

## Module: Methods and Texts by Jon Glover

Code: CRE4212

30 credits at level HE7

### Description and Purpose of Module

This module is designed to be used by students to help them to understand further the needs and opportunities in the areas in which they wish to specialise. This module may be delivered with an emphasis on one of more of the preferred areas drawn from poetry, prose fiction and drama. Regardless of where particular emphasis is placed during each delivery the overall aims, outcomes and context of the module will remain the same. The main aims are:

1. To familiarise students who have pre-established advanced ability in writing poetry, prose fiction or drama with workshop techniques and the contexts in which their writing will have to communicate;
2. To enable the students to become aware of and be prepared to articulate the qualities of their own writing with especial attention to the way(s) that the writing relates to their own lives and the lives of others both as subject matter and as audience/readership;
3. To enable the students to see their own work in the context of contemporary writing published or performed ;
4. To establish some technical groundwork that will be common to learning and assessment in this and future modules including advanced concepts of: form, narrative and dramatic technique;
5. To enable students to produce limited examples of high quality work to meet specific challenges;
6. To enable the student to understand further the personal, creative and scholarly needs and opportunities in their chosen specialisation in the programme.

### Indicative Syllabus Content

In semester 1: to present the student with specific experiences in the writing process and facilitate specific learning outcomes. Students who have met the entry level threshold will be assumed to have significant achievements in writing. The methods and texts seminar will aim to provide specific learning on the nature and theory of form, point of view, voice and tone, narrative and dramatic technique. This is will be related to the study of a small number of recent texts both poetry, prose fiction and drama. These may be drawn from well known contemporary writers but will also be drawn from contemporary writing appearing in the most recent journals in order that the students will begin to conceptualise their own work within the current world of publication. Examples of drama may be chosen from a wide variety of current media for the same purposes. Where relevant, students will be encouraged to develop skills in interview technique, using archival material, self-inquiry and other forms of research in preparation of a script. The workshop will begin the process of developing the students' own creative work and will acclimatise the students to the atmosphere and learning process of group discussion. Semester 1 will enable the students to get to know each other and to get to know more about the impact that their own work has on an 'audience'. It will provide familiarity with a number of theories and techniques that will be developed further in the programme. It will enable the student to choose the direction of further study in poetry, prose or drama. All students will be expected to attend at least 2 poetry or prose readings or dramatic performances from those provided by the University or elsewhere. Attendance at the readings or performances will be regarded as an important aspect of the learning process in familiarising students with writers and writing as a 'real' process. They will be expected to reflect on the outcomes of these readings in the log-book and essay.

### Learning, Teaching and Assessment

Sessions will normally last approx 3 hrs. Each session will be divided into a seminar on techniques, methods and texts (approx. 1.5 hrs) and a workshop on the students' own work (approx 1.5 hrs.). Individual tutorial time will be given by arrangement. Time allocations approx. as follows from 300 student learning hours: Seminar 20 hrs (6.6%); workshop 20 hrs (6.6); Attendance at readings 4 hrs (1.3%); student individual tutorial time 2 hrs (0.6%); private study time and other related activities 254 hrs (84.6%).

### Learning Outcomes and Assessment Criteria

	Learning Outcomes when you have successfully completed this module you will:	Assessment Criteria to demonstrate that you have achieved the learning outcome you will:
1.	be able to identify and discuss significant writing techniques relevant to their own work and the work of others;	show breadth and sophistication of awareness of techniques and their impact;  show breadth and sophistication of ability to compare and conceptualise their own writing.
2.	be able to identify and discuss contemporary work published and/or performed relevant to their own writing;	show breadth and sophistication of awareness of techniques and their impact for writers and for the readership/audience;  show breadth and sophistication of ability to compare and conceptualise their own writing with the writing of others.
3.	a) be able to reflect on the relationship between theory and practice in creative contexts; b) be able to understand and articulate the relationship between person and product in their own lives and work.	a) show breadth and relevance of identified issues concerning theory and practice in the log book, essay and reflected in creative work; b) show breadth and relevance of identified issues concerning self and product in log-book, essay and reflected in creative work
4.	be able to: a) write poetry and/or prose fiction and/or drama to a high standard and respond to the demands of writing to a specific brief or challenge in relation to techniques and content; b) articulate to a high standard the characteristics and developments in their own writing.	a) show originality of the writing related to the specific technical and content challenges set as manifest in the creative work submitted; b) show breadth and relevance of the student's awareness of the characteristics and developments in their own writing as reflected in the log-book and essay.
		a) show the high quality and near professional standard of

