



UNIVERSITY OF  
CAMBRIDGE

Institute of Continuing Education

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# **Undergraduate Diploma in Creative Writing: Advanced Non-Fiction**

**2020 – 2021**

**Course code: 2021DCR101**

**COURSE GUIDE**

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Welcome to the **Undergraduate Diploma in Creative Writing: Advanced Fiction and Non-Fiction**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Diploma is taught and awarded at FHEQ level 5 (i.e. second-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: <http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer>.

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course guide.

The programme aims to:

1. introduce students to a wide range of non-fiction styles in order to stimulate and develop their own creative writing;
2. develop students' critical skills in assessing the work of published authors and their own writing;
3. provide opportunities for students to experiment with their own work and to build their confidence;
4. extend students' knowledge of the transferability of techniques between different forms of non-fiction;
5. encourage students to contextualise their writing within a variety of traditions and styles;
6. provide opportunities for progression to further study in the area of 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

### 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 learning<sup>1</sup>. 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.

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

### Teaching staff

#### Course Director

**Derek Niemann** is a freelance writer and editor specialising in natural history. In 2012, he interrupted a career writing about bees and butterflies to begin researching and writing a family history story that was published in 2015 as *A Nazi in the Family* (Short Books), based on the SS grandfather he never knew. His most recent non-fiction book *A Tale of Trees: The battle to save Britain's ancient woodland* was published in October 2016 (Short Books).

Derek's other non-fiction title was *Birds in a Cage* (Short Books, 2011), telling the story of four Prisoner of War birdwatchers in World War II. Derek is a country diary columnist for the Guardian, and edits the magazine of the Small Woods Association. Formerly he was children's magazines editor for the RSPB (1998-2014) and has written a number of wildlife books for children.

## **Tutors**

The course will be taught by a team of experienced tutors with teaching and research interests in diverse areas of critical and creative work. The most up-to-date lecture list for each unit including any guest lecturers will be published in the course's Virtual Learning Environment. Tutors on this course will likely include:

### **Dr Midge Gillies**

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 explores 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 and Course Director for the MSt in Creative Writing. She researched the use of oral testimony in her own non-fiction books as part of her PhD at the University of East Anglia and is currently working on a biography of Piccadilly Circus to be published in 2022.

**Miranda Doyle** is part of the Life Writing Team at the University of Cambridge Creative Writing Centre based at Madingley Hall. She also teaches memoir and life writing at the Faber Academy, and creative writing as part of Hills Road's Sixth Form College Adult Education programme. She has a distinction in Creative and Life Writing from Goldsmiths and led the Philosophy Department's Autobiography: Self and Truth module for five years at Anglia Ruskin University. Her fascination with the form is longstanding, motivating classes that seek to explore a writer's relationship with the page. Through her workshops she hopes to build a mutually supportive foundation for all her students through which they can develop meaningful relationships with one another, which will support them throughout their writing lives. Her memoir, *A Book of Untruths*, was published in June 2017 by Faber & Faber.

### **Dr Lucy Durneen**

Dr Lucy Durneen's short stories, poetry and non-fiction have been published and commended internationally in journals including *World Literature Today*, *Hotel Amerika*, and *Meniscus*. Her fiction has been Pushcart Prize nominated and Highly Commended in the Manchester Fiction Prize, while her non-fiction has been adapted for broadcast on BBC Radio 4, and listed as a Notable Essay in *Best American Essays 2017*. Her first short story collection, *Wild Gestures*, was published in 2017 with Australian press MidnightSun and won Best Short Story Collection at the Saboteur Awards in London in May of the same year. Her research interests include war writing, literatures of exile, migration and asylum, and graphic narratives, as well as short stories, creative non-fiction and hybrid forms of writing. Her chapbook of poetry, *Shipwrecks, (Or, Men who do not love me explain love to me)* is to be published with Dancing Girl Press in 2020.

### **Dr Joanne Limburg**

Joanne Limburg is an experienced writer and creative writing tutor. She began her writing career as a poet, publishing three poetry collections for adults and one for children. She has also published two non-fiction books - both memoirs - and one novel. Joanne has a PhD in

Creative Writing from the University of Kingston and has taught creative writing for the Open University and at De Montfort University in Leicester. Her aim as a teacher is to help her students acquire both the competence and the confidence to write well.

