



UNIVERSITY OF
CAMBRIDGE

Institute of Continuing Education

Postgraduate Certificate in Teaching Creative Writing

2018-2019

Course code: 1819PCR900

COURSE GUIDE

Welcome to the **Postgraduate Certificate in Teaching Creative Writing**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Postgraduate Certificate is taught and awarded at FHEQ level 7 and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer

Despite an increasingly crowded curriculum, creative writing classes continue to appeal to students and teachers in primary and secondary schools and the subject recruits healthy numbers of students in higher, further and continuing education. It is now also possible to take part in creative writing sessions in a wide variety of settings: at work, in prisons, libraries and in hospitals and hospices. While the debate about whether creative writing can be taught persists, more and more students want to study it and more and more tutors want to teach the subject.

This postgraduate certificate is aimed at:

- published writers who wish to teach or offer writing workshops;
- existing creative writing tutors who want to improve or develop a more cohesive and defined pedagogy;
- graduates of postgraduate level Creative Writing programmes who wish to become teachers of creative writing;
- healthcare or industry professionals who wish to offer creative writing classes;
- qualified teachers who, as professional development, are interested in exploring the theory of teaching creative writing or who include creative exercises as part of their teaching of core subjects (eg. History or English).

Each unit will be presented via a mixture of lectures, seminars, workshops and class discussions. It is expected that students will come from a wide range of backgrounds and this diversity will form a key part of the learning experience. Students are required to participate actively in both face-to-face sessions and to engage fully in learning opportunities available on the VLE.

The student will leave the programme armed with a range of exercises that they can apply to their life as a creative writing teacher – wherever that might be. Throughout the programme the student will be asked to assess how an exercise might apply to their particular teaching context or style and how it could be adapted.

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course specification. Students will be asked to read specific texts before each unit and the key texts will be available before the start of the programme in the form of a Reader.

The course aims to enable participants to:

1. develop their skills as a teacher of creative writing and strategies for their intended teaching contexts;
2. develop and extend their knowledge of the theories and practices of the teaching of creative writing;
3. develop their repertoire of teaching, course design and assessment methods appropriate to creative writing in their context;
4. develop a reflexive and critical awareness of their own teaching practice and to transmit what they have learned from their own experience of being a writer into a classroom setting.

Learning outcomes

By the end of the Postgraduate Certificate in Teaching Creative Writing students should be able to demonstrate the following learning outcomes:

Knowledge and understanding

- Knowledge of recent research into the teaching and learning of creative writing;
- Understanding of appropriate methods for teaching, learning and assessment of creative writing at different levels;

- Development of appropriate personal qualities and professional attitudes, including the skills specific to the teaching of creative writing, including empathy, discretion and how to provide supportive critical feedback.

Intellectual skills

- Ability to critically evaluate current research into teaching and learning methods;
- Ability to design a course for different needs and levels;
- Ability to critically evaluate one's own teaching style and effectiveness of syllabus design and, where appropriate, that of other practitioners.
- An awareness and appreciation of the wider context of creativity in education settings

Practical skills

- Possession of a wide variety of practical teaching skills, including small- and large-group teaching skills, workshopping, some understanding of the nature of online support for teaching and student's guided self-reflection;
- Knowledge of assessment design appropriate to different levels;
- Ability to inspire by sharing personal and professional experience of the writing craft as a means to build students' confidence;
- Ability to create a safe and productive environment in which to learn about and share creative writing.

Transferable skills for further study and employability

- The capacity for independent thought and judgement
- The development of independent learning, study and time management skills
- The deployment of skills in critical reasoning
- The development of competence in using IT to support one's work
- The ability to work with others, productively and equitably
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study

Other transferable skills

- Effective and independent team-working;
- Ability offer effective feedback to peers and students;
- Presentation skills;
- Awareness of the place of creativity in pedagogy
- Effective communication skills, in person and online.

