UNIVERSITY OF CAMBRIDGE
Institute of Continuing Education

Undergraduate Certificate in Creative Writing: Fiction and Writing for Performance

2022 – 2023

Course code: 2223CCR100

COURSE GUIDE

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

Welcome to the **Undergraduate Certificate in Creative Writing: Fiction and Writing for Performance,** a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 4 (i.e. first-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 specification.

The programme aims to:

1. introduce students to a wide range of different literary genres and styles in order to stimulate and develop their own creative writing skills;
2. provide opportunities for students to experiment with their own writing;
3. introduce students to the possibilities of transferring techniques between different genres;
4. build students' confidence by demystifying the art of writing and encouraging students to establish their own working routine;
5. encourage students to contextualise their writing within a variety of traditions and genres.

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[1]. 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

Elizabeth Speller has a Cambridge MA and MPhil. Her work includes *The Return of Captain John Emmett* (Virago, 2011, Orange Book of the Month) and *At Break of Day* (Virago, 2014, CNY State One Read 2015). Her non-fiction includes *Following Hadrian* (Hodder/OUP, 2003) and a memoir, *The Sunlight on the Garden* (Granta, 2007). She was short-listed for the Forward Prize for Poetry in 2009 and provided the libretto for Michael Berkeley's work *Farewel*l, written in memory of Sir Paul McCartney 's wife Linda.

Journalism includes The Independent, the Financial Times, the TLS, and Vogue. She has taught at Cambridge, Bristol and Birmingham Universities and the U3A and her local poetry and novel workshops draw participants from diverse backgrounds and a range of experience. She was Royal Literary Fund Fellow at the University of Warwick and is currently completing a further novel for Virago.

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 are likely to include:

Craig Baxter is a dramatist writing primarily for the stage but also for screen and radio. Most recently: "Dreamcatcher" (Zoom play for SEND children and families, winner One Off Special Award at the Offies 2021); "Seneca Annoyed" and "Darwin Vexed" (podcast dramas for "The Sound of Anger", winner of 2 Gold Great British Podcast awards 2020) "Trumpington Voices" (community verbatim play), "The Little Big Band" (musical book, Netherhall School), "Eight Days That Made Rome" (TV drama documentary, Channel 5), "Lady Anna: All at Sea" (Cambridge Arts Theatre, Bath Theatre Royal and Number One Tour), "Pictures of You" (Cambridge Science Festival), "Somniloquy" (Hotbed Festival, Soho Theatre), "Let Newton Be! (Faraday Institute, Cambridge, El Paso), "Re:Design" (Darwin Correspondence Project, Madrid, Berlin, Istanbul), "Like Confessing a Murder" (BBC Radio 3), "Monogamy" (Riverside Studies, BBC Radio 4), "The Altruists", winner of the fourth international Stage Script Competition for Best New Play About Science or Technology.

Claire McGlasson is an author and journalist whose debut novel *The Rapture* (Faber and Faber), inspired by the true story of an Edwardian cult of women, was a Sunday Times Book of the Year. She reports for *ITV News,*appears on programmes such as *BBC 4's Front Row,* is a regular chair and guest at literary festivals and writes articles for publications including *The Guardian* and *The Big Issue*. She is currently writing her second novel for Faber.

Menna van Praag was born in Cambridge and studied Modern History at Balliol College, Oxford. She's the author of five magical realism novels: *The House at the End of Hope Street* (2013), *The Dress Shop of Dreams* (2015), *The Witches of Cambridge* (2016), *The Lost Art of Letter Writing* (2017), *The Patron Saint of Lost Souls* (2019) all set in Cambridge. Her first novella *Men, Money & Chocolate* was translated into 26 languages. The first instalment of her fantasy trilogy, *The Sisters Grimm*, was published in 2020. She's a Creative Writing tutor who teaches for institutions including ICE, Hay House Publishers and The Cambridge School of Drama & the Creative Arts. She's also worked as a script reader and editor for BBC Wales, BBC Films and Box TV and for The Wylie Literary Agency.

Charlot King has worked in BBC Drama and is an experienced script editor in television and reader for the UK film industry, specialising in drama and comedy. She is a former TV producer in BBC national news, working for ten years in total for the BBC. She is author of the Cambridge Murder Mysteries series and has a fiction series called Animal Tales. Charlot used to lecture at Oxford University, and has a PhD from the University of Cambridge. She is a Darwin College alumna. Before this, Charlot worked for several charities in public affairs. A less known fact about Charlot is that she used to drive a boat for Greenpeace.