### Administrative staff

**Head of Academic Centre Administration:** Sarah Blakeney, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 760865

**Academic Centre Co-ordinator:** Lisa Hitch, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746212

**Academic Centre Administrator:** TBC, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 761278,

Email: [creativewriting@ice.cam.ac.uk](mailto:creativewriting@ice.cam.ac.uk)

### Venue

The Institute of Continuing Education's administrative headquarters are at Madingley Hall, an elegant country house built in the 16th century and set in gardens of about seven acres, designed in the 18th century by Capability Brown. Please visit [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) and [www.madingleyhall.co.uk](http://www.madingleyhall.co.uk) for further information.

### Contact details of ICE

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[ug-awards@ice.cam.ac.uk](mailto:ug-awards@ice.cam.ac.uk)

*Please also refer to the 'information for students' section on our website <http://www.ice.cam.ac.uk/studying-with-us/information-for-students> and the 20/21 Student Handbook 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 01 July 2020*

Syllabus for first unit  
Michaelmas term 2020

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# Creative Non-Fiction: People

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<b>Start date</b>	19 October 2020	<b>End date</b>	14 December 2020
<b>Day</b>	Mondays and Saturdays	<b>Time</b>	7.15 – 9.15pm Mondays
<b>Venue</b>	Remote delivery		
<b>Tutors</b>	Miranda Doyle and Dr Midge Gillies	<b>No. of meetings</b>	9 evening classes plus 2 Saturday day-schools (7 November and 5 December 2020)  Saturdays 11am – 4pm (with break 1-2pm)

## Aims

- To introduce students to creative non-fiction, with a focus on biography and memoir.
- To analyse various techniques of organising a fragmented, overcrowded life.
- To encourage students to experiment with their own writing.
- To enable students to write in ways that harness established literary traditions.

## Content

What is Creative Non-fiction, or some people prefer: Narrative Non-fiction? The American writer Lee Gutkind, who helped coin the phrase, defines it as true stories, well told. Whether journal article, memoir, biography, essay, what readers are looking for in non-fiction is factually accurate prose about real people and real events that is compelling.

The word 'creative' has attracted many dissenters, but crafting stories, wherever we find them, needs writerly solutions so that our readers can be as enthralled by memoir as they are by the novel. Encouraging us, as writers, to find our place in the story, creative non-fiction has a flexibility that enables us to be both poetic and journalistic so as to tell those larger truths.

By holding the story ourselves, as narrators, we can navigate conflicting stories, and by being honest with the reader earn their trust.

## Presentation of the unit

This unit will be taught through a series of informal seminars. You will use close reading, discussion and practical writing exercises to explore different approaches to creative non-fiction. Each class is designed to expose you to new ideas or techniques and to encourage you to experiment in a relaxed, supportive and friendly atmosphere. There will also be the chance to share work on the class's password-protected Virtual Learning Environment (VLE).

All teaching will be carried out remotely. We will “meet” via live video conferencing and guest speakers will also join us by video. There may be additional, pre-recorded presentations for you to watch between classes. All our tutors have experience of teaching remotely.

### Provisional lecture list

Session	Date	Indicative content
Lecture 1	19 October 2020	Introduction: Writing life and creative non-fiction
Lecture 2	26 October 2020	The blurring between fiction and non-fiction
Lecture 3	2 November 2020	Structure
Saturday school, (11am-1pm, 2-4pm)	7 November 2020	Book discussion, guest speaker
Lecture 4	9 November 2020	Subjectivity and ethics.
Lecture 5	16 November 2020	Which lives can be written about?
Lecture 6	23 November 2020	Who owns a life?
Lecture 7	30 November 2020	Research
Saturday school, (11am-1pm, 2-4pm)	5 December 2020	Workshopping. Book discussion. Guest speaker
Lecture 8	7 December 2020	Turning research into good writing
Lecture 9	14 December 2020	How present should the author be in a story?

### Learning Outcomes

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

- (i) show an awareness of how to structure and develop an extended piece of life writing;
- (ii) develop skills to manage the structuring of life stories;
- (iii) assess the merits of different treatments of memoir and biography;
- (iv) demonstrate an understanding of the link between different creative forms and ideas and how aspects of them may be used within their work.

As this is a Diploma course, equivalent at least to second-year undergraduate standard, students are required to carry out tasks between day schools to make the most of the course. These tasks include reading books relevant to ideas to be explored in the following day school and completing written exercises or small pieces of research.

All students are encouraged to maintain a private journal or commentary on their own writing and thoughts throughout the course. Although this will not be marked it will provide a useful resource when the student plans their critical commentary (see below).

