

Context Module Two

There are eleven weeks of classes. Coursework, comprising a folder of creative writing (2500 words maximum: 50%) and an essay (2500 words maximum: 50%), has a deadline of **noon Friday 10 May**.

Between 27 May and 7 June you should contact your Workshop Tutor, Context Module Tutor and Manuscript Tutor to arrange the short coursework return/feedback tutorials. It is your responsibility to make contact with your tutors to arrange these tutorials.

Term Three (See Key Dates)

The Manuscript Double Module

You are entitled to up to eight hours of tutorial time, including the tutorials given in Terms One and Two. You and your Manuscript Tutor should arrange these tutorials by mutual convenience. It is important to think carefully about how to space out your tutorials. Normally the tutorials in Terms One and Two will not amount to more than four hours in total. Between four and five hours are therefore likely to remain for tutorials in Term Three. For some of that time tutors will be on leave—typically in late July and August. **Around half of the tutorial work will therefore normally take place between June and mid-July.**

Late July and August can be used for independent work on the manuscript, on the basis of advice received earlier. By August, you should have made the major strategic decisions about the manuscript, and be working more independently to carry them out.

The Manuscript Tutor's main job is to guide you in making these decisions rather than to edit the whole manuscript, which is your responsibility, once questions of technique have been thoroughly discussed in the early tutorials. Unless there are special circumstances and the tutor has approved the strategy, you should not leave more than two hours of tutorial time for September, by which time the manuscript should only need final adjustments.

The deadline for the manuscript, comprising 35000-40000 words or the equivalent, is **noon: Monday 23 September**. The manuscript is worth 100% of the module grade. A short synopsis should be submitted with each of the **two copies** of the manuscript.

Your Manuscript Tutor will send you an appointment for the first tutorial. After that, unless you have agreed other arrangements, it is your responsibility to contact your tutor when you want a tutorial. Normally your tutor will want to see work in advance of the tutorial. This work, which will not normally comprise more than fifty pages, should be sent several days beforehand to allow the tutor time to read and annotate. Email is the usual medium for contacting your tutor and sending work. It is therefore very important that you keep your university email account active.

Your Manuscript Tutor marks your final manuscript along with a second marker. These two examiners will agree a mark. In the rare event of drastic disagreement, we call in a third marker, whose decision will be authoritative (subject to the examination board). After the final examination board, usually held in November, you will be sent reports from both markers.

G. Coursework

Quantities

We generally say a certain number of words 'or the equivalent'. This means that we take prose as the marker. The manuscript, for example, should be 35000 to 40000 words if it is prose. If it is poetry, it will probably not be nearly so many. You will need to make an artistic decision about the appropriate length for your project. What, then, does 'the equivalent' mean?

It means that in the tutor's judgment the work is the equivalent of the specified number of words of prose—the equivalent in creative effort, serious treatment of subject matter, intellectual complexity, and emotional complexity. One poetry tutor calls it 'specific gravity'. Inevitably, this is an intuitive judgment by the tutor; these things cannot be measured precisely. In practice, work that is damagingly under-length is easily identifiable. If in doubt, discuss your aims with your tutor and come to an agreement about the appropriate length. The tutor's judgment on this is final.

We try to give you as much freedom and space as possible. A tutor will not, therefore, specify a certain number of poems as standard (though he or she may *suggest* a number to a particular student). Some students will hand in a collection of short poems; others a single long poem. The tutor will, however, discuss with you the length that seems appropriate to the work you are doing.

The different quantities of words required by different types of module reflect the different skills developed and assessed by the various modules. Workshops One and Two require a folder of work redrafted over the course of the classes in response to workshop discussion: this is to develop and display the skills involved in drafting, redrafting and responding to criticism.

These Workshop Modules also take students through the first and second stages of the manuscript that will be the main, cumulative product of the course. In the last weeks of Workshop One, students are beginning to plan a full-length book, and in the last weeks of Workshop Two they are returning to that plan and reassessing it in the light of skills learned in the seminar phase of Workshop Two. That is why these modules require a larger total quantity of words than the Context Modules; they are guiding students through the transition from group-supported work to the more isolated work that will be necessary for the production of a full-length manuscript.

Context Modules confront students with examples of the demands the public world makes upon writers. Some modules—Writing and Gender, Writing and the Environment, Contemporary American Writing, Writing and Politics—ask student writers to be accountable to political, ethical and cultural questions and questions of identity and tradition. Others make demands of a more professional kind, requiring the writer to negotiate the rules and expectations that go with genre or the strict deadlines and word-allowances of reviewing.

Either way, Context Modules help and expect students to emerge from the absorption of the long-term writing project and achieve some critical distance from their own creative writing by seeing it in a public context. That is why the shorter pieces of coursework are appropriate for these modules.

The Manuscript Double Module is the fruition of the whole programme of study. We expect you by this stage to use the combination of skills learned in the earlier modules to write a portion of your book substantial enough to give you the momentum that should carry you on to completion of the book after the course. The aim is that at the end of the year you will be in sight of finishing your manuscript, and that it will be of publishable quality or as near to that as you can get.

This is why the Manuscript Double Module requires a very substantial quantity of words: anything less would leave the book insufficiently advanced and would not provide the training in working on a book-length project. 35000-40000 words or the equivalent may or may not constitute a complete book of poems and is unlikely to constitute a complete novel. It seems as much as it is reasonable to ask students to write in the time available: a demanding but realistic target.

Assessment

A pass in the MA in Creative Writing will be given one of three grades: **Pass** (equivalent to an overall mark between 49.5% and 59.5%), **Merit** (equivalent to an overall mark between 59.5% and 69.5%) and **Distinction** (equivalent to an overall mark of 69.5% or above). These grades are awarded at the discretion of the Examination Board, subject to the normal rules and appeal procedures outlined in the **Taught Postgraduate Framework**.

Presentation and Submission

Unless your Module Tutor makes other arrangements, coursework should be submitted to the Graduate Office by way of the blue drop-boxes in the foyer by **noon** on the final day of the submission period (see **Key Dates**). Please do not submit work in any other way. We can only accept late coursework if the Module Leader, due to special circumstances, has already authorised an extension beyond the deadline. 'Special circumstances' or 'mitigating circumstances' normally means personal problems such as illness, unexpected family crises or responsibilities, and financial difficulties: events that have befallen the student rather than intellectual difficulties within the work, or arrangements made by the student, such as holidays. For more information on mitigating circumstances see the link provided under **J Subject Counselling and Guidance (25)**.