Administrative staff

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Institute of Continuing Education

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.

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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 22/23 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 22 June 2022

Syllabus for first unit
Michaelmas term 2022

Introduction to creative writing

Start date	11 October 2022	**End date**	6 December 2022
Day	Tuesdays and Saturdays	**Time**	Tuesdays 7.15 – 9.15pm
Venue	Remote delivery		
Tutors	Elizabeth Speller and Claire McGlasson	**No. of meetings**	9 evening classes plus 2 Saturday day-schools (29 October and 19 November 2022). Saturdays 11am – 4pm (with break 1-2 pm)

Aims

• To introduce students to the contrasting yet complementary disciplines of short and long form fiction.
• To foster an understanding of the literary tools available to the fiction writer with particular reference to short form fiction
• To help students to apply, and experiment with, these strategies in their own writing.

Content

This unit will begin by asking what may seem obvious questions, such as: what is the purpose of fiction? Why has it endured as such a popular medium? What is the relationship between plot and character? What makes a story compelling? What do readers look for when they open the pages of a novel or short story? What is the nature of the hunger that we, as writers, seek to satisfy? What makes an idea ripe for expression as prose fiction, rather than the subject of a play or a poem or a song? Where do we draw the line (if we draw a line at all) between prose and poetry, prose and drama? If a picture is worth a thousand words, why do we need fiction at all?

We will then turn to the main focus for this term: short fiction and will consider what, apart from length, are the defining characteristics of the short story. Areas covered will include: theme, plot, narrative voice, characterisation, determining and evoking a sense of time and place, tension/drama, dialogue, arresting openings and releasing endings, editing. A consideration of all these aspects, as well as informing our understanding of how short stories work, provide an introduction to writing longer fiction. Building students' confidence as writers will be a key consideration in this, the first unit of the Certificate.

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 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 our 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	Content
Lecture 1	11 October 2022	Introduction – what to expect Memory, imagination, inspiration I
Lecture 2	18 October 2022	Guest speaker tbc.
Lecture 3	25 October 2022	Memory, imagination, inspiration II
Saturday day-school (11am-1pm, 2-4pm)	29 October 2022	Dialogue and Dialect (am); Workshopping (pm)
Lecture 4	1 November 2022	Creating Compelling Characters
Lecture 5	8 November 2022	Descriptive writing
Lecture 6	15 November 2022	Point of View and Narrative Voice
Saturday day-school (11am-1pm, 2-4pm)	19 November 2022	Flash Fiction (am); Workshopping (pm)
Lecture 7	22 November 2022	Historical fiction and research
Lecture 8	29 November 2022	Beginnings and Endings
Lecture 9	6 December 2022	Editing Round up

Learning Outcomes
As a result of the unit, within the constraints of the time available, students should be able to show they can:

(i) Identify key elements in how successful short stories are created;
(ii) Demonstrate the ability to deploy literary techniques to create appropriate effects;
(ii) Apply the strategies they have observed in action to their own writing of short fiction.

Student assessment
Students will be expected to submit one or more pieces of short fiction totalling between 3,000 – 4,000 words. This must be the student’s own original work and the subject, direction and context of the assignment **must be agreed in advance with the tutor to ensure it meets the learning outcomes of the unit.**

Closing date for the submission of assignments: **Wednesday 4 January 2023 by 12.00 noon GMT***

*Greenwich Mean Time

Reading and resource list
The books on the list may be referred to in class but are entirely optional reading suggestions. All should be available in paperback by the start of the course.

The books in bold are by authors we'll be hearing from as tutors/guest speakers.

Please read Olive Kitteridge by Elizabeth Strout for discussion in the last session of this first term. Short stories will be posted on the VLE week-by-week and extracts of many of the titles mentioned below will be provided in class.