Most seminars will encourage discussion and students should expect to contribute to these and it is hoped they will be willing to show or read out examples of their own writing.

The end-of-term assignment will be made up of two elements:

1. A creative piece of writing of between 2,500 and 3,000 words, **the title of which must be agreed with the tutor beforehand to ensure it meets the learning outcomes of the unit.** The assignment may be a chapter or section of a work of creative non-fiction. This may be a piece of nature or travel writing, part of a memoir or biography, or a piece of narrative history. It must be an original piece of work and, ideally, developed in response to issues explored in the course.

Assignment length: 2,500- 3,000 words. Weighting: 80% of unit grade.

2. A critical commentary on the creative work submitted by the student for this module. This will give the student the opportunity to reflect on the choices made when writing their creative piece and help them to understand the process of writing. By writing the commentary the student will have a clearer idea of the extent to which they achieved what they set out to achieve and how they have been influenced by other writers. Advice about how to write a successful critical commentary will be offered during the course.

Assignment length: 1,500 words. Weighting: 20% of unit grade.

Please note that not every learning outcome will apply to **both** the creative assignment and the critical commentary.

*Closing date for the submission of assignments:*

**Wednesday 6 January 2021 by 12.00 noon GMT\***

\*Greenwich Mean Time

### Reading and resource list

Editor	Title	Publisher and date
Carew, Keggie	<i>Dadland</i>	London: Vintage, 2016
Cumming, Laura	<i>On Chapel Sands: My Mother and Other Missing Persons*</i>	Vintage, 2019
Farley, Paul & Symmons Roberts, M	<i>Deaths of the Poets</i>	London: Cape, 2017
Gidla, Sujatha	<i>Ants Amongst Elephants</i>	London: Daunt Books, 2018
Grant, Colin	<i>Babey at the Wheel</i>	London: Vintage, 2013
Harding, Thomas	<i>The House by the Lake</i>	London: Penguin, 2015



Hong Kingston, Maxine	<i>The Woman Warrior*</i>	London: Picador, 1981
Hughes, Kathryn	<i>Victorians Undone</i>	London: Harper Collins, 2017
Kraus, Chris	<i>I Love Dick</i>	London: Profile, 2015
Lee, Hermione	<i>Body Parts</i>	London: Pimlico, 2008
Limburg, Joanne	<i>Small Pieces: A Memoir of Loss and Consolation</i>	London: Atlantic, 2018
Luiselli, Valeria	<i>Tell Me How it Ends*</i>	Coffee House Books, 2017
Malcolm, Janet	<i>The Journalist and the Murderer</i>	London: Bloomsbury, 1991
Nelson, Maggie	<i>The Argonauts*</i>	London: Melville House, 2016
Sissay, Lemn	<i>My Name is Why</i>	Edinburgh: Canongate, 2019
Summerscale, Kate	<i>Mrs Robinson's Disgrace</i>	London: Bloomsbury, 2012
Wade, Francesca	<i>Square Haunting: Five Women, Freedom and London Between the Wars*</i>	Faber & Faber, 2020

\* indicates required reading, students will be advised when specific books will be discussed.

Syllabus for second unit  
Lent term 2021

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## Writing about Place

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<b>Start date</b>	4 January 2021	<b>End date</b>	8 March 2021
<b>Day</b>	Mondays and Saturdays	<b>Time</b>	7.15 – 9.15pm Mondays
<b>Venue</b>	Remote delivery		
<b>Tutors</b>	Derek Niemann	<b>No. of meetings</b>	10 evening classes plus 2 Saturday day-schools (23 January and 23 February 2021)  Saturdays 11am – 4pm (with break 1-2pm)

### Aims

- To introduce students to a range of different ways of writing about place;
- To analyse various techniques of writing about place – both rural and urban;
- To encourage students to experiment with their own writing;
- To enable students to write in ways that harness established literary traditions.

### Content

Establishing a sense of place is an important component of much creative non-fiction writing. This unit will set out to show that 'place' can serve far more functions than simply as a backdrop to a narrative. We will look at how different writers with a strong sense of place bring locations to the fore, so that they are fundamental to the author's work, setting its tone, content and character.

Students will be encouraged to explore both the breadth and depth of subjects and techniques that combine to create a sense of place. The group will explore approaches to travel and family memoir writing that capture the feel of faraway destinations, as well as grounding themselves in their local area as source material for their own experimental writing. Students will also study examples of various nature writers' non-fiction in embodying place within their work. In the final session, the group will – with the help of a guest speaker – address often under-used aspects of place writing by examining the role of food and human senses in capturing the essence of a location.

