



Institute of Continuing Education

Postgraduate Certificate in Teaching Creative Writing

2020-2021

Course code: 2021PCR400

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 guide. 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

Dr 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. Her PhD from the University of East Anglia focused on the use of oral testimony in three of her own non-fiction books. She is currently working on a biography of Piccadilly Circus to be published by Two Roads in 2022.

Dr Lucy Durneen

Dr Lucy Durneen 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 editor/author partnerships, while her chapbook of poetry *Shipwreck, (Or, men who do not love me explain love to me)* is published with Dancing Girl Press in Spring 2020. She studied English Literature and History of Art at the University of York, and holds an MA and PhD in Creative Writing, with a specialism in the Short Story. Previously she was a Lecturer in English and Creative Writing at the University of Plymouth and a Thesis Supervisor at Stockholm University, and holds a Senior Fellowship of the Higher Education Academy.

Administrative staff

Head of Academic Centre Administration: Sarah Blakeney, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 760865, sarah.blakeney@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: TBC, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 761278,

Email: 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 and www.madingleyhall.co.uk for further information.

Contact details of ICE

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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 10 June 2020

Unit One

The Philosophy and Context of Teaching Creative Writing

Start date	Friday 2nd October 2020, 9.00am	End date	Sunday 4th October 2020, 3.30pm
Venue	Remote delivery		
Tutor(s)	The teaching team for the course will be made up of ICE tutors and guest lecturers, the details of which will be included in the course VLE space for each unit.		

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 hear from a variety of speakers 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 from 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 a positive atmosphere.

All teaching will be carried out remotely. We will “meet” via live video conferencing and sessions will be recorded and stored on the group’s password-protected VLE so that you can watch them if you miss a class or want to refresh your memory. There may be additional, pre-recorded presentations for you to watch between classes. All our tutors have experience of teaching remotely.

Friday 2nd October 2020	Tutors (Guest Speakers tbc)	Activity/topic
9.00am - 10.30am	Midge Gillies & Lucy Durneen	Register. Formal welcome and warm-up.
10.30am		Break
11.00am - 12.00pm	Guest Speaker	What is ‘creativity’?
12.00pm – 1.00pm		Break
1.00pm – 2.30pm (including 10 minute break)	Midge Gillies & Lucy Durneen	The tradition of teaching creative writing
2.30pm		Break
3.00pm – 4.00pm	Guest Speaker	Case Study: Teaching creative writing
4.00pm – 4.30pm		Break
4.30pm – 6.00pm	Guest Speaker	The Art of Presentation
Saturday 3rd October 2020		
9.00am - 10.30am		How Learning Experiences become Teaching Experiences
10.30am		Break
11.00am -12.00pm	Guest Speaker	Teaching Creative Writing in Different Contexts
12.00pm – 1.00pm		Break
1.00pm – 2.30pm	Midge Gillies & Lucy Durneen	Teaching mixed groups
2.30pm		Break
3.00pm – 4.00pm	Guest Speaker	Teaching in different settings
4.00pm		Break
4.30pm – 5.30pm	Guest Speaker	“My life in Teaching”

Sunday 4th October 2020		
9.00am – 10.30am	Midge Gillies & Lucy Durneen	Transferable Exercises
10.30am		Break
11.00am – 12.30pm	Guest Speaker	Classroom design
12.30pm		Break
1.30pm – 2.30pm	Midge Gillies & Lucy Durneen	Round up of first unit and looking forward to unit two.

Individual tutorials will take place after the unit teaching block.

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 assignment should draw on their experience of this unit and bear in mind the philosophy and context of teaching creative writing. In particular, their assignment should reflect their own teaching context. This could be anything from primary/secondary school, Higher Education, health care/community setting, or something completely different, but the context should be made clear in the assignment.) 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.

Students are welcome to choose, in consultation with their tutor their own assignment topic/question in response to the assignment brief provided the assignment meets the learning outcomes of the unit, or if preferred, to pick from one of the following options. The questions below

may also be adapted to fit a particular interest, but again this must be agreed in advance with your tutor.