Editor	**Title**	**Publisher and date**
Adam, Claire	***Golden Child***	**Faber & Faber, 2019**
Berriman, Amanda	*Home*	Transworld, 2018
Burns, Anna	*Milkman*	Faber & Faber, 2018
Burton, Sarah	***The Strange Adventures of H***	**Legend Press, 2020**
Emezi, Akwake	*Freshwater*	Faber & Faber, 2018
Evaristo, Bernadine	*Girl. Woman. Other*	Penguin, 2019
Faber, Michael	*The Crimson Petal and the White*	Canongate, 2002
Glencross, Tim	***Barbarians***	**John Murray, 2014**
Kidd, Jess	*Himself*	Canongate, 2016
Lipton, Rosamund	*Three Hours*	Penguin, 2020
Lynes, S E	***Can You See Her?***	**Bookouture, 2020**
McGlasson, Claire	***The Rapture***	**Faber & Faber, 2019**
Owens, Delia	*I Know Where the Crawdads Sing*	Corsair, 2019
Penney, Stef	*The Kindness of Wolves*	Quercus, 2007
Persaud, Ingrid	***Love after Love***	**Faber & Faber, 2020**
Pierre, DBC	*Vernon God Little*	Faber & Faber, 2003
Porter, Max	*Lanny*	Faber & Faber, 2019

Saunders, George	*Lincoln in the Bardo*	Bloomsbury, 20018
Speller, Elizabeth	***At Break of Day***	**Virago, 2003**
Strout, Elizabeth	*Olive Kitteridge*	London: Simon & Schuster, 2011

Short Stories

Editor	**Title**	**Publisher and date**
Hall, Sarah	*Madame Zero*	Faber & Faber 2018
Hensher, Philip	*The Penguin Book of the British Short Story: 2: From P.G.Wodehouse to Zadie Smith*	Penguin, 2015
Lahir, Jhumpa	*Interpreter of Maladies*	Flamingo, 2000
Logan, Kirsty	*Things We Say in the Dark*	Penguin, 2019
McGregor, Jon	*This Isn't the Sort of Thing that Happens to Someone Like You*	Bloomsbury, 2012
Monroe, Alice	*Selected Stories*	Vintage, 1996

Non-fiction and books on writing.

Not essential reading but all interesting on the nuts and bolts of writing.

Editor	**Title**	**Publisher and date**
Forsyth, Mark	*The Elements of Eloquence*	Icon, 2019
Goldberg, Natalie	*Writing Down the Bones*	Shambhala, 1986
King, Stephen	*On Writing: A Memoir of the Craft*	Hodder, 2012
Saunders, George	*A Swim in a Pond in the Rain* (compelling insights into both creative writing and Russian short stories)	Bloomsbury, 2021
Storr, Will	*The Science of Story*	William Collins, 2019
Thomas, Scarlett	*Monkeys with Typewriters*	Canongate, 2012
Yorke, John	*Into the Wood: How Stories Work and Why We Write Them*	Penguin, 2013

Syllabus for second unit
Lent term 2023

Approaches to long fiction

Start date	3 January 2023	**End date**	28 February 2023
Day	Tuesdays and Saturdays	**Time**	Tuesdays 7.15 – 9.15pm
Venue	Remote delivery		
Tutors	Menna van Praag	**No. of meetings**	9 evening classes plus 2 Saturday day-schools (28 January and 11 February 2023) Saturdays 11am – 4pm (with break 1-2pm)

Aims
• To introduce students to the techniques of writing longer fiction and to enable them to use these skills in furthering their own writing;
•To explore variety within the novel form, and to consider different kinds of innovation and experimentation;
•To examine the potential for fiction to explore social, political, and psychological issues.

Content
The aim of this unit is to introduce students to the challenges of writing longer fiction. The novel will be the main focus of this, although the novella and long short story will also be considered. Students will be invited to explore a range of works that reflect different aspects of these forms. The course will introduce techniques which could apply equally to both the 'literary' novel and the more 'popular' variety. These will include: researching and structuring a story; determining time and place; inventing convincing characters; conveying point of view; using dialogue effectively; describing different geographical and historical settings; sustaining suspense and creating drama; writing arresting openings, and providing satisfying conclusions. There will be an emphasis overall on ways of using language effectively, and on developing an individual writing style.