If you quote or refer to any other texts in your essays or commentaries, you must provide full bibliographical details (author, title, date of publication, place, publisher, page numbers for quotations). (See <http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>).

Specific presentation and submission requirements are as follows:

All coursework must be submitted:

- typed or word-processed
- double-spaced with ample margins in 12pt font.
- printed on one side only
- and fronted by an appropriately completed Assessment Report Form (available on Minerva and in trays on the drop-boxes).

For general coursework:

- use a standard-size, transparent folder or wallet per item of coursework (i.e. per 2500 etc.)
- ensure Assessment Report Form is clearly visible
- paperclip coursework pages (rather than staple).

For the 35-40000-word manuscript:

- submit TWO COPIES.
- submit pages loose-leaf in one standard-size, transparent folder per copy.
- on both copies, put your Manuscript Tutor's name and your name and/or student number, clearly visible through the transparent folder.
- on the second copy, also write in capitals: SECOND MARKER'S COPY.

It is in all cases your responsibility to ensure that coursework is submitted according to these regulations.

Frequently Asked Questions about Manuscript Submission

Is it acceptable to include text of a different colour font etc?

Leaving aside the fact that Faulkner wasn't allowed to do this in the 1920s with *The Sound and the Fury*, the answer is yes. BUT to print in colour is much more expensive. The advice is therefore to use, for instance, pale grey instead of black for sections not to be marked, or to block them out in pale grey. But see information on the back-up Turnitin submission below.

Is it advised to simply insert a note explaining key events between sections, or should this be covered by the synopsis?

It's fine to insert a brief paragraph or a sentence in place of sections not submitted. Doing this rather than greying such sections out is perhaps what most markers would prefer, especially the second marker, who won't know the work, but there may be a reason why your Manuscript Tutor will advise otherwise. (For instance, a volume of poems or stories might need to be seen in

full to appreciate its shape even if some of the work has already been marked or is not submitted for marking: let's say a story collection where each story is longer than the last before becoming shorter again as the collection closes.)

The work I have done so far means that marked and unmarked text are very interspersed. How do I handle this fact?

With all these matters, think in terms of your readership. You will have one marker who knows the work well, has seen it develop, and will be reading a revised, updated or expanded version of material they've discussed with you. Your second marker may well know nothing of the work. If this is prose, they will need to be reading lengthy sections for marking. You should not submit work that mingles new writing with previously submitted writing. This would constitute a revised version of previously submitted work, and is not permissible. With poetry, the poems submitted for marking must not have been marked before.

Is all this up to the discretion of Manuscript Tutors or should I seek 'official guidance'?

The official guidance is to read the handbook and to discuss any uncertain areas with your Manuscript Tutor. You need to make it absolutely clear what is to be marked, and what (if you submit any such material) is not for marking, and to orientate the reader in terms of missing sections.

Please clarify matters with regard to the manuscript word count.

The fact that we stipulate 35-40,000 words means that a leeway is built into the manuscript submission. If submitting prose we therefore advise you to follow the guidelines and submit a minimum of 35000 words and a maximum of 40000 words. Poetry students should discuss equivalence with their Manuscript Tutor. If you opt to submit 10% under or over you will not be penalised for that in itself, but, as with all coursework, the discipline of ensuring that your work meets the specified criteria is likely help you to make the most of the word count available or, in the case of keeping within the upper limit, enable you to avoid any loose writing. If in doubt, please discuss this further with your Manuscript Tutor.

What is the purpose of the synopsis in the final submission and what form should it take?

This is to assist the markers in their understanding of the context of the creative work, and is particularly important when you are submitting for assessment non-consecutive parts of a larger work. It is not part of the 35000-40000 words as such, but you should compose it appropriately. It should be a page maximum, unless the manuscript is unusually complex, and be clear, succinct, well written and without errors. This is because a recipient (marker, publisher, agent) is likely to receive an initial impression of the manuscript based on the quality of the synopsis. The submission is marked as a whole in the sense that the quality of the synopsis reflects on the whole package; it is the entrance point, explaining the whole and shaping subsequent reading.

Rather than a breakdown of plot/stories over several pages as one would send to a publisher's editor, it is a synopsis as one might send an agent: a brief description of the type of book and, for novels, a brief summary of the plot up to the point where the work for assessment begins. If you are submitting non-consecutive parts of a book, you may need to explain what happens in between. In such cases, you may submit the whole manuscript in hard copy (but on Turnitin only the sections for marking) clearly identifying by change of font, grey font, or shading the parts that are to be assessed.

These parts, of course, will not have been assessed for previous modules. The point is to orientate the reader—especially the reader (marker) who comes to the manuscript cold. Please discuss the synopsis with your Manuscript Tutor to make it appropriate to your submission.

Electronic Submission

In addition to the hard copy, we also require all coursework to be submitted via Minerva, the BSU network. Please see the instructions below.

Your tutor will set up a link on Minerva for each of your assessments. It is your responsibility to ensure that you submit a copy of your work electronically by the deadline; your work may not be marked if no copy has been submitted online.

NB. You will still need to submit hard copy as instructed above.

Please note that, while in your hard copy submissions you can submit previously marked material for contextual purposes in grey text and clearly labelled as not for marking, you should NOT include this material in your Turnitin submission. To do so might potentially cause problems with the plagiarism system and suggest that you are double-counting (submitting previously marked work to be marked again).

It is possible that one or other of your markers will initially access the material from Turnitin rather than hard copy. Therefore, if submitting contextual material in your hard copy, you should include a note at the start of both the hard copies and the Turnitin back-up copy explaining this. Markers will, of course, have access to the contextual material in hard copy should they wish to view it. The simplest approach is to provide very brief summaries of missing material instead, so that your hard copies and Turnitin back-up copy are identical. But it's fine to provide that contextual material in hard copy if you wish.

Submitting the work is straightforward. Find the relevant assignment details on Minerva and click the 'View/complete' link. Click on the 'submit' icon. You will be presented with a screen giving your student name. Type in the name of your assignment and then click the 'browse' button to select your file. Click 'submit'.

You can *only* submit Word, Text, Postscript, PDF, HTML, and RTF. If you want to submit a different file, either convert it to a text file *or* use the drop-down menu to choose 'cut & paste' so that you can simply paste the text direct into the browser window.

You will *only* be able to submit a *single* file per item so make sure that you make one file with your essay (inc. bibliography) and one for creative work. You don't need to worry about formatting but please remove any images. If you submit the wrong file, please let your tutor know as soon as possible so that they can delete this file and allow you to submit the correct version.

