



Institute of Continuing Education

Undergraduate Diploma in Creative Writing: Advanced Non-Fiction

2021 – 2022

Course code: 2122DCR101

COURSE GUIDE

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 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 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:

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.

Patricia Debney's forthcoming book, *Learning to Survive*, is about familial childhood sexual abuse. Her most recent publication is *Baby* (Liquorice Fish Books, 2016), a collection revolving around parental dysfunction and fragmentation. Other publications include *Gestation* (Shearsman Chapbooks, 2014) and a collection of prose poems written in a beach hut, *Littoral* (Shearsman Books, 2013), which grapples with her young son's diagnosis of Type 1 diabetes. Her first collection (also prose poems), *How to Be a Dragonfly* (Smith Doorstop Books), won the 2004 Poetry Business Book & Pamphlet Competition. She has also published a novel (bluechrome, 2007) and written libretti for opera, chamber groups, and solo voices. A former Canterbury Laureate, she has over 25 years' experience teaching creative writing across all forms and to all ages and stages of students. She is a seminar and workshop based tutor with a very broad aesthetic, one who focuses on collaborating with students, deepening and developing work, wherever it starts, and whatever its eventual form.

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.

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.

Jeremy Seal

Jeremy Seal is a travel writer with a profound interest in Turkey. His books include *A Fez of the Heart* (1995), *The Snakebite Survivors' Club* (1999), *The Wreck at Sharpnose Point* (2001), *Santa: A Life* (2004) and *Meander* (2012). He also contributes to a wide range of publications including the Sunday Times, Daily Telegraph and the Australian. He has taught creative writing courses for the Arvon Foundation and was a writing fellow for the Royal Literary Fund at the University of Bath from 2009-2011. Jeremy has also worked in TV presenting, and runs cultural tours to Turkey.

Daniel Penny

Daniel Penny is a journalist and critic who writes about art, design, and fashion. Bylines include The Paris Review, GQ, and The New Yorker, where Daniel was an editorial staff-member in the fiction department. He recently moved from Brooklyn to Cambridge, and is currently working on a novel and a manuscript of personal and critical essays.

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: Lorraine Silk, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746223,

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

Institute of Continuing Education
University of Cambridge
Madingley Hall
Madingley
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 our website <http://www.ice.cam.ac.uk/studying-with-us/information-for-students> and the 21/22 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 28 September 2021

Syllabus for first unit
Michaelmas term 2021

Creative Non-Fiction: People

Start date	14 October 2021	End date	9 December 2021
Day	Thursdays and Saturdays	Time	7.15 – 9.15pm Thursdays
Venue	Remote delivery		
Tutors	Miranda Doyle, Dr Midge Gillies and Daniel Penny	No. of meetings	9 evening classes plus 2 Saturday day-schools (6 November and 4 December 2021) 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	14 October 2021	Introduction: Writing life and creative non-fiction
Lecture 2	21 October 2021	The blurring between fiction and non-fiction
Lecture 3	28 October 2021	Structure
Lecture 4	4 November 2021	Subjectivity and ethics.
Saturday school, (11am-1pm, 2-4pm)	6 November 2021	Book discussion, guest speaker
Lecture 5	11 November 2021	Which lives can be written about?
Lecture 6	18 November 2021	Who owns a life?
Lecture 7	25 November 2021	Research
Lecture 8	2 December 2021	Turning research into good writing
Saturday school, (11am-1pm, 2-4pm)	4 December 2021	Workshopping. Book discussion. Guest speaker
Lecture 9	9 December 2021	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: Thursday 6 January 2022 by 12.00 noon GMT**

*Greenwich Mean Time

Reading and resource list

Editor	Title	Publisher and date
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
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
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
Orr, Deborah	<i>Motherwell</i>	London: Weidenfield & Nicholson
Ratcliffe, S	<i>The Lost Properties of Love</i>	London: Harper Collins
Sissay, Lemn	<i>My Name is Why</i>	Edinburgh: Canongate, 2019
Tretheway, Natasha	<i>Memorial Drive</i>	Bloomsbury Circus, 2020
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 2022

Writing about Place

Start date	6 January 2022	End date	3 March 2022
Day	Thursdays and Saturdays	Time	7.15 – 9.15pm Thursdays
Venue	Remote delivery		
Tutors	Derek Niemann & Jeremy Seal	No. of meetings	9 evening classes plus 2 Saturday day-schools (22 January and 19 February 2022) 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	6 January 2022	Cultural landscapes
Lecture 2	13 January 2022	Creating a sense of place
Lecture 3	20 January 2022	What are the components that go together to make up the burgeoning genre called ‘nature writing’?
Saturday day-school (11am-1pm, 2-4pm)	22 January 2022	Book discussions. Guest speaker
Lecture 4	27 January 2022	Writing about environmental issues
Lecture 5	3 February 2022	Travel writing. How do we employ observations to engage and hold the attention of readers?
Lecture 6	10 February 2022	Travel writing (continued)
Lecture 7	17 February 2022	Writing that blends genres
Saturday school (11am-1pm, 2-4pm)	19 February 2022	Book discussion, workshopping, guest speaker.
Lecture 8	24 February 2022	Turning painful experiences into stories
Lecture 9	3 March 2022	Writing using our senses