### Presentation of the unit

This unit will be taught through a series of informal seminars. You will use close reading, discussion and practical writing exercises to explore different approaches to creative non-fiction. Each class is designed to expose you to new ideas or techniques and to encourage you to experiment in a relaxed, supportive and friendly atmosphere. There will also be the chance to share work on the class's password-protected Virtual Learning Environment (VLE).

All teaching will be carried out remotely. We will “meet” via live video conferencing and sessions will be recorded and stored on the VLE so that you can watch them if you miss a class or want to refresh your memory. Our guest speakers will also join us by video, usually from their home or office. There may be additional, pre-recorded presentations for you to watch between classes. All our tutors have experience of teaching remotely.

### Provisional lecture list

Session	Date	Content
Lecture 1	4 January 2021	Cultural landscapes
Lecture 2	11 January 2021	Creating a sense of place
Lecture 3	18 January 2021	What are the components that go together to make up the burgeoning genre called ‘nature writing’?
Saturday day-school (11am-1pm, 2-4pm)	23 January 2021	Book discussions. Guest speaker
Lecture 4	25 January 2021	Writing about environmental issues
Lecture 5	1 February 2021	Travel writing. How do we employ observations to engage and hold the attention of readers?
Lecture 6	8 February 2021	Travel writing (continued)
Lecture 7	15 February 2021	Writing that blends genres
Saturday school (11am-1pm, 2-4pm)	20 February 2021	Book discussion, workshopping, guest speaker.
Lecture 8	22 February 2021	Turning painful experiences into stories
Lecture 9	1 March 2021	Writing using our senses
Lecture 10	8 March 2021	How might writing about place change in the future?

### Learning Outcomes

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

- (i) show an awareness of how to structure and develop an extended piece of prose;
- (ii) develop skills to create a sense of place and/or time;
- (iii) assess the merits of different ideas and treatments for a fictional narrative;
- (iv) demonstrate an understanding of the link between different creative forms and ideas and how aspects of them may be used within their work.

## Student assessment

As this is a Diploma course, equivalent at least to second-year undergraduate standard, students are required to carry out tasks between day-schools to make the most of the course. These tasks include reading books relevant to ideas to be explored in the following day-school and completing written exercises or small pieces of research.

All students are encouraged to maintain a private journal or commentary on their own writing and thoughts throughout the course. Although this will not be marked it will provide a useful resource when the student plans their critical commentary (see below).

Most seminars will encourage discussion and students should expect to contribute to these and it is hoped they will be willing to show or read out examples of their own writing.

The end-of-term assignment will be made up of two elements:

1. A creative piece of writing of between 2,500 and 3,000 words, **the title of which must be agreed with the tutor beforehand to ensure it meets the learning outcomes of the unit.** The assignment may be a chapter or section of a work of non-fiction that focuses on place. This may be a piece of nature or travel writing, part of a memoir or biography, or a piece of narrative history in which place plays a key part. It must be an original piece of work and, ideally, developed in response to issues explored in the course.

Assignment length: 2,500- 3,000 words. Weighting: 80% of unit grade.

2. A critical commentary on the creative work submitted by the student for this module. This will give the student the opportunity to reflect on the choices made when writing their creative piece and help them to understand the process of writing. By writing the commentary the student will have a clearer idea of the extent to which they achieved what they set out to achieve and how they have been influenced by other writers. Advice about how to write a successful critical commentary will be offered during the course.

Assignment length: 1,500 words. Weighting: 20% of unit grade.

Please note that not every learning outcome will apply to **both** the creative assignment and the critical commentary.

*Closing date for the submission of assignments: **Wednesday 31 March 2021 by 12.00 noon BST\****

\*British Summer Time

## Reading and resource list

Editor	Title	Publisher and date
Bouvier, Nicholas	<i>The Way of the World*</i>	Eland Publishing Ltd, 2007
Clare, Horatio	<i>The Light in the Dark: a winter journal</i>	London: Elliott & Thompson, 2018
Cocker, Mark	<i>Our Place: can we save Britain's wildlife before it is too late?</i>	London: Jonathan Cape, 2018