The University subscribes to the national 'Turnitin' anti-plagiarism system. This means that every assessment submitted on Minerva is automatically checked. Turnitin checks your essay against websites, books and other essays and produces a report based on how much material it believes have come from elsewhere. If there is an unusually high percentage of matches, the tutor checks the report to see whether there is anything untoward with the essay.

Technical Help

For help with any technical problems to do with Minerva, please email Steve Book (s.book@bathspa.ac.uk). For help with the equipment at Corsham Court, please contact Andrei Branea (a.branea@bathspa.ac.uk).

Examiners

In the Workshop Modules the group tutor marks the folder and the Manuscript Tutor marks the 5000 words of manuscript and the proposal or commentary. Another member of the course team moderates a sample of the coursework, including all Distinctions and Fails.

In the Context Modules the Module Tutor marks all the coursework. Another member of the course team moderates a 10% sample of the coursework, including all Fails.

The Manuscript Tutor marks the manuscript submitted for the Manuscript Double Module. Another member of the course team second marks this. The second marker does not see the first marker's mark in advance.

We send a sample from every module to an external examiner for moderation.

It is not unusual for a student to be given a wide range of marks for different pieces of work. This will reflect the different levels of success of these different pieces in the judgment of the marking tutors. The final manuscript has two markers, the Manuscript Tutor and another member of the team. These two must agree on the final mark. In other modules, the group tutor marks and then 20% of the work is moderated by another member of the team, who does not change individual marks but decides whether the marking is broadly accurate; if not, the whole group is re-marked. On the very rare occasions when markers disagree irreconcilably, we use a third marker.

Mark Information

After the examination boards, marks appear on the student portal. They are not sent by post or email. To find out your marks, please use the portal. When final

manuscript marking is complete, you will be sent reports from your two examiners by email.

Grades and Weightings

Creative work achieving Distinction level marks (70% and above) is work that in the judgement of the examiners is essentially of publishable quality (see **Coursework** section), though it may still need adjustment and improvement in some areas. The minimum mark achieving a Pass is 49.5%. A Pass may be awarded for a module even though some assessment items in that module have received marks below 49.5%, as long as the overall mark for the module is at least 49.5%. Creative work achieving a Pass is work that in the judgement of the examiners has reached M level (see Learning Outcomes 1 and 2). The higher marks go to work that is near publishable standard and/or making strong progress towards it. A Fail mark (less than 49.5%) is given to creative work that in the judgement of the examiners is far from publishable standard and has not reached M level.

In determining the overall grade for the course, all modules are weighted according to the number of credits they represent. The Manuscript Double Module is worth one third of the final grade. Each Workshop or Context Module is worth one sixth.

Creative Writing Assessment Criteria

The first thing to say is that there can be no complete and definitive list of ways in which a piece of creative writing can be good. Examiners, including all Module Tutors and the external examiner, use their expertise to assess how skilful, effective and powerful each piece of work is. A piece of work that earns high marks may be surprising; it may be convincing, or vivid, moving, intense, funny, painful, pleasurable, exciting, beautiful, intelligent, witty or wise. Probably it has several of these qualities but not all. Its subject matter is handled skilfully; in some cases this means sensitive, tactful writing, and in others writing that is brilliantly tactless. Some good writing observes the rules of a genre; other good writing is experimental in a way that challenges rules. Part of the examiner's task is to make judgements about the effectiveness of the writing in relation to what its aims seem to be; also to make judgements about the appropriateness of those aims.

You should always discuss these issues with the tutor in the course of the module, so that the first examiner's decision is a specifically informed one. The second examiner for the manuscript is there to give the view of someone not previously acquainted with the writing. Both examiners agree upon a mark, but the two commentaries they provide may express differing views. This should be valuable for you, providing an opportunity to reflect upon and assess a range of reactions that your work has produced. If the two examiners are unable to agree, a third examiner reads the work, which is also sent to the external examiner. This third examiner's decision is final, subject only to the external examiner's advice.

It is difficult to define or quantify what makes a Distinction, a Pass or a Fail when assessing creative writing. We cannot say, for instance, that a work must be elegantly written and devoid of all spelling mistakes if we are judging a first person novel whose narrator is a dyslexic child. If that character's voice has been convincingly and powerfully imitated, such work may well be first class. Creative writing makes its own rules. As assessors, we attempt to judge how rigorously and conscientiously those rules have been conceived, and how effectively and persuasively they have been carried out.

But this is not to suggest that creative writing may be careless of such matters as punctuation, spelling, sentence-structure and grammar. On the contrary: the creative writer, though not necessarily bound by the same rules, must be at least as conscious of these features as the writer of critical essays; possibly more so, since the range of idioms available to the creative writer is much larger. A creative writer may choose to write for a while in the voice of a character, with a distinctive idiom suggestive of social class or locality—and then abruptly change to a different voice. The important thing is that the voice or voices should be chosen carefully; the voice should be convincingly that of an established character. Any shift of idiom or voice should not be a lapse on the part of the writer, but a controlled strategy.

Even this is not an absolute rule. It is possible for writing to be eloquent, persuasive or moving when it is simply in the voice and idiom of its writer. We do not seek to 'correct' the poetry of John Clare, for example, by translating it into standard middle-class English. Tom Leonard, Liz Lochhead, Alice Walker, Tony Harrison and Irvine Welsh are some of the numerous writers who have

chosen to use dialect forms, in deliberate challenge to the authority of the class or race whose dialect conventionally counts as 'correct'. What the assessor of creative writing must attempt to judge is the *quality* of the imitation, or the *integrity* of the voice. This is also a judgement of how imaginatively a character's viewpoint has been realized—or how authentic a writer's voice seems.

The writer achieving unselfconscious eloquence is a rare case (or perhaps a Romantic myth). Most of the time, assessors of creative writing look for evidence of writerly *control*. You should always bear this in mind. Assessors also look for evidence that the writer has carefully considered the *reader's* viewpoint.

In addition to the above, here are some of the factors examiners take into account:

- **Presentation:** All coursework submitted for assessment should meet the standards of presentation expected by literary agents and publishers receiving manuscripts. This means that the work must be carefully typed, double-spaced with large margins, spell-checked and proofread. Follow all instructions for submission (one-sided, loose-leaf, with paperclips where appropriate, in a standard, transparent envelope for coursework and a transparent folder for the manuscript).
- **Engagement with the content of the particular module:** Coursework submitted for any module should demonstrate an understanding of the genre or type of writing studied, and knowledge of other writers in that genre. For instance, a sonnet or haiku must adhere to the rules of its form, and demonstrate the student's familiarity with the genre. The Critical Commentary or Context Module Essay is a good place for you to show awareness of the problems, issues and history of a given genre, and the current state of writing in that field.
- **Understanding of audience and market:** Writers need to ask: who am I writing for? What effect—or range of effects—am I attempting to have on my readers? Do I want them to be amused, excited, angry, delighted, frightened, repelled, puzzled? Am I trying to trick them? How

will I hook them? Assessors ask these questions, and look in the Project Proposal and Critical Commentary for evidence that students have asked them.