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: Thursday 24 March 2022 by 12.00 noon BST**

*British Summer Time

Reading and resource list

Author	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
Edemariam, Aida	<i>The Wife's Tale*</i>	Fourth Estate, 2018
Freeman, Hadley	<i>House of Glass</i>	Fourth Estate, 2020

Kimmerer, Robin Wall	<i>Braiding Sweetgrass</i>	Penguin, 2013
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
Least Heat-Moon, William	<i>Blue Highways</i>	Boston: Little Brown, 1982
Lee, Jessica	<i>Two Trees Make a Forest</i>	Virago, 2019
Macfarlane, Robert	<i>The Wild Places</i>	London: Granta, 2007
Parnell, Ed	<i>Ghostland: In Search of a Haunted Country*</i>	William Collins, 2019
Passarello, Elena	<i>Animals Strike Curious Poses</i>	Sarabande: 2017
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 2022

Creative Non-Fiction: Objects

Start date	31 March 2022	End date	19 May 2022
Day	Thursdays and Saturdays	Time	7.15 – 9.15pm Thursdays
Venue	Remote delivery		
Tutors	Patricia Debney	No. of meetings	8 evening classes plus 2 Saturday day-schools (23 April and 14 May 2022) 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	31 March 2022	Exploring 'Things'
Lecture 2	7 April 2022	Objects: People
Lecture 3	14 April 2022	Objects: Significant Detail, Figurative Language
Lecture 4	21 April 2022	Objects: Structures and Approaches
Saturday day-school (11am-1pm, 2-4pm)	23 April 2022	Lyric essays, Workshop
Lecture 5	28 April 2022	Objects: Histories
Lecture 6	5 May 2022	Objects: Secrets
Lecture 7	12 May 2022	Objects: Hobbies and Occupations
Saturday day-school (11am-1pm, 2-4pm)	14 May 2022	Science and Medical Writing, Workshop
Lecture 8	19 May 2022	Reflections and Further Exploration

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: Thursday 9 June 2022 by 12.00 noon BST**

*British Summer Time

Reading and resource list

Core Reading:

Author	Title	Publisher and date
De Waal, Edmund*	<i>The White Road</i>	London: Chatto & Windus, 2015
Maiklem, Lara	<i>Mudlarking: Lost and Found on the River Thames</i>	London: Bloomsbury, 2019
Nelson, Maggie	<i>Bluets</i>	Jonathan Cape, 2017
Orr, Deborah	<i>Motherwell: A Girlhood</i>	W&N, 2020
Roberts, Sophy	<i>The Lost Pianos of Siberia</i>	London: Doubleday 2020
Stott, Rebecca	<i>Darwin & the Barnacle</i>	London: Faber, 2004

Szirtes, George	<i>The Photographer at Sixteen</i>	MacLehose Press, 2019
-----------------	------------------------------------	-----------------------

Additional Reading:

Author	Title	Publisher and date
Jamie, Kathleeen	<i>Sightlines</i>	Sort of Books, 2012
Jamison, Leslie	<i>The Empathy Exams</i>	Granta, 2014
Lopate, Philip	<i>The Art of the Personal Essay</i>	Anchor, 2011
Purpura, Lia	<i>Rough Likeness</i>	Sarabande, 2011
Rankine, Claudia	<i>Citizen: An American Lyric</i>	Penguin, 2015

TIMETABLE

Michaelmas 2021: **Creative Non-Fiction: People**

Lecture 1	14 October 2021
Lecture 2	21 October 2021
Lecture 3	28 October 2021
Lecture 4	4 November 2021
Saturday day-school	6 November 2021
Lecture 5	11 November 2021
Lecture 6	18 November 2021
Lecture 7	25 November 2021
Lecture 8	2 December 2021
Saturday day-school	4 December 2021
Lecture 9	9 December 2021

Lent 2022: **Writing about Place**

Lecture 1	6 January 2022
Lecture 2	13 January 2022
Lecture 3	20 January 2022
Saturday day-school	22 January 2022
Lecture 4	27 January 2022
Lecture 5	3 February 2022
Lecture 6	10 February 2022
Lecture 7	17 February 2022
Saturday day-school	19 February 2022
Lecture 8	24 February 2022
Lecture 9	3 March 2022

Easter 2022: **Creative Non Fiction: Objects**

Lecture 1	31 March 2022
Lecture 2	7 April 2022
Lecture 3	14 April 2022
Lecture 4	21 April 2022
Saturday day-school	23 April 2022
Lecture 5	28 April 2022
Lecture 6	5 May 2022
Lecture 7	12 May 2022
Saturday day-school	14 May 2022
Lecture 8	19 May 2022

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.

University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQTel 01223 746222
www.ice.cam.ac.uk