Study hours

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning¹. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

1 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

Teaching staff

Course Directors:

Midge Gillies

Ms Midge Gillies is the author of seven non-fiction books, including biographies of Amy Johnson and Marie Lloyd. In *The Barbed-Wire University* (Aurum Press, 2011) she explored what it was really like to be an Allied Prisoner of War in the Second World War. She is the author of *Writing Lives* (CUP, 2009) and co-author, with Sally Cline, of *Literary Non-Fiction: A Writers' & Artists' Companion* (Bloomsbury Academic, 2015). Her book *Army Wives: From Crimea to Afghanistan: the Real Lives of the Women Behind the Men in Uniform* was published in August 2016. She studied history at Girton College and has written for a range of national, international and regional newspapers and magazines. For three years she was Royal Literary Fund Fellow at Magdalene College, Cambridge and is Academic Director for Creative Writing at the Institute of Continuing Education. She is currently researching the use of oral testimony in her own non-fiction books as part of a PhD at the University of East Anglia.

Dr Lucy Durneen

Lucy is the author of internationally published poetry, award-winning short fiction and creative non-fiction. "Wild Gestures" won the Best Short Story Collection at the Saboteur Awards and was longlisted for the 2018 Edge Hill Prize. Her lyric essay "Comics, War and Ordinary Miracles", was adapted for broadcast on BBC Radio 4 in September 2016. *The Craft of Editing*, (Routledge, 2018), co-written with Adnan Mahmutović, examines the editor/author partnership and is published this autumn. Previously she was a Lecturer in English and Creative Writing at the University of Plymouth and holds a Senior Fellowship of the Higher Education Academy.

Administrative staff

Head of Academic Centre Administration: Katherine Roddwell, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746223, katherine.roddwell@ice.cam.ac.uk

Academic Centre Coordinator: Lisa Hitch, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746212, lisa.hitch@ice.cam.ac.uk

Academic Centre Administrator: Olivia Desborough, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 761278, olivia.desborough@ice.cam.ac.uk

Venue

Madingley Hall is an historic Tudor mansion on the outskirts of Cambridge with one of the finest gardens in the region and will be the venue for your classes unless otherwise specified.

The Hall is situated in the village of Madingley, three miles west of Cambridge with easy access from the M11 and the A14. Full directions are given on our website at www.ice.cam.ac.uk/directions

Teaching sessions are held at Madingley Hall, which has a variety of teaching rooms ranging from the newly refurbished Courtyard Suite to rooms in the historic Hall. Sessions may be scheduled in different teaching rooms each term.

Contact details of ICE

Institute of Continuing Education
University of Cambridge
Maddingley Hall
Maddingley
Cambridge
CB23 8AQ
T: 01223 746222
www.ice.cam.ac.uk
ug-awards@ice.cam.ac.uk

Please also refer to the 'information for students' section on ICE's website www.ice.cam.ac.uk/studying-with-us/information-for-students and the 2017/18 Student Handbook for award-bearing courses for further information and guidance relating to all aspects of the course including study skills, assignments, assessment and moderation. The Course Information and Help and Guidance section of the ICE VLE will also contain valuable information specific to your course.

Information correct as at 21 December 2018

Unit One

The Philosophy and Context of Teaching Creative Writing

Start date	Friday 5th April 2019, 9.00am	End date	Sunday 7th April 2019, 3.30pm
Venue	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
Tutor(s)	Midge Gillies Dr Lucy Durneen Guest speakers		

Aims

This unit will introduce students to the Postgraduate Certificate and will address:

- the background and history of teaching creative writing;
- the concept of 'creativity' and the arguments surrounding whether or not creative writing can be taught;
- the methodologies surrounding teaching creative writing;
- how teaching creative writing may vary within different settings such as schools, higher education and prisons.