- ***Awareness of the skills a working writer needs:*** The Project Proposal should display evidence of research into audience, other publications in the same field, and diverse approaches to similar material. A student writing a literary novel, for instance, should name some other novels that have some similarities to what they are attempting, and discuss how theirs will differ from these. A student writing a book for young people needs to know if the age group is nine to eleven or sixteen to eighteen. Good writers must be good readers; it is difficult to imagine a student writing a convincing detective novel, if they have not read, and attempted to understand the conventions of, a good deal of detective fiction.
- ***Technical considerations:*** The Critical Commentary should demonstrate the student's understanding of different effects of voice, tone, pace, structure, narrative perspective, paragraph-length, dialogue, poetic form, pastiche, allusion, punctuation (the use of a hyphen to indicate a catching of breath, or an unspoken emotion, for example). The creative writing itself should demonstrate the effective use of some of these techniques.
- ***Originality:*** this is important, and is often a quality of writing that receives very high marks. Yet a piece of writing that very effectively satisfies the demands of its genre, and market niche, may not necessarily be original. In fact, originality may even be a problem in such a context. In many cases, it is just as important for a piece of writing to use echoes and resonances of texts that came before as it is for it to be original. Again, assessors look for signs that the student has thought about the issue and made considered choices.
- ***Response to public questions:*** tutors appreciate writing that is thoughtful about important political or historical questions. This is not to say that we only like novels about poverty or political struggle. Writing about 'high minded' subjects will not necessarily receive a high mark; the work still needs to be entertaining and well written. Any response to public questions can be much more local: for instance, a

sensitive but funny and entertaining novel about a child in care, or a lone parent struggling on benefits. When we talk of a response to public questions, it may mean that the student treats—and carefully considers—the death of a child. It may mean that a student who explicitly depicts sexual violence is self-conscious about the problems raised by, and necessity for, doing so. In such a case, the Critical Commentary might evaluate what the other options would have been. The Context Module Essay should discuss these questions in more general terms, using the set texts for comparison.

It must be stressed again, that not all pieces of work are expected to show all the features mentioned here (that would scarcely be possible). Creative writing is marked for its overall effectiveness and for the success of the choices made in each piece, not by checklist.

Work may display most of the above qualities to some degree, yet still be insufficiently inspired, arresting or technically competent to receive the highest marks. A student who has a strong vision of what they want to write should not be deterred or pulled away from it by anything on this list. It is very important that you should feel confident enough both to consider criticism seriously and to keep faith with your own intuitive vision of the book.

Finally: creative writing can of course achieve high marks by being wonderful (in the judgement of the examiners) in ways this list has not foreseen.

Essay, Critical Commentary and Project Proposal Criteria

These assessment items consisting of discursive and critical writing may be given high marks for the following qualities:

- clarity and precision of argument.
- development of argument.
- resourceful use of evidence to substantiate arguments.
- recognition of alternative viewpoints and willingness to engage with objections.
- knowledge of and critical engagement with set texts (in the Context Module Essay).

- knowledge of and critical engagement with generalised arguments and theories.
- skilful interpretative close reading of set texts and the student's own writing.
- evidence of careful forward planning (in the Project Proposal).
- evidence of thoughtful consideration of feedback from other students, tutors and guest speakers.
- technical competence at writing (grammar, punctuation, sentence-structure, paragraphing etc.).
- complete referencing and bibliography where texts have been quoted or referred to (author, title, place of publication, publisher, date of first publication, page number).

Plagiarism and Other Forms of Unfair Practice

It is your responsibility to be aware of the following definition of plagiarism and to avoid this and other forms of unfair practice as defined by the general Modular Scheme regulations. Penalties for unfair practice of all kinds will be in accordance with Modular Scheme regulations.

Plagiarism is: 'the taking and using as one's own of the thoughts, writing or inventions of another' (Oxford English Dictionary).

Plagiarism can take a variety of forms. The most obvious is copying or paraphrasing sections from one or more books and articles - **WITHOUT ACKNOWLEDGING THESE SOURCES.**

In creative writing plagiarism usually means the pretence that another writer's work is one's own. Please note that we are not concerned with proving the **intention** to plagiarise. Plagiarism may be considered proven if a student has presented another writer's work as if it were the student's own, unattributed, unreferenced, unacknowledged.

The term can also be applied to **excessive dependence** upon one or a limited number of authors even if the exact wording used by the original author(s) has been modified. At times, you may wish to quote an author, or set out his/her point of view; in such cases, a reference must be given in a footnote.

H. Teaching and learning

We use the following forms of teaching. Not all occur in any one module.

- writing workshops in which students present creative writing for group discussion
- one-to-one tutorials in which tutors give formative advice
- one-to-one tutorials in which tutors give feedback on coursework
- short lectures by tutors to module groups
- on-the-spot writing exercises.
- specific writing assignments
- written comments on students' manuscripts and essays
- module group discussions of set texts and general and theoretical topics
- presentations by visiting speakers (literary agents, publishers, broadcasters, writers etc.)
- question and answer sessions with visiting speakers.

Students engage in the following learning activities. Not all occur in any one module.

- planning and writing a book of creative writing.
- developing a book of creative writing over a long a period.
- writing short pieces (which may be parts of the book) suitable for class discussion.
- precise, analytical, critical and sensitive discussion of their own and others' creative writing.
- oral analysis in tutorials of their own creative writing.
- analytical class discussion of set texts, themes and theories.
- writing argumentative essays on themes and set texts.
- writing critical analysis of their own creative writing.
- writing plans and analysing problems in advance.
- oral discussion in tutorials of their own argumentative writing.
- events involving writing workshops and sessions devoted to workshop skills.
- listening and responding to guest speakers.

- considering their relationship as writers to the relevant cultural industries.
- if appropriate, research in support of writing, using libraries, websites or interviews.

I. Subject counselling and guidance

From the admissions interview to the conclusion of the course, members of staff are available to give academic and administrative advice to students. We give each student a Personal Tutor from the permanently contracted course team, whose job is to be the first contact point for students who wish to discuss personal matters that may affect their work. The Course Director and Programme Leader are also available for this purpose, as is the MA tutor with specific responsibility for the student experience (see **Key Contacts**).