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 long 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	Content
Lecture 1	3 January 2023	Beginnings: hooking the reader
Lecture 2	10 January 2023	Creating compelling characters
Lecture 3	17 January 2023	The art of description
Lecture 4	24 January 2023	Style & rhythm
Saturday day-school (11am-1pm, 2-4pm)	28 January 2023	The Writing Life
Lecture 5	31 January 2023	Writing realistic dialogue
Lecture 6	7 February 2023	Structuring your plot: creating drama and maintaining suspense
Saturday day-school (11am-1pm, 2-4pm)	11 February 2023	Workshopping
Lecture 7	14 February 2023	Employing your five senses
Lecture 8	21 February 2023	Subtext and specificity
Lecture 9	28 February 2023	Editing and revising: the importance of the 'blue pencil'

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

(i) identify key techniques in writing fiction;
(ii) demonstrate the ability to employ these techniques effectively in their own writing;
(iii) apply the strategies they have observed in action to their own fiction writing.

Student assessment
Students will be expected to contribute to discussion in class, participate in class exercises, prepare original work to share on the VLE, and comment on other students' contributions.

In addition, students will be expected to submit a 3,000 – 4,000 word first chapter of a novel, relating to a genre of their choice. **Students must discuss and agree the title with the tutor in advance to ensure it meets the learning outcomes of the unit.**

Closing date for the submission of assignments: **Wednesday 22 March 2023 by 12.00 noon GMT***

*Greenwich Mean Time

Reading and resource list

Author	Title	Publisher and date
Braithwaite, Oyinkan	*My Sister, the Serial Killer*	London: Doubleday, 2018
Bradbury, Ray	*Zen in the Art of Writing*	London: Harper Collins, 2015
Busby, Margaret (ed)	*New Daughters of Africa*	London: Myriad Editions, 2019
Butler, Robert Olen	*From Where You Dream: The Process of Writing Fiction**	New York, Grove Press, 2005
Cameron, Julia	*The Artist's Way*	London: Souvenir Press, 2020
Dillard, Annie	*The Writing Life*	London: HarperPerennial, 2013
Dreyer, Benjamin	*Dreyer's English*	London: Penguin, 2019
du Maurier, Daphne	*Rebecca**	London: Virago (reprint), 2015
du Maurier, Daphne	*My Cousin Rachel*	London: Virago (reprint), 2015
King, Stephen	*On Writing: A Memoir of a Craft*	London: Hodder, 2012
Forster, E.M.	*Aspects of the Novel**	London: Penguin, 1990
Forster, E.M.	*A Room With a View*	London: Penguin Classics (reprint), 2008
Lodge, David	*The Art of Fiction**	London: Vintage, 2011
Mittlemark, Howard & Newman, Sandra	*How Not to Write a Novel*	London: Penguin, 2008
Morgenstern, Erin	*The Night Circus*	London, Vintage, 2011
O'Farrell, Maggie	*Hamnet*	London: Tinder Press, 2021

Oliver, Mary	*Upstream: selected essays**	London: Penguin, 2016
Storr, Will	*The Science of Storytelling**	London, HarperCollins, 2019
van Praag, Menna	*The Sisters Grimm**	London: Transworld, 2020
van Praag, Menna	*Night of Demons & Saints**	London: Transworld, 2022
Winslow, Emily	*Look for Her*	London: Allison & Busby, 2017

* indicates required reading

Syllabus for third unit
Easter term 2023

Writing for Performance

Start date	28 March 2023	**End date**	16 May 2023
Day	Tuesdays and Saturdays	**Time**	Tuesdays 7.15 – 9.15pm
Venue	Remote delivery		
Tutors	Craig Baxter Charlot King	**No. of meetings**	8 evening classes plus 2 Saturday day-schools (15 April and 6 May 2023) Saturdays 11am – 4pm (with break 1-2pm)

Aims

- To introduce students to the techniques of writing for performance;
- To foster an understanding of the dramatic tools available to the writer, with particular reference to writing for the screen;
- To enable students to apply, and to experiment with these techniques and dramatic tools to further their own writing.

Content

The aim of this unit is introduce students to the “nuts and bolts” of writing for performance. Writing for the screen will be the main focus, although developing work for stage and radio will also be considered. Students will be exposed to a range of texts that explore and reflect different aspects of the writing process across the different platforms. The course will introduce techniques that can be applied to the development of a short performance piece regardless of form, genre or platform. These will include: researching and generating ideas; developing stories through character; identifying and developing universal and specific themes; writing character-centred dialogue; evoking a sense of time and place; creating audience engagement; creating and sustaining tension and conflict. A consideration and exploration of these and other aspects of the writing process will serve as an introduction to writing for performance.