Content

The first unit aims to situate students' own experience of teaching creative writing within the history of the discipline. Students will examine different models for the teaching of creative writing, including how the subject is taught in varying international and educational contexts. This unit invites students to begin the process of reflecting on how to become, and to continue to develop as, an effective teacher of writing and, more broadly, an enabler of creative expression. Students will explore different classroom styles and teaching strategies and reflect on how their own writing experience might influence their teaching practice, including how to manage preserving a space for creativity in an assessment-heavy academic curriculum. They will also address issues of ethics, in the context of assessment and research-as-practice.

Presentation of the unit

This unit will be a mixture of seminars, workshops and class discussions. We will also hear from guest lectures about their experience of teaching in different contexts. Students will start to gather creative writing teaching exercises and will reflect on how these could be adapted for their own teaching settings. It is expected that students will come from a wide range of backgrounds and this diversity will form a key part of the learning experience.

Students will have a chance to try out exercises and will receive feedback in the positive atmosphere of the group.

The VLE will form a key part of the learning experience and students will be expected to engage with other group members before and after each unit.

Friday 5 April 2019	Tutors	Activity/topic
9.00am - 10.30am	Midge Gillies & Lucy Durneen	Register Formal welcome and warm-up.
10.30am		Tea/Coffee break
11.00am - 12.30pm	Abigail Docherty	What is 'creativity' and how do we as teachers unleash it?
12.30pm		Lunch
1.30pm – 3.00pm	Midge Gillies & Lucy Durneen	The history of teaching creative writing in different settings. Is it even possible to teach creative writing? What <i>can't</i> you teach? What kind of student and teacher are you? Is there a methodology of teaching creative writing? Who does it, where and how?
3.00pm		Tea/Coffee break
3.30pm – 5.00pm		The beauty of reading aloud
5.00pm		Tea/Coffee break
5.30pm – 7.00pm		Honing your presentation skills
7.30pm		Dinner
9.00pm		Terrace bar open for informal discussion
Saturday 6 April 2019		
7.30am		Breakfast
9.00am - 10.30am	Lucy Durneen	Teaching Poetry
10.30am		Tea/Coffee break
11.00am -12.30pm		Lecture TBC
12.30pm		Lunch
1.30pm – 3.00pm	Midge Gillies & Lucy Durneen	Individual tutorials & preparation for short teaching exercise on Sunday
3.00pm		Tea/Coffee break
3.30pm – 5.00pm		My life in Teaching: Guest Speaker. Teaching in schools TBC
5.00pm		Tea/Coffee break
5.30pm – 7.00pm		Lecture TBC
7.30pm		Dinner
9.00pm		Terrace bar open for informal discussion
Sunday 7 April 2019		
7.30am		Breakfast
9.00am – 10.30am		Designing a five-minute creative writing teaching exercise.
10.30am		Tea/Coffee break
11.00am – 12.30pm	Midge Gillies & Lucy Durneen	Feedback on teaching exercise.

12.30pm		Lunch
1.30pm – 3.00pm	Miranda Doyle	Teaching in different contexts: Teaching in prisons and teaching ex-offenders
3.00pm		Students disperse.

Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- demonstrate strategies for developing their skills as a teacher of creative writing;
- demonstrate development of their knowledge of the theories and practices of teaching creative writing;
- show an awareness of how different teaching exercises may be adapted for different teaching settings;
- show an awareness of the heritage and development of teaching creative writing.

Student assessment

Most seminars will encourage discussion and students should expect to contribute to these. Students will be asked to contribute to creative writing exercises in class and on the VLE as a way of helping them to build up a portfolio of exercises for their own practice. Contributions to these exercises will not be marked but will prove invaluable in helping the student to experience creative writing teaching and to help them to reflect on how to shape teaching for different audiences.

All students are encouraged to maintain a private journal or commentary on their own experience of the course. Although this will not be marked it will provide a useful resource to help the student reflect on their learning experience.

It is also essential that students complete reading assignments before each unit.