You can contact your Personal Tutor for an additional meeting at any point in the year. If the Personal Tutor is on leave, feel free to contact an appropriate member of the course team or the student counselling service. Except when on leave, permanent staff members are generally available for academic and pastoral consultation. You can email us to make appointments. You can also seek specialised non-academic advice from the Head of the Graduate School, the Finance Office, the Students' Union, the Disability Officer or the Student Welfare Officer. If asked, your Personal Tutor will communicate with these offices on your behalf.

The tutorials in which coursework is returned or progress on the manuscript discussed are also opportunities for you to discuss general academic progress and plans. At the beginning of each year, student representatives for the Course Committee will be elected. Their job is to attend meetings of this committee and raise questions, concerns and suggestions from students who have consulted them.

See also **Key Contacts**.

J. Personal counselling and guidance

Your Personal Tutor is the first port of call with any concerns or problems that arise in your classes or outside them. They will see you by appointment and help you deal with any issue that is affecting your work on the course. If necessary, they will help you contact other university services. You can also contact any other appropriate member of the course team if your Personal Tutor is unavailable (see **Key Contacts**.) They will, for instance, be able to help you if you need to apply for mitigating circumstances. Details of this are available on this link: <https://thehub.bathspa.ac.uk/services/student-services/mitigating-circumstances>

Also, Student Services are there for anyone who needs advice or just a chat. They provide professional advice and guidance on a range of different areas, including finances (such as the University Access Fund), mental health & wellbeing, disability and accessibility. They can help you with a variety of matters such as ID cards, Student Status Certificates, Council Tax Exemption queries etc. They can also troubleshoot and provide guidance and referrals for many other enquiries. There is an on-line enquiry management system where students can log their own enquiries, search a knowledge database of frequently asked questions and keep track of existing enquiries. If you go in person to the Student Information Desk (located in Commons on the Newton Park campus) or Student Support (located in Sofia, Newton Park), the staff will log your enquiry using SID Online and you will be kept updated via your student email account until the enquiry is resolved. Alternatively you can log into SID Online and ask us a question. Login to access SID online at esd.bathspa.ac.uk.

Student Support are open all year round and encourage you to get in contact if you have any queries or concerns. This can be about a variety of different matters including finances, emergency loan/access to learning fund applications, learning support, dyslexia assessment and practical help, medical appointments, disability matters, mental health, eating disorders, counselling, referrals to other departments, support for care leavers, peer mentor scheme, work-life balance, time management, motivation and general advice and guidance. Student Support operates a combination of drop-in sessions and bookable appointments and we aim to respond to all initial enquiries within 36 working hours.

See also **Key Contacts**.

K. Career destinations

Our assumption is that students taking this programme wish to be publishing writers. Some will obtain contracts, especially for novels, that make full-time professional writing feasible. In recent years one student has reached the best-seller lists and several others have received five or six figure sums as advances and fees. Most creative writers, however, do not manage to support themselves entirely by writing, and combine their creative writing with other careers.

Many of our students have published or placed work in a variety of ways, including book publication, stories or poems in anthologies, stories, poems or scripts broadcast on national or local radio, scripts performed on film and television. Published novels have included literary fiction, detective thrillers, 'chick lit' and erotic fiction.

The Prize, awarded by a leading literary agent (currently Janklow & Nesbit) for the best novel; or novel in progress by a student each year, has often led to the publication of the winning book. You will, in the course of the year, meet a variety of literary agents, publishers, broadcasters and other useful contacts.

Many students who have performed well in the MA in Creative Writing and published work have subsequently taught for the undergraduate programme in creative writing at the university. Some have taught creative writing for other institutions. Some have combined their writing with subsequent careers in journalism, writing for magazines, teaching of different kinds, publishing, television etc.

L. Key contacts

Please note that, if you have queries about the programme, we ask you first to check whether the information is in this handbook. Cathy Dowty (Mondays and Tuesdays) and Dawn Harding (Wednesday to Friday) in the Graduate College Office will also have access to the handbook should you need help. If the information is not in the handbook or does not relate to such matters, email your Personal Tutor or, with questions specific to a module, your Module Tutor. If you

wish to discuss or report on an aspect of the student experience, you can email the Postgraduate Student Experience Tutor.

MACW

| Title | Name | Email |
|---|-----------------------|--|
| Course Director | Richard Kerridge | r.kerridge@bathspa.ac.uk |
| Programme Leader | Gavin Cologne-Brookes | g.cologne-brookes@bathspa.ac.uk |
| Subject Leader, Creative Writing | Paul Meyer | p.meyer@bathspa.ac.uk |
| Plenary Co-ordinator | Tessa Hadley | t.hadley@bathspa.ac.uk |
| Student Experience Tutor, Plenary Facilitator and Anthology Facilitator | Gavin James Bower | g.bower@bathspa.ac.uk |
| Tuesday Evening Events Co-ordinator | Eliane Glaser | e.glaser@bathspa.ac.uk |
| Head of the Creative Writing Research Centre | Lucy English | l.english@bathspa.ac.uk |

Student representatives

| Name | Email |
|------------------|--|
| Luke Evans | luke.evans09@bathspa.ac.uk |
| Vik Gill | victoria.gill17@bathspa.ac.uk |
| Priyanka Sutaria | priyanka.sutaria17@bathspa.ac.uk |
| Ann Tipper | ann.tipper18@bathspa.ac.uk |
| Alison Woodhouse | alison.woodhouse18@bathspa.ac.uk |

Disclaimer: This document has been prepared to help students gain a detailed understanding of what it will be like to do the course. However, the official course documentation is the Programme Document available from the course web page. The Programme Document supersedes this document in any question of primacy.

Graduate College

| Title | Name | Contact |
|--|----------------------------|--|
| Dean of Graduate College | John Strachan | |
| Graduate College Administration Manager | Jessica Dunne | |
| Receptionist - general enquiries such as room bookings, timetable queries | Helena McLellan | h.maclellan@bathspa.ac.uk Ph: 01225 876390 |
| Graduate Affairs Administrators - MA enquiries such as coursework submission collection/distribution | Dawn Harding & Cathy Dowty | graduateaffairs@bathspa.ac.uk |
| Campus Technician: enquiries regarding Minerva, wifi, Eduroam and general IT advice/problems. | Andrei Branea | a.branea@bathspa.ac.uk Ph: 01225 876384 Monday to Friday. Andrei's office is adjacent to the Common Room, ground floor, Corsham Court. |

Library Services

The librarians can offer help by email or telephone and can arrange a one-to-one meeting about your library needs. A 'Live Chat' service is also available on our web pages if you need immediate assistance.