1. "The problem with viewing creative writing as limitless space...is that this very limitlessness often overwhelms students and actually hampers creativity." (Kimberly Quigogue Andrews & John Balk.)

How might imposing theoretical and pedagogical limits on creative writing serve to actually open up possibilities for creativity?

2. "Finding a voice means that you can get your own feeling into your own words and that your words have the feel of you about them." (Seamus Heaney.)

Discuss pedagogical and/or theoretical approaches to Creative Writing in the context of encouraging students to 'find their voice.'

3. "Rhetorical [and pedagogical] theory can provide useful limits by helping students recognize the social and political contexts in which they write." (Kimberly Quigogue Andrews & John Balk.)

Explore any aspect of teaching Creative Writing in light of the above statement.

4. "A work in its early stages should not be considered inherently good or bad, but merely in process, on its way to becoming what its author wants it to be. Writers, quite simply, need to play with their writing." (Rosalie Morales Kearns.)

Discuss in relation to aspects of Creative Writing /theory pedagogy, with specific reference to workshopping.

Students will complete a formative assignment after each unit 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.

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 unit 1 assignment: Monday 26th October 2020 by 12.00 (noon) BST*

*British Summer Time

Reading and resource list

Books

Author / editor	Book title OR chapter in book, page numbers & book title and editors	Publisher and date
Beck, H	<i>Teaching creative writing</i> (Teaching the new English)	Basingstoke: Palgrave Macmillan, 2012
Griffin, G	<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, 2013
Harbach, Chad (ed).	<i>MFA versus NYC: The Two Cultures of American Fiction</i>	New York: N+1/Faber & Faber, 2014

Harper, G.	<i>Creative Writing and Education (New Writing Viewpoints)</i>	Multilingual Matters, 2015
Leahy, Anna & Cantrell, Mary <i>et al</i>	<i>The Handbook of Creative Writing</i>	Edinburgh: Edinburgh University Press, 2014
Morley, D	<i>The Cambridge introduction to creative writing (Cambridge introductions to literature)</i>	CUP, 2007
Monteith, M & Miles, R	<i>Teaching creative writing: Theory and practice</i>	Buckingham ; Philadelphia: Open University Press, 1992
Myers, D G	<i>The Elephants Teach: Creative Writing since 1880</i>	Chicago: University of Chicago Press, 2006
Prose, Francine	<i>Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them</i>	New York: HarperPerennial, 2007
Ostrom, Hans	<i>Colours of a Different Horse: Rethinking Creative Writing Theory and Pedagogy</i>	Urbana, IL.: National Council of Teachers, 1994
Ritter, K & Vanderslice, S	<i>Can it really be taught? Resisting lore in creative writing pedagogy</i>	Portsmouth, NH: Boynton/Cook Heinemann, 2007
Wandor, M	<i>The author is not dead, merely somewhere else: Creative writing reconceived</i>	Palgrave Macmillan, 2008

Journal articles:

Author	Title of article	Name of journal and year of publication	Volume no. and page numbers.
Craft, Anna; Cremin, Teresa; Hay, Penny and Clack, Jim	'Creative primary schools: developing and maintaining pedagogy for creativity'	<i>Ethnography and Education</i> , 2014	9(1) pp. 16–34.
Kearns, Morales, Rosalie	'Voices of Authority: Theorizing Creative Writing Pedagogy'	<i>College Composition and Communication</i> , 2009	60.4 (2009), 790–807
Andrews, Kimberly	'A House Divided: On the Future of Creative Writing'	<i>College English</i> , Vol. 71 No.3 Special Topic:	Vol. 71 No.3, pp. 242-255.

		Creative Writing in the 21st Century, Jan 2009	
Harris, Judith	'Re-Writing the Subject: Psychoanalytic approaches to Creative Writing and Composition Pedagogy'	<i>College English</i> , Nov 2001	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 15 January 2021, 9.00am	End date	Sunday 17 January 2021, 3.30pm
Venue	Madingley Hall, Madingley, Cambridge, CB23 8AQ for face-to-face teaching if viable		
Tutor(s)	The teaching team for the course will be made up of ICE tutors and guest lecturers, the details of which will be included in the course VLE space for each unit.		