Student Assignment:

Students are required to write an analysis of some aspect of teaching creative writing. The essay should draw on their experience of this unit and bear in mind the philosophy and context of teaching creative writing. In particular, their essay should reflect how their learning experience could be translated into their own teaching context. The assignment should observe the usual conventions of academic writing (see the VLE for help on this), but students are encouraged to take a personal approach when describing how a particular writing exercise or methodology might apply to their own teaching setting and creative process.

The word limit is 3,000-4,000 words and will form part of a 10,000 word portfolio of work. The word count includes footnotes and appendices, but not bibliography.

Please note: Students will complete an assignment after each module and will receive full feedback and indication of pass/fail; they will then rework each assignment for final submission at the end of the programme.

Closing date for the submission of assignments: Monday 29 April 2019 by 12.00 (noon) BST*

*British Summer Time

Reading and resource list

Books

Author / editor	Year of publication	Book title OR chapter in book, page numbers & book title and editors	Publisher and place of publication
Beck, H.	2012	<i>Teaching creative writing</i> (Teaching the new English)	Basingstoke: Palgrave Macmillan.
Griffin, G.	2013	<i>Research methods for English studies</i> (Second ed., Research methods for the arts and humanities) – see in particular, 'Creative Writing as a Research Method' by Jon Cook)	Edinburgh: Edinburgh University Press
Harbach, Chad (ed).	2014	<i>MFA versus NYC: The Two Cultures of American Fiction</i> ,	New York: N+1/Faber & Faber
Harper, G.	2015	<i>Creative Writing and Education</i> (New Writing Viewpoints	Multilingual Matters
Anna Leahy, Mary Cantrell et al	2014	<i>The Handbook of Creative Writing</i> ,	Edinburgh: Edinburgh University Press
Morley, D.	2007	<i>The Cambridge introduction to creative writing</i> (Cambridge introductions to literature).	CUP
Monteith M., & Miles, R.	1992	<i>Teaching creative writing: Theory and practice.</i>	Buckingham ; Philadelphia: Open University Press.
Myers, D.G.	2006	<i>The Elephants Teach: Creative Writing since 1880</i>	Chicago: University of Chicago Press
Prose, Francine	2007	<i>Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them</i>	New York: HarperPerennial
Ostrom, Hans	1994	<i>Colours of a Different Horse: Rethinking Creative Writing Theory and Pedagogy</i>	Urbana, IL.: National Council of Teachers
Ritter, K., & Vanderslice, S	2007	<i>Can it really be taught? Resisting lore in creative writing pedagogy.</i>	Portsmouth, NH: Boynton/Cook Heinemann.
Wandor, M.	2008	<i>The author is not dead, merely somewhere else: Creative writing reconceived.</i>	Palgrave Macmillan

Journal articles:

Author	Year of publication	Title of article	Name of journal	Volume no. and page numbers.
Craft, Anna; Cremin, Teresa; Hay, Penny and Clack, Jim	2014	Creative primary schools: developing and maintaining pedagogy for creativity	<i>Ethnography and Education</i>	9(1) pp. 16–34.
Kearns, Morales, Rosalie	2009	‘Voices of Authority: Theorizing Creative Writing Pedagogy’	<i>College Composition and Communication</i>	60.4 (2009), 790–807
Andrews, Kimberly	Jan, 2009	‘A House Divided: On the Future of Creative Writing’	<i>College English</i> , Vol. 71 No.3 Special Topic: Creative Writing in the 21st Century	Vol. 71 No.3, pp. 242-255.
Harris, Judith	Nov, 2001	‘Re-Writing the Subject: Psychoanalytic approaches to Creative Writing and Composition Pedagogy’	<i>College English</i>	Vol. 64, No. 2, Nov 2001, pp. 175-204

Please also look at the following websites:

<http://www.age-exchange.org.uk/>

Age Exchange was established in 1983 and uses ‘reminiscence therapy’ to support elderly people. It also provides specialist reminiscence training for other professionals in libraries, care homes, museums etc.