As part of the Library department, the Writing & Learning Centre offers academic writing, research, referencing, and digital literacy support. The Centre is based in the Library at Newton Park, but 1:1 appointments are also available at Sion Hill and Corsham Court (see web pages for timings). Students studying remotely might find the 'help by email' service useful.

Details on how to book an appointment/workshop, or submit work by email can be found at <http://www.bathspa.ac.uk/library/writing-and-learning-centre>. Call 01225 875490 or email wlc@bathspa.ac.uk for more information.

The Subject Librarian for the Graduate College and Creative Writing is Katie Rickard at k.rickard@bathspa.ac.uk and on 01225 876178. Katie is supported

by term-time Corsham Court Library Assistant Cecily Fleming at c.fleming@bathspa.ac.uk and on 01225 876563.

Student Services: Weekdays on 01225 876115 or at mycourse@bathspa.ac.uk

Student Support: Weekdays on 01225 876543 or at studentsupport@bathspa.ac.uk

International Office: The International Relations team is the first point of contact for our international applicants, students and enquirers, on +44 (0)1225 87577 or at international@bathspa.ac.uk. For any queries regarding visa and immigration please contact intoffer@bathspa.ac.uk

Finance: The finance team can advise you on any matters around payment of fees and you can contact them by email at income@bathspa.ac.uk. If your query is regarding the fee level you will pay, please contact feestatus@bathspa.ac.uk

Accommodation: You can contact the Accommodation Office at Accommodation@bathspa.ac.uk

IT Helpdesk: Please contact the Helpdesk for IT related queries if Andrei Branea is not available on campus. They can also help with things such as re-setting your password etc. The Helpdesk can be contacted by email on ITHelpdesk@bathspa.ac.uk or by phone on 01225 876500.

M. Course team

Sean Borodale was selected as a Granta New Poet in 2012. His volumes include *Bee Journal*, shortlisted for the T. S. Eliot Prize and the Costa Book Award (2013) and *Human Work* (2015). *Mighty Beast*, a documentary poem for Radio 3, won the Radio Academy Gold Award for Best Feature or Documentary (2014). His topographical poem *Notes for an Atlas* received a recommendation by Robert Macfarlane in Guardian Summer Books (2005). It was performed in 2007 at the Southbank Centre's Royal Festival Hall, directed by Mark Rylance, as part of the first London Festival of Literature. Other projects include *Grey Matter* with artist Jonathan Houlding which included a residency at the Fundacion Pilar i Joan Miro, Mallorca (2009). He was Guest Artist at the Rijksakademie, Amsterdam (2002) and Northern Arts Fellow at the Wordsworth Trust (1999), Teaching Fellow at the Slade School of Fine Art, UCL (2002-07) and Creative Fellow at Trinity College, Cambridge (2013-15).

Gavin James Bower was born in Lancashire and graduated from the University of Sheffield. His books include *Made in Britain*, *Dazed & Aroused* and *Claude Cahun: The Soldier with No Name*. His journalism has appeared in *The Independent*, *The Independent on Sunday*, *The Guardian* and *The Sunday Telegraph*. In 2014 he joined the writing team for *Eastenders*.

Celia Brayfield has written nine novels including contemporary social comedies, historical fiction and international genre bestsellers. Her work in progress is set during the last years of Mary Queen of Scots while her most recently published novel, *Wild Weekend*, reimagined the eighteenth-century comedy *She Stoops to Conquer* for New Labour's England. Her latest non-fiction title, with co-author Duncan Sprott, is *Writing Historical Fiction*. The volume includes guest contributions from Margaret Atwood, Hilary Mantel, Orhan Pamuk and other leading writers. As a writing tutor, she has given Guardian Masterclasses, workshops for the Bloomsbury Institute and courses at the Arvon and Ty Newydd Centres. She founded W4 Writers, a writing community based in West London. As a journalist, she has contributed to *The Times* and London's *Evening Standard*, and was the guest editor of the winter 2013 edition of *Msllexia*.

Ian Breckon graduated from the MA in creative writing at Bath Spa in 2005. His first two novels, *Knight of Swords* and *All the Stars Electric Bright*, were published in 2009 and 2011. He gained a PhD in 2012. Since then he has published four historical novels in a series entitled 'Twilight of Empire', writing under the name Ian Ross. The first, *War at the Edge of the World*, was published in 2015 and has sold more than 50,000 copies to date. The fifth is due for publication in January 2018. He has given presentations on historical fiction, and both ancient and nineteenth-century history, at events throughout the country, most recently at the Heffers Classics Forum in Cambridge.

Gavin Cologne-Brookes is Professor of American Literature. His books include *The Novels of William Styron*, *Writing and America* and *Dark Eyes on America*. His essays of creative criticism and narrative non-fiction have appeared in *The Sewanee Review*, *The Mississippi Quarterly*, and *Studies in the Novel*, for which he has been a guest editor. He has reviewed for *The Times Literary Supplement*, *Books and Bookmen*, *Books*, and *The Journal of American Studies*. His work combines criticism, travel writing and memoir. Also a painter, his Corsham Court exhibition, "Paintings 1995-2011," featured the cover portrait for his 2014 critical memoir, *Rereading William Styron* and a portrait of Joyce Carol Oates reproduced as part of a *Cahiers de L'Herne* essay. His new book, out in November 2018, is *American Lonesome: the Work of Bruce Springsteen*. The cover features his portrait of Springsteen.

Lucy English was born in Sri Lanka and grew up in London. She has a BA in English and American Literature from the university of East Anglia and an MA in Creative Writing from Bath Spa University. Her books include *Selfish People*, *Children of Light*, *Our Dancing Days*, and a poetry collection, *Prayer for Imperfection*. As a performance poet, she has been guest poet at the International Festival of Poetry in Austin, Texas and the Cuirt International Poetry Festival in Galway. She has organized conferences on performance poetry and on transmedia writing at BSU, has been artistic director and participant in poetry tours, including *Temptation* (2005), *Exposed* (2006), *Flash* (2011) and *Count Me In* (2013-14) and British Council sponsored tours to Hungary, Sri Lanka, India, Canada, Thailand and Taiwan (2009). A full-length feature on her work has been broadcast on Australian Radio ABC poetry programme, *Poetica*. In 2017 she produced former MA student Rebecca Tantony's acclaimed spoken word show, *All the Journeys I Never Took*.