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

Unit 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 unit, 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 15th January 2021	Tutors (Guest speakers tbc)	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	Midge Gillies, Lucy Durneen & Guest Speaker	Class visit to local museum/site of interest
12.30pm		Lunch
1.30pm – 3.00pm	Guest Speaker	Teaching Nature Writing
3.00pm		Tea/Coffee break
3.30pm – 5.00pm	Midge Gillies	Online teaching. How is it different and what are its pros and cons? How does “netiquette” work?
5.00pm		Tea/Coffee break
5.30pm – 7.00pm	Guest Speaker	Teaching Creative Writing for Children and Young Adults
7.30pm		Dinner
9.00pm		Terrace bar open for informal discussion
Saturday 16th January 2021		
9.00 am - 10.30am	Lucy Durneen	Teaching 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	Guest Speaker	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?
5.00pm		Tea/Coffee break

5.30pm – 7.00pm	Guest Speaker	“My Life in Teaching”
7.30pm		Dinner
9.00pm		Terrace bar open for informal discussion
Sunday 17th January 2021		
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	Midge Gillies & Lucy Durneen	Workshopping and dealing with difficult students
12.30pm		Lunch
1.30pm – 3.00pm	Midge Gillies & Lucy Durneen	Teaching Exercise
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

Students will 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, and this context made clear. 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.

Students will complete a formative assignment after each unit 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.

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 unit 2 assignment: Monday 8th February 2021 by 12.00 (noon) GMT*

* Greenwich Mean Time

Reading and resource list

Books

Author / editor	Book title OR chapter in book, page numbers & book title and editors	Publisher and date
Bolton, Gillie	<i>The Therapeutic Potential of Creative Writing</i>	London: Jessica Kingsley, 2000
Drew, C; Rein, J & Yost, D	<i>Dispatches from the classroom: Graduate students on creative writing pedagogy</i>	New York: Continuum, 2011
Hunt, Celia	<i>Therapeutic Dimensions of Autobiography in Creative Writing</i>	London: Jessica Kingsley, 2000
Pennebaker, J W & Smyth, J M	<i>Opening up by writing it down</i>	New York, NY: The Guilford Press, 2016
Prose, Francine	<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, 2007
Stockton, Helen	<i>Teaching Creative Writing: Ideas, Exercises, Resources and Lesson Plans</i>	How To, 2014
Bishop, Wendy & Starkey, David	<i>Keywords in Creative Writing</i>	Utah State University Press, 2006
Van der Meer	<i>Wonderbook, The Illustrated Guide to Creating Imaginative Fiction</i>	Abrams Image, 2018

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

Journal articles:

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

Unit Three

Assessment and Feedback in a Creative Writing Course

Start date	Friday 30th April 2021, 9.00am	End date	Sunday 2 nd May 2021, 3.30pm
Venue	Madingley Hall, Madingley, Cambridge, CB23 8AQ for face-to-face teaching if viable		
Tutor(s)	The teaching team for the course will be made up of ICE tutors and guest lecturers, the details of which will be included in the course VLE space for each unit.		

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 unit 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 unit 2.

The unit 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 unit 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 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.

Start date: Friday 30th April 2021	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?
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?
12.30pm		Lunch
1.30pm – 3.00pm	Lucy Durneen	Teaching Poetry
3.00pm		Tea/Coffee break
3.30pm – 5.00pm	Guest Speaker	Teaching creative writing in a public forum.
5.00pm		Tea/Coffee break
5.30pm – 7.00pm	Guest Speaker	“The Psychology of the Classroom”
7.30pm		Dinner
9.00pm		Terrace bar open for informal discussion
Saturday 1st May 2021		
09.00-10.30am	Guest Speaker	“When is feedback fed back?”
10.30am		Tea/Coffee break
11.00am - 12.30pm	Guest Speaker	Mentoring and supporting writers in non-academic settings
12.30pm		Lunch
1.30pm – 3.00pm	Midge Gillies & Lucy Durneen	Individual tutorials.
3.00pm		Tea/Coffee break
3.30pm – 5.00pm	Guest Speaker	Teaching Writing for Performance
5.00pm		Tea/Coffee break
5.30pm – 7.00pm	Guest Speaker	“My Life in Teaching”: Creative Writing in prisons
7.30pm		Dinner