5.	a) present written work to a near professional high standard; b) identify, analyse and discuss their own learning process and achievements	presentation of written work; b) show the breadth and relevance of the student's awareness of their own learning processes and achievements.
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## Assessment

Your achievement of the learning outcomes for this module will be tested as follows:

Type	CW	CW	IS	
Description	Brief log-book to be kept at least on a weekly basis in which the students records and reflects on significant learning and creative processes	Brief essay (1,200 - 1,500 words) identifying and discussing significant learning and creative outcomes	8 – 12 poems or 2 – 3 short stories or an agreed number of pieces of drama (or a proportionate combination of the three) to meet specific technical and content challenges.	
%age	15	15	70	
Final Assessment	N	N	N	
Learning Outcomes	1,2,3,4,5	1,2,3,4,5	1,2,3,4,5	2,3,4,5

## Prerequisite Module(s)

There are no prerequisites for this module.

## Barred Combinations

No restrictions apply.

## Indicative Reading

Julia Bell & Paul Magrs (eds.), *The Creative Writing Coursebook*, Macmillan 2001  
 Patricia Duncker, Richard Holmes et al, *Concertina: Creative Writing Anthology*, Ink and Pen 2004  
 Jenny Newman, Edmund cusick, Aileen La Tourette, *The Writer's Workbook*, Arnold 2000  
 John Singleton & Mary Luckhurst, *The Creative Writing Handbook*, Palgrave 2nd edn. 2000

Matthew Sweeney & John Hartley Williams, *Writing Poetry and Getting Published*, Hodder and Stoughton, 1997

Jeffrey Wainwright, *Poetry: the Basics*, Routledge, 2004

Paul Hyland, *Getting into Poetry*, Newcastle on Tyne: Bloodaxe, 1992 and 1996

Tony Curtis (ed.), *How Poets Work*, Bridgend: Seren, 1996

Clive Wilmer, (ed.), *Poets Talking*, Manchester: Carcanet, 1994

C B McCully, *The Poet's Voice and Craft*, Manchester: Carcanet, 1994

Specific examples of the work by poets relating poetry to biography e.g. Ted Hughes (*Lupercal*, *Crow* and *Birthday Letters*) and Sylvia Plath (*Ariel*, *Letters Home*, *Journals*)

Ali Smith & Toby Litt (eds.), *New Writing 13*, Picador 2005

G N Leech, *A Linguistic Guide to English Poetry*, London: Longman, 1975

Michael Schmidt (ed.), *The Harvill Book of Twentieth-Century Poetry in English*, London: Harvill 1999

Journals including *Poetry Review*, *Stand*, *PN Review*, *Ambit*, *Agenda*, *Acumen*, *Myslexia*, *Poetry (Chicago)*, *The Reader*, *London Magazine*, *Granta*

<b>Module Type:</b>	CORE
<b>Module Length:</b>	1
<b>Host Subject Group:</b>	Creative Studies
<b>Version Number::</b>	0.1

## Activity Log

User Name	Date Accessed	Action
jg5	19/12/2005 17:43:40	amended
jg5	19/12/2005 18:01:54	amended
jg5	04/01/2006 16:38:10	amended
jg5	04/01/2006 16:44:55	amended
jg5	04/01/2006 16:55:49	amended
jg5	04/01/2006 16:59:50	amended
jg5	04/01/2006 17:01:18	amended
jg5	04/01/2006 17:02:05	amended
jg5	04/01/2006 17:11:09	amended
jg5	04/01/2006 17:15:28	amended
jg5	05/01/2006 11:44:03	amended
jg5	05/01/2006 11:44:39	amended
jg5	31/01/2006 14:22:41	amended
Admin	08/03/2006 09:43:55	amended
Admin	08/03/2006 09:45:00	amended
mw7	28/09/2006 12:57:07	amended
Is6	22/11/2007 14:34:02	amended
Is6	22/11/2007 14:49:53	amended
Is6	22/11/2007 14:53:42	amended

dc12	10/01/2008 12:17:38	added
dc12	27/03/2008 10:32:19	amended
dc12	27/03/2008 11:00:50	amended
dc12	28/08/2008 09:03:13	amended
dc12	28/08/2008 09:05:18	amended
jg5	21/09/2009 14:02:03	Ammended
ls6	08/02/2010 15:47:48	Ammended
srf1	09/12/2010 17:18:21	Ammended
srf1	13/12/2010 11:50:35	Ammended
srf1	13/12/2010 11:55:47	Ammended
srf1	16/12/2010 01:50:47	Ammended

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