Nathan Filer originally trained and worked as a mental health nurse. His novel, *The Shock of the Fall* (2013), describes the life of a young man with schizophrenia. It won the Costa Book of the Year Award, the Betty Trask Prize, the National Book Award for Popular Fiction and the Writers' Guild Award for Best First Novel. A *Sunday Times* Bestseller, it has been translated into thirty languages. He has contributed essays, feature articles and reviews to *The New York Times*, *The Guardian*, *The Independent*, *The Daily Mail* and *The Metro*. He has been a panelist on the BBC Radio 2 Book Club, BBC Radio 3's Free Thinking, BBC Radio 4's Open Book, Front Row, All in the Mind and the Today Programme. As a stand-up poet, he has featured regularly at many of the UK's leading festivals, including Latitude, Port Eliot, Shambala, Big Chill, Glastonbury and the Cheltenham Literature Festival. His poems have been broadcast on BBC radio 4's *Bespoken Word* and *Wondermentalist Cabaret*, and BBC radio 7's *Poetry Stand-up*. In 2005 his poetry short film *Oedipus* won the BBC Best New Filmmaker Award and Berlin's Zebra Poetry Film Award. In 2015 he was awarded the honorary degree of Doctor of Liberal Arts from Abertay University, conferred in recognition of his role in raising awareness of mental health issues through literature.

Maggie Gee's fourteen books include *The Ice People*, *My Cleaner*, *My Driver*, *The White Family* and *Virginia Woolf in Manhattan*, a collection of short stories, *The Blue*, and a memoir of her life as a writer, *My Animal Life*. She has been translated into fourteen languages. In 2012 she was awarded an OBE for services to literature. She was one of the original Granta 20 Best of Young British Novelists, has been shortlisted for the Orange Prize and the International Impac Award and judged many prizes including the Booker. An international conference about her writing was held at St Andrew's University in August 2012. A collection of essays on her work, *Maggie Gee: Critical Essays*, came out from Gylphi in 2014. Mine Özyurt Kiliç's *Maggie Gee: Writing the Condition of England Novel* (2012) is a book-length study of her work. Maggie was the first female Chair of Council of the Royal Society of Literature, 2004-2008, and is now a Vice-President, and has sat on the Management Committee of the Society of Authors and the Public Lending Right Committee. She is currently an elected director of ALCS, the Authors' Licensing and Collecting Society, is on the advisory board of *Wasafiri* magazine and the advisory committee for the British Library's 'Authors' Lives', and is one of Femrite Uganda's five 'Honorary Members'.

Emma Geen is a graduate of the MACW programme and a current AHRC funded PhD student with the university. Her debut novel *The Many Selves of Katherine North* (2016) was published by Bloomsbury and won the 2012 Janklow & Nesbit Award. Her non-fiction has appeared in *The Guardian*, *New Statesman* and *LitHub*. She writes literary speculative fiction that draws on her previous education in psychology and philosophy, with a particular interest in the themes of embodiment, empathy and identity.

Eliane Glaser is a writer of non-fiction and journalism, a senior lecturer at Bath Spa University, an associate research fellow at Birkbeck, University of London, a visiting fellow at St Catherine's College, Oxford (2017) and a BBC radio producer. Her book, *Get Real: How to See Through the Hype, Spin and Lies of Modern Life* (2013), is about how political and financial elites legitimize themselves by co-opting authenticity, people-power, grassroots localism and progressive ideals. She is currently writing a book about the demonization of politics, entitled *Anti-Politics*, which will be published in 2018. She also writes comment pieces and reviews for a number of publications, including *The Guardian*, *The Independent*, *New Statesman* and *The London Review of Books*.

Tessa Hadley's novels include *The London Train*, *Clever Girl* and *The Past*; her short stories have been published in *The New Yorker*, *Granta* and *The Guardian*, and are collected in *Sunstroke and Other Stories*, *Married Love*, and *Bad Dreams*. Her non-fiction includes *Henry James and the Imagination of Pleasure*, and she reviews regularly for *The Guardian*, *The London Review of Books* and the *TLS*. She has been a judge for the IMPAC Prize, the BBC Short Story Award, and the Wellcome Prize, and will be a judge for this year's Sunday Times Short Story Award; she is a Fellow of the Royal Society of Literature. She won the Hawthornden Prize for *The Past* and was awarded a Windham-Campbell Prize for Fiction in 2016.

Samantha Harvey's three novels are *The Wilderness*, *All Is Song* and *Dear Thief*. Her new novel, *The Western Wind*, is forthcoming in March 2018. She has won the Betty Trask Prize and the AMI Literature Award, and been long- or shortlisted for the Booker Prize, the Orange Prize, the Guardian First Book Award, the Baileys Prize and the James Tait Black Prize. She has held Fellowships at the MacDowell Colony and Hawthornden, is a member of the

Academy for the Folio Prize and was a member of the judging panel for the Canadian literary award, the Giller Prize, in 2016.

Lindsay Hawdon is a writer of travel, fiction and journalism. She had a column in *The Sunday Telegraph* for seven years and has also written for *The Times*, *The Guardian*, *The Los Angeles Times* and *The New York Times*. Her novel, *Jakob's Colours* (2015), about the Gypsy Holocaust seen through the microcosm of the experiences of members of a Roma family was shortlisted for The Authors Club First Novel Award, was An Amazon Rising Star and one of *The Independent* and *Elle Magazine's* picks of the year. Her stories have been shortlisted for the Bridport Prize and the London Writers Competition. Another story, "The Shoemaker," was a winner in the Ian St James Award.

Philip Hensher is the author of nine novels, including *Kitchen Venom*, *The Mulberry Empire*, *The Northern Clemency*, *King of the Badgers*, *Scenes from Early Life* and *The Emperor Waltz*. His new novel, *The Friendly Ones*, is published by 4th Estate in February 2018. He has won the Somerset Maugham Award and the Ondaatje Prize and been long- or shortlisted for the Man Booker Prize, the Commonwealth Fiction Prize, the Green Carnation Award, Stonewall Writer of the Year and the W.H. Smith Prize. His opera libretto for Thomas Ades, *Powder Her Face*, has been performed more than 200 times worldwide, including at ENO and Covent Garden, and has been broadcast on Channel 4. He is also the author of *The Missing Ink*, a study of handwriting. He has been named German Travel Writer of the Year, Stonewall Journalist of the Year and, repeatedly since 2000, named as one of the UK's 100 most influential LGBT people by *The Independent on Sunday's* Pink List. He is *The Spectator's* chief book reviewer and *The Mail on Sunday's* art critic, as well as contributing regularly to many UK and foreign newspapers. He has judged many literary awards, including the Man Booker Prize, the Guardian Prize and the Whitbread Prize. He is a Fellow of the Royal Society of Literature and a former Council member.