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 writing for performance. 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	Content
Lecture 1	28 March 2023	Introduction to writing for performance
Lecture 2	4 April 2023	Script formats
Lecture 3	11 April 2023	Beginnings
Saturday day-school (11am-1pm, 2-4pm)	15 April 2023	Situations, agendas and scenes
Lecture 4	18 April 2023	Writing for TV
Lecture 5	25 April 2023	Character
Lecture 6	2 May 2023	Dialogue
Saturday day-school (11am-1pm, 2-4pm)	6 May 2023	Plot and story
Lecture 7	9 May 2023	Devices
Lecture 8	16 May 2023	Reflecting and rewriting

Learning Outcomes
As a result of the unit, within the constraints of the time available, students should be able to show they can:
(i) identify key elements / techniques in writing for performance (screen, stage, or radio);
(ii) (demonstrate the ability to employ these elements / techniques effectively in their own writing;
(iii) analyse the effectiveness of these elements / techniques in their own writing and the writing of others.

Student assessment
Students will be expected to read and view the specified texts, contribute to class discussion, participate in class exercises and prepare original work in advance of the seminar / workshop.

In addition, students will be expected to submit a short screenplay OR stage play OR radio play in a genre of their choice. The word length should be 3,000-4,000 words or equivalent, appropriate to the form. This must be the student's own original work and the subject, genre and platform. **must be agreed in advance with the tutor to ensure it meets the learning outcomes of the unit.**

Closing date for the submission of assignments: **Friday 9 June 2023 by 12.00 noon BST***

***** British Summer Time

Reading and resource list
Reading is an important part of the course and of becoming a good writer. No one book is compulsory, but students are urged to read as widely as possible.

Author	Title	Publisher and date
Dancyger, Ken & Cooper, Pat	*Writing the Short Film*	London: Routledge, 2012
Edgar, David	*How Plays Work*	Nick Hern, 2012
Egri, Lajos	*The Art of Dramatic Writing*	London: Simon & Schuster, 1960
Grace, Fraser and Bayley, Clare	*Playwriting: A Writers' and Artists' Companion*	Bloomsbury, 2016
Grove, Clare and Wyatt, Stephen	*So You Want To Write Radio Drama*	Nick Hern, 2013
Jeffreys, Stephen	*Playwriting: Structure, Character, How and What to Write*	Nick Hern, 2019
McKee, Robert	*Story: Substance, Structure, Style and the Principles of Screenwriting*	Harper Collins, 1997
Parker, Philip	*The Art and Science of Screenwriting*	Exeter: Intellect, 1998
Smith, Emma	*This is Shakespeare*	Pelican, 2019
Teddern, Sue and Warburton, Nick	*Writing for TV and Radio: A Writers' and Artists' Companion*	Bloomsbury, 2016
Waters, Steve	*The Secret Life of Plays*	Nick Hern, 2010

TIMETABLE

Michaelmas 2022: **Introduction to creative writing**	
Lecture 1	11 October 2022
Lecture 2	18 October 2022
Lecture 3	25 October 2022
Saturday day-school	29 October 2022
Lecture 4	1 November 2022
Lecture 5	8 November 2022
Lecture 6	15 November 2022
Satuday day-school	19 November 2022
Lecture 7	22 November 2022
Lecture 8	29 November 2022
Lecture 9	6 December 2022

Lent 2023: **Approaches to Long Fiction**	
Lecture 1	3 January 2023
Lecture 2	10 January 2023
Lecture 3	17 January 2023
Lecture 4	24 January 2023
Saturday day-school	28 January 2023
Lecture 5	31 January 2023
Lecture 6	7 February 2023
Saturday day-school	11 February 2023
Lecture 7	14 February 2023
Lecture 8	21 February 2023
Lecture 9	28 February 2023

Easter 2023: **Writing for Performance**	
Lecture 1	28 March 2023
Lecture 2	4 April 2023
Lecture 3	11 April 2023
Saturday day-school	15 April 2023
Lecture 4	18 April 2023
Lecture 5	25 April 2023
Lecture 6	2 May 2023
Saturday day-school	6 May 2023
Lecture 7	9 May 2023
Lecture 8	16 May 2023

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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