9.00pm		Terrace bar open for informal discussion
Sunday 2nd May 2021		
9.00am – 10.30am	Guest Speaker	Creative Writing and Collaboration
10.30am		Tea/Coffee break
11.00am- 12.30pm	Midge Gillies & Lucy Durneen	Group Exercises
12.30pm		Lunch
1.30pm – 3.00pm	Midge Gillies & Lucy Durneen	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:

Either: Write a critical evaluation of the feedback process, using your own experience of giving/receiving feedback as a starting point,

Or: Write a critical evaluation of the different examples of assessment explored in this Unit,

Or: For a more guided approach, choose from one of the following assignment titles, in each case making reference to your own experience of giving/receiving feedback.

1. “Most of us teach in communities where grades are the common currency. If creative writing is to be considered as a worthy academic subject we cannot opt out of the responsibility for grading,” (Suzanne Greenberg.) Consider the ways in which we might balance the free expression in creative work with the need to assess that work.
2. “Traditional grading is not appropriate for a creative activity”, (Cherryl Smith & Angus Dunstan.) Discuss.
3. What might be the implications of *not* grading creative writing, and how might this be off-set with other forms of critical feedback?

Students will complete a formative assignment after each unit 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.

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 unit 3 assignment: Monday 24th May 2021 by 12.00 (noon) BST*

Closing date for the final submission of the 10,000 word portfolio (comprised of the 3 individual unit assignments): Monday 28th June 2021 by 12.00 (noon) BST*

* British Summer Time

Reading and resource list

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

Journal articles:

Author	Title of article	Name of journal and year of publication	Volume no. and page numbers.
Kearns, Morales, Rosalie	'Voices of Authority: Theorizing Creative Writing Pedagogy'	<i>College Composition and Communication</i> , 2009	60.4 (2009), 790–807
Kuo, Hsu-Chan; Burnard, P; McLellan, R; Cheng, Y & Wu, J-J	'The development of indicators for creativity education and a questionnaire to evaluate its delivery and practice'	<i>Thinking Skills and Creativity</i> , 2017	24, 186-198.
Peckham, Rachel	'The Elephant Evaluates: Some notes on the Problem of Grades in Graduate Creative Writing Programs'	<i>Composition Studies</i> , 2011	Vol. 39 No.2 Fall 2011, pp. 79-99)
Pullinger, D & Whitley, D	'Beyond Measure: The Value of a Memorised Poem'	<i>Changing English</i> , 2016	Special Issue on 'The Uses of Poetry', 23 (4)
Schneiderman, Jason	'The Phenomenological Workshop: Notes Toward a Theory of the Workshop.'	<i>The American Poetry Review</i> , 2010	vol. 39, no. 2, 2010, pp. 41–47. JSTOR, JSTOR,

			www.jstor.org/stable/20684522 .
Vanderslice, Stephanie	'Response to Rosalie Morales Kearns's "Voice of Authority"	<i>College Composition and Communication</i> , 2010	Vol. 61, issue 4, pp 759-760

TIMETABLE

Unit 1

The Philosophy and Context of Teaching Creative Writing

Friday 24th April - Sunday 26th April 2020

Unit 2

Designing a Creative Writing Course

Friday 15th January - Sunday 17th January 2021

Unit 3

Assessment and feedback in a creative writing course

Friday 30th April - Sunday 2nd May 2021

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

Portfolio submission date: Monday 28th June 2021, 12.00 (noon) BST*

* British Summer Time

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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