Deakin, Roger	<i>Wildwood: a journey through trees</i>	London: Penguin, 2007
Edemariam, Aida	<i>The Wife's Tale*</i>	Fourth Estate, 2018
Foxcroft, Louise	<i>Calories and Corsets: A history of dieting over 2,000 years</i>	London: Profile Books, 2012
Laing, Olivia	<i>The Lonely City: adventures in the art of being alone</i>	Edinburgh: Canongate, 2016
Jacobs, Michael	<i>The Robber of Memories</i>	Granta, 2012
Jamie, Kathleen	<i>Findings</i>	London: Sort of Books, 2005
Macfarlane, Robert	<i>The Wild Places</i>	London: Granta, 2007
Mak, Geert	<i>The Bridge: A Journey Between Orient and Occident*</i>	Vintage, 2009
Nicolson, Adam	<i>The Seabird's Cry</i>	London: William Collins, 2017
Parnell, Ed	<i>Ghostland: In Search of a Haunted Country*</i>	William Collins, 2019
Solnit, Rebecca	<i>A Field Guide to Getting Lost</i>	Edinburgh: Canongate, 2006

\* indicates required reading, students will be told on which dates books will be discussed.

Syllabus for third unit  
Easter term 2021

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## Creative Non-Fiction: Objects

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<b>Start date</b>	5 April 2021	<b>End date</b>	15 May 2021
<b>Day</b>	Mondays and Saturdays	<b>Time</b>	7.15 – 9.15pm Mondays
<b>Venue</b>	Remote delivery		
<b>Tutors</b>	Miranda Doyle and Derek Niemann	<b>No. of meetings</b>	6 evening classes plus 3 Saturday day-schools (17 April and 1 and 15 May 2021)  Saturdays 11am – 4pm (with break 1-2pm)

### Aims

- To introduce students to a range of different ways of writing about objects.
- To analyse various techniques of writing about objects and their connection to different forms of creative non-fiction.
- To encourage students to experiment with their own writing.
- To enable students to write in ways that harness established literary traditions.
- To evaluate our understanding of the ‘fourth genre’ of Creative Non-Fiction.

### Content

Simple objects can tell a multitude of stories – personal, collective, geographic, scientific. This unit aims to explore not only a variety of examples of texts with a central focus on a particular object, specimen or ‘thing’, but also to analyse the different narrative means of expressing these stories, in both short and long form. We will look at texts that blend genres, lyric essays, and medical writing, amongst others. We’ll explore the wealth of objects held in the city’s museum collections to provide source material for writing tasks. We’ll also revisit the core idea of what creative non-fiction might be, its challenges, possibilities, and surprises, and consider whether or not our perceptions of its ‘hard borders’ - our understanding of what it means to write ‘(re)creatively’ - might have changed over the course of the Diploma.

### Presentation of the unit

This unit will be taught through a series of informal seminars. You will use close reading, discussion and practical writing exercises to explore different approaches to creative non-fiction. Each class is designed to expose you to new ideas or techniques and to encourage you to experiment in a relaxed, supportive and friendly atmosphere. There will also be the chance to share work on the class’s password-protected Virtual Learning Environment (VLE).

All teaching will be carried out remotely. We will “meet” via live video conferencing and sessions will be recorded and stored on the VLE so that you can watch them if you miss a class or want to refresh your memory. Our guest speakers will also join us by video, usually

from their home or office. There may be additional, pre-recorded presentations for you to watch between classes. All our tutors have experience of teaching remotely.

### Provisional lecture list

Session	Date	Content
Lecture 1	5 April 2021	How can “things” help to uncover the missing people of history and contemporary life?
Lecture 2	12 April 2021	How might clothes and accessories help paint a picture of a person?
Saturday day-school (11am-1pm, 2-4pm)	17 April 2021	Lyric essays
Lecture 3	19 April 2021	Using objects to find hidden stories
Lecture 4	26 April 2021	Using colour in our writing.
Saturday day-school (11am-1pm, 2-4pm)	1 May 2021	Structure. Book discussions. Guest speaker.
Lecture 5	3 May 2021	Science and medical writing
Lecture 6	10 May 2021	Braiding
Saturday day-school (11am-1pm, 2-4pm)	15 May 2021	Workshopping, conclusion of the year.

### Learning Outcomes

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

- (i) show an awareness of how to structure and develop an extended piece of creative non-fiction;
- (ii) develop skills to manage the structuring of long and short form CNF;
- (iii) assess the merits of different methods of expanding the ‘stories’ of specific objects;
- (iv) demonstrate an understanding of the link between different creative forms and ideas and how aspects of them may be used within their work.