Unit Two

Designing a Creative Writing Course

Start date Friday 28th June 2019, 9.00am **End date** Sunday 30th June 2019,
3.30pm

Venue Madingley Hall, Madingley, Cambridge, CB23 8AQ

Tutor(s) Midge Gillies

Dr Lucy Durneen

Guest speakers

Aims

This unit will address:

- different models of creative writing courses and the advantages and challenges of each;
- the pedagogical theories behind different types of courses;
- the use of close reading in different settings and what makes a good extract;
- the quality assurance aspects of designing a creative writing course;
- the emotional and psychological impact of teaching creative writing for tutors and students.

Content

Module Two focuses on course design. 'Course' here is used to describe learning that may take place over a relatively short period (one class or day school, for example), or a longer module, series of workshops, or year- or term-long programme which may be online or face to face. Students will become familiar with the pedagogical terminology of aims, objective and learning outcomes and will reflect on how best to devise, plan and deliver a syllabus relevant to their own expertise and the interests and the needs of their students.

Students will also be invited to reflect on how to manage 'designing for creativity' and the pedagogical challenge of combining exploration and experimentation within the structures of a planned session.

Presentation of the unit

As in the previous unit, this unit will be a mixture of seminars, workshops and class discussions. We will also hear from guest lectures about their experience of teaching in different contexts. Students will continue to gather creative writing teaching exercises and will reflect on how these could be adapted for their own teaching settings. Following the unit, students will have a chance to experience what it is like to teach online by using our own VLE.

Start date: Friday 28 June 2019	Tutors	Activity/topic
9.00am - 10.30am	Midge Gillies	How do different courses vary in their pace and content, and the audiences they can reach, from 'pop-up' sessions to longer courses and online programmes? How can you adapt one exercise for different contexts? Students will design their own course in pairs or groups.
10.30am		Tea/Coffee break
11.00am - 12.30pm	Midge Gillies	Online teaching. How is it different and what are its pros and cons? How does "netiquette" work? How can it be used for "blended" learning?
12.30pm		Lunch
1.30pm – 3.00pm		How can tutors use close reading and what makes a good extract? How can we "decolonise" our curriculum and ensure our reading lists are diverse and challenging?
3.00pm		Tea/Coffee break
3.30pm – 5.00pm	Guest speaker	Mixing generations.
5.00pm		Tea/Coffee break
5.30pm – 7.00pm		My life in Teaching: creative writing in a therapeutic setting
7.30pm		Dinner
9.00pm		Terrace bar open for informal discussion
Saturday 29 June 2019		
7.30am		Breakfast
9.00 am - 10.30am	Lucy Durneen	Teaching long and short fiction
10.30am		Tea/Coffee break
11.00am - 12.30pm	Midge Gillies	Teaching non-fiction.
12.30pm		Lunch
1.30pm – 3.00pm	Midge Gillies & Lucy Durneen	Individual tutorials
3.00pm		Tea/Coffee break
3.30pm – 5.00pm	Lizzie Speller	How to make the most of a creative writing class visit.

5.00pm		Tea/Coffee break
5.30pm – 7.00pm		Guest Lecture
7.30pm		Dinner
9.00pm		Terrace bar open for informal discussion
Sunday 30 June 2019		
7.30am		Breakfast
9.00am – 10.30am	Dr Jenny Bavidge	Quality assurance. What you need to know for both accredited and non-accredited courses. How to tell a learning aim from a learning outcome and how to use benchmarks in different settings.
10.30am		Tea/Coffee break
11.00am – 12.30pm	Julie Webb	Protecting the student, protecting the tutor. Creative writing can have a profound impact on the writer and the tutor. Psychotherapist Julie Webb offers advice on how to protect both parties.
12.30pm		Lunch
1.30pm – 3.00pm		Derek Niemann: Taking the classroom outside.
3.00pm		Students disperse.

Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- demonstrate an awareness of a range of teaching, course design and assessment methods appropriate to teaching creative writing in their particular context;
- demonstrate a reflexive and critical awareness of their own teaching practice and how, where appropriate, their experience of being a writer may be translated to the classroom.
- show an awareness of the various theories concerning quality assurance in assessment.

Student assessment

Most seminars will encourage discussion and students should expect to contribute to these. To help the teacher to build up a portfolio of writing exercises that they can adapt for their own context, students will be asked to contribute to creative writing exercises in class and on the VLE. These will not be marked but will prove invaluable in helping the student to experience creative writing teaching and to help them to reflect on how to shape teaching for different audiences.

Following the unit, students will have the chance to experience what it is like to run an online forum using a writing prompt they have devised.

All students are encouraged to maintain a private journal or commentary on their own experience of the course. Although this will not be marked it will provide a useful resource to help the student reflect on their learning experience.

It is essential that students complete reading assignments before each unit and the students should familiarize themselves with the QAA Subject Benchmark for Creative Writing at Higher Education level. A link to this document is available on the VLE.

Student Assignment

Design a course or learning activity, for example, an extract for close reading, a reading list, a writing prompt or a topic for discussion. The course or activity should be appropriate to your level of teaching and the setting in which you teach. The activity or course must be accompanied by a critical commentary explaining the reasons why you designed the course or activity in a particular way and the pedagogical influences you explored during the planning.

The word limit is 3,000-4,000 words and will form part of a 10,000 word portfolio of work. The wordcount includes footnotes and appendices, but not bibliography.

Closing date for the submission of assignments: 22 July 2019 by 12.00 (noon) BST*

* British Summer Time

Reading and resource list

Books

Author / editor	Year of publication	Book title OR chapter in book, page numbers & book title and editors	Publisher and place of publication
Bolton, Gillie	2000	<i>The Therapeutic Potential of Creative Writing</i>	London: Jessica Kingsley
Drew, C., Rein, J., & Yost, D.	2011	<i>Dispatches from the classroom: Graduate students on creative writing pedagogy.</i>	New York: Continuum
Hunt, Celia	2000	<i>Therapeutic Dimensions of Autobiography in Creative Writing</i>	London: Jessica Kingsley
Pennebaker, J.W., & Smyth, J.M	2016	<i>Opening up by writing it down</i>	New York, NY: The Guilford Press.
Prose, Francine	2007	<i>Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them</i> (see chapter one, 'Close Reading')	New York: Harper Perennial
Stockton, Helen.	2014	<i>Teaching Creative Writing: Ideas, Exercises, Resources and Lesson Plans</i>	How To
Bishop, Wendy & Starkey, David	2006	<i>Keywords in Creative Writing</i>	Utah State University Press
Van der Meer	2018	<i>Wonderbook, The Illustrated Guide to Creating Imaginative Fiction,</i>	Abrams Image

Walker, E.	2012	<i>Teaching creative writing: Practical approaches.</i>	Ely: Professional and Higher Partnership Ltd: Creative Writing Studies
Young, J.	2009	<i>Resources for teaching creative writing</i>	London: Continuum

Journal articles:

Author	Year of publication	Title of article	Name of journal	Volume no. and page numbers.
Bizzaro, Patrick	May 1998	'Review: Should I Write this Essay or Finish a Poem? Teaching Writing Creatively...'	<i>College Composition and Communication</i>	Vol. 49, No. 2, May 1998, pp. 285-297
Peckham, Rachel	Fall, 2011	'The Elephant Evaluates: Some notes on the Problem of Grades in Graduate Creative Writing Programs'	<i>Composition Studies</i>	Vol. 39 No.2 Fall 2011, pp. 79-99)

Unit Three

Assessment and Feedback in a Creative Writing Course

Start date Friday 6th September 2019, 9.00am **End date** Sunday 8th September 2019, 3.30pm

Venue Madingley Hall, Madingley, Cambridge, CB23 8AQ

Tutor(s) Midge Gillies

Dr Lucy Durneen

Guest speakers

Aims

This unit will address:

- different ways of providing feedback in different contexts;
- the pedagogical theories behind different types of feedback;
- the challenges of providing written feedback to a range of students;
- the historical roots of the workshop and its appropriateness in different settings.

