



UNIVERSITY OF
CAMBRIDGE

Institute of Continuing Education

Undergraduate Diploma in Creative Writing: Advanced Non-Fiction (Cohort 2)

2022 – 2023

Course code: 2223DCR103

COURSE GUIDE

Welcome to the **Undergraduate Diploma in Creative Writing: Advanced 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.

Dr Jessica J. Lee is a British-Canadian-Taiwanese author and environmental historian, and winner of the 2019 RBC Taylor Prize Emerging Writer Award. Her first book, *Turning*, was published by Virago Books in 2017 and named among the best books of the year by both Canadian newspaper *The National Post* and German newspaper *Die Zeit*. It was named a Notable Book by the Sigurd F. Olson Nature Writing Awards in the USA and longlisted for the Frank Hegyi Award for Emerging Authors in Canada. She has a PhD in Environmental History and Aesthetics and was Writer-in-Residence at the Leibniz Institute for Freshwater Ecology in Berlin from 2017–2018. Jessica is the founding editor of *The Willowherb Review*. Her second book, *Two Trees Make a Forest: On memory, migration, and Taiwan* was published in 2019.

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.

Jane Rogoyska is a writer whose work explores themes of conflict, exile, identity, memory and politics. She has a particular interest in the turbulent period between the 1930s and the beginning of the Cold War in Europe, with a recent focus on Poland's wartime and post-war experience. She studied Modern Languages at Cambridge University and film direction at the NSFTV in Leeds and the Polish National Film School in Łódź, working extensively as a filmmaker before deciding to focus on her own research. She has written three full- books, including *Surviving Katyn*, winner of the Mark Lynton History Prize (2022) and collaborated on a series of connected projects in radio, film, theatre and photography.

Administrative staff

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

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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 06 September 2022

Syllabus for first unit
Michaelmas term 2022

Introduction to Creative Non-Fiction

Start date	12 October 2022	End date	7 December 2022
Day	Wednesday and Saturdays	Time	7.15 – 9.15pm Wednesdays
Venue	Remote delivery		
Tutors	Miranda Doyle, Dr Midge Gillies and Daniel Penny	No. of meetings	9 evening classes plus 2 Saturday day-schools (12 November and 3 December 2022) 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	12 October 2022	Introduction: Writing life and creative non-fiction
Lecture 2	19 October 2022	The blurring between fiction and non-fiction
Lecture 3	26 October 2022	Structure
Lecture 4	2 November 2022	Subjectivity and ethics.
Lecture 5	9 November 2022	Which lives can be written about?
Saturday day-school (11am-1pm, 2-4pm)	12 November 2022	Book discussion, guest speaker
Lecture 6	16 November 2022	Who owns a life?
Lecture 7	23 November 2022	Research
Lecture 8	30 November 2022	Turning research into good writing
Saturday day-school (11am-1pm, 2-4pm)	3 December 2022	Workshopping. Book discussion. Guest speaker
Lecture 9	7 December 2022	How present should the author be in a story?

Learning Outcomes

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

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

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

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

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

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

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

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

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

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

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

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

*Greenwich Mean Time

Reading and resource list

Editor	Title	Publisher and date
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
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 2023

Writing about Place

Start date	4 January 2023	End date	1 March 2023
Day	Wednesday and Saturdays	Time	7.15 – 9.15pm Wednesdays
Venue	Remote delivery		
Tutors	Derek Niemann & Jessica Lee	No. of meetings	9 evening classes plus 2 Saturday day-schools (14 January and 25 February 2023) Saturdays 11am – 4pm (with break 1-2pm)

Aims

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

Content

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

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

Presentation of the unit

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

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

Provisional lecture list

Session	Date	Content
Lecture 1	4 January 2023	Cultural landscapes
Lecture 2	11 January 2023	Creating a sense of place
Saturday day-school (11am-1pm, 2-4pm)	14 January 2023	Book discussions. Guest speaker
Lecture 3	18 January 2023	Travel writing. How do we employ observations to engage and hold the attention of readers?
Lecture 4	25 January 2023	What are the components that go together to make up the burgeoning genre called ‘nature writing’?
Lecture 5	1 February 2023	Writing about environmental issues
Lecture 6	8 February 2023	Character and time
Lecture 7	15 February 2023	Writing that blends genres
Lecture 8	22 February 2023	Turning painful experiences into stories
Saturday day-school (11am-1pm, 2-4pm)	25 February 2023	Book discussion, workshopping, guest speaker.
Lecture 9	1 March 2023	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: **Wednesday 22 March 2023 by 12.00 noon GMT***

*Greenwich Mean Time

Reading and resource list

Author	Title	Publisher and date
Bouvier, Nicholas	<i>The Way of the World</i>	Eland Publishing Ltd, 2007
Chester, Nicola	<i>On Gallows Down*</i>	Chelsea Green, 2021
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

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
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 2023

Creative Non-Fiction: Objects

Start date	29 March 2023	End date	17 May 2023
Day	Wednesday and Saturdays	Time	7.15 – 9.15pm Wednesdays
Venue	Remote delivery		
Tutors	Patricia Debney & Jane Rogoyska	No. of meetings	8 evening classes plus 2 Saturday day-schools (1 April and 29 April 2023) 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	29 March 2023	Exploring 'Things'
Saturday day-school (11am-1pm, 2-4pm)	1 April 2023	Lyric essays, Workshop
Lecture 2	5 April 2023	Objects: People
Lecture 3	12 April 2023	Objects: Significant Detail, Figurative Language
Lecture 4	19 April 2023	Objects: Structures and Approaches
Lecture 5	26 April 2023	Objects: Histories
Saturday day-school (11am-1pm, 2-4pm)	29 April 2023	Science and Medical Writing, Workshop
Lecture 6	3 May 2023	Objects: Secrets
Lecture 7	10 May 2023	Objects: Hobbies and Occupations
Lecture 8	17 May 2023	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: Friday 9 June 2023 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 2022: Introduction to Creative Non-Fiction

Lecture 1	12 October 2022
Lecture 2	19 October 2022
Lecture 3	26 October 2022
Lecture 4	2 November 2022
Lecture 5	9 November 2022
Saturday day-school	12 November 2022
Lecture 6	16 November 2022
Lecture 7	23 November 2022
Lecture 8	30 November 2022
Saturday day-school	3 December 2022
Lecture 9	7 December 2022

Lent 2023: Writing about Place

Lecture 1	4 January 2023
Lecture 2	11 January 2023
Saturday day-school	14 January 2023
Lecture 3	18 January 2023
Lecture 4	25 January 2023
Lecture 5	1 February 2023
Lecture 6	8 February 2023
Lecture 7	15 February 2023
Lecture 8	22 February 2023
Saturday day-school	25 February 2023
Lecture 9	1 March 2023

Easter 2023: Creative Non-Fiction: Objects

Lecture 1	29 March 2023
Saturday day-school	1 April 2023
Lecture 2	5 April 2023
Lecture 3	12 April 2023
Lecture 4	19 April 2023
Lecture 5	26 April 2023
Saturday day-school	29 April 2023
Lecture 6	3 May 2023
Lecture 7	10 May 2023
Lecture 8	17 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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