### Student assessment

As this is a Diploma course, equivalent at least to second-year undergraduate standard, students are required to carry out tasks between day-schools to make the most of the course. These tasks include reading books relevant to ideas to be explored in the following day-school and completing written exercises or small pieces of research.

All students are encouraged to maintain a private journal or commentary on their own writing and thoughts throughout the course. Although this will not be marked it will provide a useful

resource when the student plans their critical commentary (see below).

Most seminars will encourage discussion and students should expect to contribute to these and it is hoped they will be willing to show or read out examples of their own writing.

The end-of-term assignment will be made up of two elements:

1. A creative piece of writing of between 2,500 and 3,000 words, **the title of which must be agreed with the tutor beforehand to ensure it meets the learning outcomes of the unit.** The assignment may be a chapter or section of a work of non-fiction that focuses on an object or objects. This may be a piece of nature or travel writing, part of a memoir or biography, or a piece of narrative history in which an object or objects play a key part. It must be an original piece of work and, ideally, developed in response to issues explored in the course.

Assignment length: 2,500- 3,000 words. Weighting: 80% of unit grade.

2. A critical commentary on the creative work submitted by the student for this module. This will give the student the opportunity to reflect on the choices made when writing their creative piece and help them to understand the process of writing. By writing the commentary the student will have a clearer idea of the extent to which they achieved what they set out to achieve and how they have been influenced by other writers. Advice about how to write a successful critical commentary will be offered during the course.

Assignment length: 1,500 words. Weighting: 20% of unit grade.

Please note that not every learning outcome will apply to **both** the creative assignment and the critical commentary.

*Closing date for the submission of assignments: Friday 4 June 2021 by 12.00 noon BST\**

\*British Summer Time

### Reading and resource list

A Reader of Short Essays will be provided for Day-School Three, but the texts from which these essays are taken are listed here, and students are encouraged to read the full text if they wish.

Editor	Title	Publisher and date
Bywater, Michael	<i>Lost Worlds: What have we lost and where did it go?</i>	London: Granta, 2005
De Waal, Edmund*	<i>The White Road</i>	London: Chatto & Windus, 2015
De Waal, Edmund	<i>The Hare With Amber Eyes</i>	London: Vintage, 2011
Jamie, Kathleen	<i>Sightlines</i>	London: Sort Of Books, 2012



Jamison, Leslie	<i>The Empathy Exams</i>	London: Granta, 2014
Maiklem, Lara*	<i>Mudlarking: Lost and Found on the River Thames</i>	London: Bloomsbury, 2019
Lopate, Philip	<i>The Art of the Personal Essay</i>	New York: Anchor, 2011
Purpura, Lia	<i>Rough Likeness</i>	Louisville: Sarabande, 2011
Roberts, Sophy	<i>The Lost Pianos of Siberia</i>	London: Doubleday 2020
Sprackland, Jean	<i>Strands: A Year of Discoveries on the Beach</i>	London: Vintage, 2013
Stott, Rebecca*	<i>Darwin &amp; the Barnacle</i>	London: Faber, 2004

\* indicates required reading, students will be told on which dates books will be discussed.

## TIMETABLE

### Michaelmas 2020: Creative Non-Fiction: People

Lecture 1	19 October 2020
Lecture 2	26 October 2020
Lecture 3	2 November 2020
Saturday day-school	7 November 2020
Lecture 4	9 November 2020
Lecture 5	16 November 2020
Lecture 6	23 November 2020
Lecture 7	30 November 2020
Saturday day-school	5 December 2020
Lecture 8	7 December 2020
Lecture 9	14 December 2020

### Lent 2021: Writing about Place

Lecture 1	4 January 2021
Lecture 2	11 January 2021
Lecture 3	18 January 2021
Saturday day-school	23 January 2021
Lecture 4	25 January 2021
Lecture 5	1 February 2021
Lecture 6	8 February 2021
Lecture 7	15 February 2021
Saturday day-school	20 February 2021
Lecture 8	22 February 2021
Lecture 9	1 March 2021
Lecture 10	8 March 2021

### Easter 2021: Creative Non Fiction: Objects

Lecture 1	5 April 2021
Lecture 2	12 April 2021
Saturday day-school	17 April 2021
Lecture 3	19 April 2021
Lecture 4	26 April 2021
Saturday day-school	1 May 2021
Lecture 5	3 May 2021
Lecture 6	10 May 2021
Saturday day-school	15 May 2021

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

*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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