Content

This Module focuses on how to assess and provide feedback on creative writing. Students will return to the contention that creative writing cannot be taught and will examine examples of criteria for the examination and assessment of creative writing. Students will be invited to reflect upon the assessment tasks suited to the courses they created during Module 2.

The Module will also provide guidance and practical exercises related to best practice in the provision of feedback for creative writing. Students will be asked to provide peer feedback on each other's creative writing and to use this experience to evaluate the quality and style of their feedback. The Module will explore the difference between pedagogical feedback and editorial comment, with specific consideration for the ways in which feedback might distinguish between technical aspects of writing and broader creative concerns.

Presentation of the unit

As in previous units, this unit will be a mixture of seminars, workshops and class discussions. We will also hear from guest lectures about their experience of teaching in different contexts. Students will continue to gather creative writing teaching exercises and will reflect on how these could be adapted for their own teaching settings.

Start date: Friday 6 September 2019	Tutors	Activity/topic
9.00am - 10.30am	Midge Gillies & Lucy Durneen	We will return to the theme of “Can we teach creativity” and discuss the further question of how do we assess creative writing? We will also look at the difficulties of overcoming subjectivity and personal preferences when it comes to genre. We will discuss the ways in which offering feedback to a student who is writing, for example, poetry may be different from offering feedback on a novel, memoir or script for performance.
10.30am		Tea/Coffee break
11.00am - 12.30pm	Midge Gillies & Lucy Durneen	What are the different ways of giving feedback, e.g. oral (in person and recorded) versus written, tutor-to-student; student-to-student and how do students respond to each? How much feedback is it appropriate to provide and what sort of language should we use? We will mark genuine assignments and reflect on the feedback given by tutors. What feedback should you give to a talented writer? We will design our own feedback form.
12.30pm		Lunch
1.30pm – 3.00pm		How to use writing for performance and how to assess it.
3.00pm		Tea/Coffee break
3.30pm – 5.00pm	Lucy Sheerman	Teaching creative writing in a public forum. How do you apply for funding and do you judge whether your project has been a success.
5.00pm		Tea/Coffee break
5.30pm – 7.00pm		Guest lecture
7.30pm		Dinner
9.00pm		Terrace bar open for informal discussion
Saturday 7 September 2019		
07.30am	Breakfast	
09.00-10.30am	Midge Gillies & Lucy Durneen	Lecture TBC
10.30am		Tea/Coffee break
11.00am - 12.30pm	Midge Gillies & Lucy Durneen	Workshops. Where did they start and how are they run? Does the American model suit every situation?

12.30pm		Lunch
1.30pm – 3.00pm	Midge Gillies & Lucy Durneen	Individual tutorials. During this time you will also devise your own writing prompt and provide written feedback on three pieces of work.
3.00pm		Tea/Coffee break
3.30pm – 5.00pm		Discussion and sharing of feedback on assigned pieces of work.
5.00pm		Tea/Coffee break
5.30pm – 7.00pm	TBC	My life in teaching: A novelist's experience
7.30pm		Dinner
9.00pm		Terrace bar open for informal discussion
Sunday 8 September 2019		
7.30am		Breakfast
9.00am – 10.30am		Share your creative writing prompt in a workshop.
10.30am		Tea/Coffee break
11.00am- 12.30pm		How do you deal with 'difficult' students? This will include case studies and problem solving.
12.30pm		Lunch
1.30pm – 3.00pm		Round-up of course and discussion about submitting assignments.
3.00pm		Students disperse.

Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- demonstrate knowledge of different ways of offering feedback and the pros and cons of each;
- show an awareness of how to set up and manage a workshop in a way that is compatible with their teaching environment;
- respond to their own possible prejudices and strengths in assessing a piece of writing and be aware of how to counter or make the most of these aspects of their approach to teaching.

Student assignment

Assignment:

Either: Write a critical evaluation of the feedback process, using the feedback offered and received written during the module as a starting point,

Or: Write a critical evaluation of the assessment task written for this Module.

The word limit is 3,000-4,000 words and will form part of a 10,000 word portfolio of work. The word count includes footnotes and appendices, but not bibliography.

Closing date for the submission of assignments: 30 September 2019 by 12.00 (noon) BST*

* British Summer Time

Reading and resource list

Author / editor	Year of publication	Book title OR chapter in book, page numbers & book title and editors	Publisher and place of publication
D'Addario, Miguel & Vanille Leseur Perrin (trans.)	2018	<i>Creative Writing Workshop</i>	Babelcube Inc.
Drew, C., Rein, J., & Yost, D.	2011	<i>Dispatches from the classroom: Graduate students on creative writing pedagogy.</i>	New York: Continuum
Field, V. & Thompson, K. (eds.)	2006	<i>Writing Works: A Resource Handbook for Therapeutic Writing Workshops and Activities</i>	London: Jessica Kingsley
Gotham Writers	2003	<i>Gotham Writers' Workshop Writing Fiction: the Practical Guide from New York's acclaimed Creative Writing School</i>	New York: Bloomsbury USA
Wulff, Helena	2017	<i>The Anthropologist as Writer: Genres and Contexts in the Twenty-First Century</i>	New York/Oxford: Berghahn Books
Ziegler, Adam	2007	<i>The Writing Workshop Notebook: Notes on Creating and Workshopping</i>	Soft Skull Press

Journal articles:

Author	Year of publication	Title of article	Name of journal	Volume no. and page numbers.
Kearns, Morales, Rosalie	2009	'Voices of Authority: Theorizing Creative Writing Pedagogy'	<i>College Composition and Communication</i>	60.4 (2009), 790–807
Kuo, Hsu-Chan, Burnard, P., McLellan, R., Cheng, Y., and Wu, J-J.	2017	'The development of indicators for creativity education and a questionnaire to evaluate its delivery and practice'	<i>Thinking Skills and Creativity</i>	24, 186-198.
Peckham, Rachel	Fall, 2011	'The Elephant Evaluates: Some notes on the Problem of Grades in Graduate Creative Writing Programs'	<i>Composition Studies</i>	Vol. 39 No.2 Fall 2011, pp. 79-99)

Pullinger, D & Whitley, D.	2016	'Beyond Measure: The Value of a Memorised Poem'	<i>Changing English</i>	Special Issue on 'The Uses of Poetry', 23 (4)
Schneiderman, Jason	2010	'The Phenomenological Workshop: Notes Toward a Theory of the Workshop.'	<i>The American Poetry Review</i>	vol. 39, no. 2, 2010, pp. 41–47. JSTOR, JSTOR, www.jstor.org/stable/20684522 .
Vanderslice, Stephanie	2010	'Response to Rosalie Morales Kearns's "Voice of Authority"'	<i>College Composition and Communication</i>	Vol. 61, issue 4, pp 759-760

TIMETABLE

Module 1

The Philosophy and Context of Teaching Creative Writing

Friday 5th April 2019 - Sunday 7th April 2019

Module 2

Designing a Creative Writing Course

Friday 28th June 2019 - Sunday 30th June 2019

Module 3

Assessment and feedback in a creative writing course

Friday 6th September - Sunday 8th September 2019

Assignment submission dates are normally 3 weeks after final teaching session of term.

Summative Assignments submitted: Monday 6 Jan 2020, 12.00 noon

Whilst every effort is made to avoid changes to this programme, published details may be altered without notice at any time. The Institute reserves the right to withdraw or amend any part of this programme without prior notice.

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