Alice Herve has lived, travelled, and worked in Central Asia, North and South America, Europe, Australia, the Far East and the Middle East. She has an MA in Literatures in English from the Open University and a PhD in Creative Writing from Bath Spa University. Her published work includes short stories, travel writing, non-fiction, and poetry. Her PhD novel, like the rest of her work, centres

on the themes of mental and physical dislocation, deracination, transformation, and the plasticity and vulnerability of identity.

Richard Kerridge is a nature writer and expert on environmental literature. *Cold Blood* (2014), a work of nature writing and personal memoir, was featured as a Radio 4 Book of the Week. His nature writing has also been published in *Granta Online*, *Poetry Review* and *BBC Wildlife*. He received the Roger Deakin Award for Nature Writing from the Society of Authors in 2014, and has twice won the *BBC Wildlife Award* for Nature Writing. His critical work includes ecocritical essays on Hardy, Shakespeare and a wide range of recent fiction, poetry and nature writing. He is co-author of *Nearly Too Much: The Poetry of J.H. Prynne*, the first critical book on the work of that poet, and he was one of a team of authors that produced *The Face of the Earth: Natural Landscapes, Science and Culture*.

Tim Liardet is Professor of Poetry. He has been twice shortlisted for the T.S. Eliot Prize, for *The World Before Snow* (Carcanet) in 2015 and *The Blood Choir* (Seren) in 2006. The author of eleven collections of poetry to date, he has also been long-listed for the Whitbread Poetry Prize, and has received several Poetry Book Society Recommendations, a Poetry Book Society Pamphlet Choice, an Arts Council England Writer's Award, Society of Authors Award, a Hawthornden fellowship, three Pushcart nominations, and various other awards. His poems have appeared or are due to appear in, among other journals, *Kenyon Review*, *The New Republic*, *Slate Magazine*, *The North American Review*, *The London Review of Books*, *The Times Literary Supplement*, *The Poetry Review*, *New Statesman*, *The Spectator*, *The Guardian*, *The Sunday Times*, *The Independent* and *The Independent on Sunday*. *Arcimboldo's Bulldog: New and Selected Poems* was published by Carcanet in 2018.

Stephen Moss is a leading nature writer, broadcaster and television producer, who has travelled to all seven of the world's continents in search of wildlife. During his career at the BBC Natural History Unit his series included the BAFTA award-winning *Springwatch*, *Big Cat Diary*, *Birding with Bill Oddie*, *The Nature of Britain* and *Birds Britannia*. He writes a monthly column on birdwatching for *The Guardian*, and also regularly contributes to *The Daily Mail*. He has written more than thirty books on wildlife, including *A Bird in the Bush: A Social History*

of Birdwatching, Wild Hares and Hummingbirds and Wild Kingdom: Bringing Back Britain's Wildlife.

Joanna Nadin is a former broadcast journalist and special adviser to the Prime Minister, She has published more than 70 books for children and young adults, including the Carnegie Medal-nominated *Everybody Hurts* and *Joe All Alone*, which is currently being filmed for the BBC. Her first adult novel, *The Queen of Bloody Everything*, will be published by Pan Macmillan in February, and she is currently working on the second, *Daisy, Daisy*, which investigates imposters and dual identity. Joanna Nadin is a graduate of the doctoral programme at Bath Spa, specialising in multiple identity in adolescence.

Nikesh Shukla is the author of three novels. His latest is *The One Who Wrote Destiny* (2018). His debut novel, *Coconut Unlimited*, was shortlisted for the Costa First Novel Award 2010. His second novel, *Meatspace*, was released to critical acclaim in 2014. Nikesh has written for *The Guardian*, *Observer*, *Independent*, *Esquire*, *Buzzfeed*, *Vice* and BBC2, *LitHub*, *Guernica* and BBC Radio 4. He is also the editor the bestselling essay collection, *The Good Immigrant* which won the reader's choice at the Books Are My Bag Awards. He was one of *Foreign Policy* magazine's 100 Global Thinkers and The Bookseller's 100 most influential people in publishing in 2016 and in 2017. He is the co-founder of the *The Good Journal* and *The Good Literary Agency*.

Fay Weldon's books include *The Fat Woman's Joke*, *Female Friends*, *Weekend*, *Puffball*, *The Life and Loves of a She-Devil*, *The Cloning of Joanna May*, *Kehua*, and many other very successful novels. She has written screenplays and television dramas, including the first episode of *Upstairs, Downstairs* and the 1980 adaptation of *Pride and Prejudice*, as well as the book for a West End musical. She has been a jury member on the Berlin Film Festival and chaired the 1983 Booker Prize panel. Her most recent novel, *Death of a She-Devil*, was published in 2017. Her most recent book is *Why Will No-One Publish My Novel?: A Handbook for the Rejected Writer* (2018).

Jack Wolf is a graduate of both the MACW and the BSU PhD programme. *The Tale of Raw Head and Bloody Bones* (2013), a Guardian Book of the Year, was shortlisted for the Polari Award for debut fiction and won the Author's Club Best First Novel Award 2014. His non-fiction work has appeared in, among other places, *Le Monde* and *Psychologies Magazine*. His writing focuses on sites of

identity and transformation, and he is currently working on a multi-modal project aimed at exploring what it means to be human in the anthropocene. He blogs about this intermittently at jackwolfauthor.wordpress.com.

Gerard Woodward is a novelist, poet and short story writer. His fiction includes *Nourishment*, *Caravan Thieves*, *A Curious Earth*, *Vanishing*, *I'll Go To Bed At Noon*, and *August*. His poetry volumes include *The Seacunny*, *We Were Pedestrians*, *Island To Island*, *After the Deafening*, and *Householder*. He has been shortlisted for the Man Booker Prize, The Whitbread First Novel Award and twice for the T.S. Eliot Prize. He has won the Somerset Maugham Award. Two of his poetry books have been Poetry Book Society Choices and one a Special Commendation. He has won Arts Council Writers Awards as both poet and novelist. He is a regular reviewer for *The Times Literary Supplement*, *The Guardian* and *The Daily Telegraph*. He is a Fellow of the Royal Society of Literature and was recently a judge for the Costa Book Awards. His most recent publication is *Legoland*, a collection of short stories. His new novel, *The Paper Lovers*, will be published in Spring 2018.